

**ST. JOSEPH'S COLLEGE (AUTONOMOUS),
DEVAGIRI, CALICUT 8**



**Syllabus for
M.A. ENGLISH PROGRAMME
(UNDER SJCCSS SYSTEM)**

(Effective from 2016 Admission)

SYLLABUS OVERVIEW

Semester - I: Three Core Courses and One Elective Course

Core Courses

DENG1B01T British Literature from the Age of Chaucer to the Eighteenth Century (4 credits)

DENG1B02T British Literature: The Nineteenth Century (4 credits)

DENG1B03T British and Continental Drama (4 Credits)

Elective Courses

DENG1E01T Shakespeare (4 Credits)

DENG1E02T World Drama (4 Credits)

DENG1E03T Advanced Communication (4 Credits)

DENG1E04T Writing for the Media (4 Credits)

Semester - II: Three Core Courses, One Elective Course and a Comprehensive Viva-voce of I & II Semesters

Core Courses

DENG2B04T Twentieth Century Literature up to World War II (4 Credits)

DENG2B05T Criticism and Theory (4 Credits)

DENG2B06T American Literature (4 Credits)

DENG2B07V Viva-Voce (2 Credits)*

Elective Courses

DENG2E05T European Poetry in Translation (4 Credits)

DENG2E06T Queer Studies (4 Credits)

DENG2E07T European Fiction in Translation (4 Credits)

DENG2E08T Canadian Literature (4 Credits)

Semester - III: Two Core Courses and Two Elective Courses

Core Courses

DENG3B08T Twentieth Century British Literature: Post 1940 (4 Credits)

DENG3B09T English Language: History and Structure (4 Credits)

Elective Courses

DENG3E09T Film Studies (4 Credits)

DENG3E10T Malayalam Literature in Translation (4 Credits)

DENG3E113T Linguistics (4 credits)

DENG3E12T Post structuralism and Postmodernism (4 Credits)

DENG3E13T Postcolonial Fiction and Drama (4 Credits)

DENG3E14T Regional Indian Literature in Translation (4 Credits)

DENG3E15T Women's writing (4 Credits)

DENG3E16T Translation Theory and Practice (4 Credits)

Semester - IV: Two Core Courses, Two Elective Courses and a Comprehensive Viva-voce of III & IV Semesters

Core Courses

DENG4B10T Advanced Literary Theory (4 Credits)

DENG4B11T Indian English Literature (4 Credits)

DENG4B12D Dissertation (4 Credits)

DENG4B13V Viva-Voce (2 Credits)*

Elective Courses

DENG4E17T Indian English Fiction (4 credits)

DENG4E18T American Ethnic Writing (4 Credits)

DENG4E19T Postcolonial Poetry (4 credits)

DENG4E20T Introduction to Children's Literature (4 credits)

DENG4E21T Indian Aesthetics (4 credits)

DENG4E22T Introduction to Cultural Studies (4 Credits)

DENG4E23T Teaching of English (4 Credits)

DENG4E24T Dalit Studies (4 credits)

General Outline of Syllabus

1. **MA (English Language and Literature)** is a two-year post-graduate programme of four semesters.
2. There are four courses in each semester, one dissertation during the entire programme, and a comprehensive Viva-voce Examination at the end of the second and fourth semesters each.
3. There are three core courses in the first two semesters in addition to an elective course in each of these semesters. Besides, there is a comprehensive Viva-voce examination of the first two semesters at the end of the second semester. There are two core courses in the third semesters in addition to two elective courses. There are three core courses in the fourth semester, in addition to two elective courses. One of the core courses of Semester IV is the Dissertation. A Comprehensive Viva-voce examination, mainly of the last two semesters, also is part of the evaluation process of Semester IV. (Though the college offers only one/two elective/s per semester, a student can choose from any of the electives in the syllabus.)
4. Grading: The evaluation of the courses is done on the basis of indirect grading.
5. Evaluation of core elective components and the dissertation will be done in two parts, that is, through Continuous Internal Evaluation and End Semester External Examination.

Components of Internal Evaluation

Component	Marks
1) Assignment and/or Seminar	6
2) Attendance	2
3) Two Test Papers	6+ 6

The mark distribution for test paper

Component	Marks
90% and above	6
Between 75% and 89%	5
Between 60% and 74%	4
Between 45% and 59%	3
Between 30% and 44%	2
Between 15% and 29%	1
Less than 15%	0

Marks for Attendance

Percentage of Attendance	Marks
90% or above	2
85% - 89%	1.5
80% - 84%	1
75% - 79%	0.5
Less than 75%	0

Assignment

Component	Marks
Punctuality	20%
Content	40%
Methodology	20%
Originality	20%

Seminar

Component	Marks
Presentation	40%
Review	20%
Arguments	20%
Content	20%

Project Evaluation

a. Internal

Component	Marks
Content	8
Punctuality	4
Data Collection	4
Compilation	4

b. External

Component	Marks
Content	30
Analysis	15
Originality	15
Presentation	20

End Semester Examinations- Evaluation

Questions shall be set to assess the knowledge acquired, standard application of knowledge, application of knowledge in situations, critical evaluation of knowledge and the ability to synthesise knowledge. The question setter shall ensure that questions testing all skills are set.

He/she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, paragraph/ Short essay and long essay type questions.

Model I: Applicable for Courses DENG1B01T, DENG1B02T, DENG2B01T, DENG3B01T & DENG4B02T only.

Sl. No.	Type of Questions	Marks	No. of Questions
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1	Answer in a Word or Phrase	1	12 out of 12
2	Paragraph	4	3 out of 5
3	Annotations	4	2 out of 3
4	Essays	12	4 out of 8

Model II: Applicable for all other Courses except DENG1B01T, DENG1B02T, DENG2B01T, DENG3B01T & DENG4B02T.

Sl. No.	Type of Questions	Weightage	No. of Questions
1	Answer in a Word or Phrase	1	12 out of 12
2	Paragraph	4	5 out of 8
3	Essays	12	4 out of 8

A copy of the question papers of each course is attached as appendix.

Programme Outline with Credits

Semester	Course	Teaching Hours	Credits	Total Credits
I	DENG1B01T	7	4	16
I	DENG1B02T	6	4	
I	DENG1B03T	6	4	
I	DENG1IE02T	6	4	
II	DENG2B01T	7	4	18

II	DENG2B02T	6	4	
II	DENG2B03T	6	4	
II	DENG2E01T	6	4	
II	DENG2B04V		2	
III	DENG3B01T	6	4	16
III	DENG3B02T	6	4	
III	DENG3E01T	6	4	
III	DENG3E02T	6	4	
IV	DENG4B01T	6	4	22
IV	DENG4B02T	6	4	
IV	DENG4B03D*	2	4	
IV	DENG4B04V		2	
IV	DENG4E01T	6	4	
IV	DENG4E02T	6	4	

*An hour each is allotted for Project Work in the III and IV Semester respectively. However, the evaluation of the course is done only in the final semester.

A. Consolidation of Marks for Internal Evaluation:

If 2,2,4,5 and 4 are the grades scored by student for attendance, assignment, seminar and test respectively for a particular course, then her/his CE grade for that course shall be consolidated as follows:

Component	Maximum Marks	Marks Awarded
Attendance	2	2
Assignment	2	2
Seminar	4	4
Testpaper I	6	5
Testpaper II	6	4
Total	20	17

B. Consolidation of Grades for External Evaluation:

The following is the evaluation sheet of DENGIB01T done as an example.

Question Type	Question Nos.	Maximum Marks	Marks Awarded
Short Questions	1-4	4x1=4	4
	5-8	4x1=4	3
	9-12	4x1=4	2
Paragraph	13	1x4=4	3
	14	1x4=4	2

	15	1x4=4	1
Annotations	18	1x4=4	3
	19	1x4=4	2
Essays	21	1x12=12	8
	23	1x12=12	9
	26	1x12=12	8
	28	1x12=12	9
Total	21	80	54

C. Consolidation of the Grade of a Course:

The grade for a course is consolidated by combining the Continuous Evaluation and End Semester Evaluation marks. For a particular course, if the marks scored by a student are 17 and 54 respectively for the Continuous Evaluation and End Semester Evaluation, as shown in the above examples, then, the grade for the course shall be consolidated as follows:

Examination	Marks Awarded	Final Grade of the Course	Grade
External	54		
Internal	17		
Total	71	7.1	B+

A Final D minimum for a pass i.e. as the the external evaluation.

Grade is the requirement for a course sum of both and internal evaluation.

D. Consolidation of SGPA:

SPGA is obtained by dividing the sum of credit points (P) obtained in a semester by the sum of credits (C) taken in that semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester shall be calculated using the formula given. As the student takes four courses each of 4 credits in the first three semesters, SGPA has to be consolidated as shown below:

Course Code	Title of the Course	Credits	Grade Awarded	Grade Point	Credit Points
DENGIB01T	British Literature....	4	B	6.1	24.4
DENGIB02T	British Literature....	4	C	5.2	20.8
DENGIB03T	British and Continental Drama	4	A	8.7	34.8
DENGIE02T	World Drama	4	A+	9.1	36.4
Total					116.4

SGPA: Total Credit points/Total credits = 116.4/16 = 7.275 Grade B+

E. Consolidation of CGPA:

It is calculated by dividing the sum total of the credit points of all the courses with total number of credits. Accordingly, the sum of the credit points of all the courses in all the semesters is divided by total credits i.e. 72.

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

Grade Point	Overall Letter Grade
9 to 10	A ⁺
8 to below 9	A
7 to below 8	B ⁺
6 to below 7	B
5 to below 6	C
4 to below 5	D
Below 4	F

DETAILED SYLLABUS SEMESTER - I

DENG1B01T: - British Literature from Chaucer to the Eighteenth Century (Core - 4 Credits)

Section A: Poetry

Geoffrey Chaucer: *The General Prologue to Canterbury Tales*

John Donne: 'The Canonization', 'Valediction'

Andrew Marvell: 'To His Coy Mistress'

John Milton: *Paradise Lost* Book IX

John Dryden: 'Mac Flecknoe'

Alexander Pope: 'Epistle to Dr Arbuthnot' (Atticus Passage)

Thomas Gray: *Elegy Written in a Country Churchyard*

(Note: Annotations from *Paradise Lost* Lines 495 to 744 and John Donne)

Section B

Shakespeare: *Hamlet*

Webster: *The Duchess of Malfi*

Sheridan: *The School for Scandal*

Section C Prose & Fiction

Francis Bacon: 'Of Marriage', 'Of Death', 'Of Truth'

Jonathan Swift: *Gulliver's Travels*

Daniel Defoe: *Robinson Crusoe*

(Note: Short answer questions will cover the entire portions of the Course.)

DENG1B02T: British Literature: The 19th Century (Core - 4 Credits)

Section A: Poetry

William Blake: 'The Tiger', 'The Lamb'

William Wordsworth: 'Immortality Ode'

S.T. Coleridge: 'Kubla Khan'

P.B. Shelley: 'Ode to the West Wind'

John Keats*: 'Ode to a Nightingale', 'Ode on a Grecian Urn'

Alfred Tennyson: 'Ulysses'

Robert Browning*: 'Andrea Del Sarto', 'Fra Lippo Lippi'

D. G. Rossetti: 'The Blessed Damozel'

(Note: Keats and Browning are marked for annotation purpose also)

***Section B: Drama and Prose**

Oscar Wilde: *The Importance of Being Earnest*

Charles Lamb: 'Dream Children', 'South Sea House'

Matthew Arnold: 'Preface to 1853 Poems'

Section C: Fiction

Mary Shelley: *Frankenstein*

Emile Bronte: *Wuthering Heights*

Charles Dickens: *Hard Times*

Thomas Hardy: *The Mayor of Casterbridge*

(Short answer questions will cover the entire portions of the Course.)

DENG1B03T: British and Continental Drama (Elective - 4 Credits)

Section A

Sophocles: *Antigone*
Aristophanes: *Lysistrata*
Shakespeare: *The Tempest*

Section B

Henrik Ibsen: *Ghosts*
August Strindberg: *A Dream Play*
Anton Chekhov: *The Cherry Orchard*

Section C

Dario Fo: *The Accidental Death of an Anarchist*
Bertolt Brecht: *Mother Courage and Her Children*
Eugene Ionesco: *Rhinoceros*

(Since no text is prescribed for detailed study, any standard translation can be used.

Short answer questions will cover the entire portions of the Course.)

DENG1E01T: Shakespeare (Elective - 4 Credits)

Section A

As You Like It
Measure for Measure
The Sonnets - Ten Sonnets (Nos: 15, 16, 64, 65, 112, 120, 128, 130, 141, 150)

Section B

King Lear
Antony and Cleopatra
The Tempest

Section C: General Topics on Shakespeare

The Elizabethan Theatre and Audience
Shakespeare and his Age
The Shakespeare Canon (Quarto-Folio Distinction, Date of Composition, etc.)
Imagery of Shakespeare
Shakespeare's Prose

Music in Shakespeare
Shakespeare's Development as a Playwright.
Transitions in Shakespeare's Style
Influences on Shakespeare
Shakespeare Criticism
Shakespeare Studies in India in the Postcolonial Context
Shakespeare's Comedies
Shakespeare's Tragedies
Shakespeare's History Plays
Shakespeare's Romances
Shakespeare's Sonnets

(Short answer questions will cover the entire portions of the Course.)

DENG1E02T : World Drama (Elective - 4 Credits)

Section A

Euripides: *Medea*
Sudraka: *The Little Clay Cart (Mrcchakatika)*
Kalidasa: *Abhijnana Sakuntalam*

Section B

Lorca: *Blood Wedding*
Pirandello: *Six Characters in Search of an Author*
Jean Genet: *The Balcony*

Section C

Derek Walcott: *The Dream Monkey Mountain*
Wole Soyinka: *The Lion and the Jewel*
Gao Xingjian: *The Other Shore*

(Since no text is prescribed for detailed study, any standard translation can be used.

Short answer questions will cover the entire portions of the Course.)

DENG1E03T: Advanced Communication (Elective - 4 Credits)

I. Introduction to Communication in General
1. What is communication? - Communication is human
Communication is a process
Communication is symbolic

2. Types of communication: Intrapersonal communication
Dyadic/Interpersonal communication
Small group communication
Public communication
Mass communication
3. Models of communication and Modelling – Linear model of communication
Communication: Transactional model
4. The role of culture in communication
5. Identity and communication
6. Intercultural Communication
7. Communicative Sensitivity
8. Communication for Specific Purposes
9. Communication Competence

Reference

Thomson, Neil. *Communication and Language: A Handbook of Theory and Practice*. Palgrave Macmillan, 2003 (PP 1-34)

Adler B. Ronald & George Rooman. *Understanding Human Communication*. OUP, 2006 (PP 4 - 30, 186 - 255)

Kennedy, Chris and Rod Bolitho. *English for Specific Purpose*. London : Macmillan, 1984 (PP 1-24)

Monaghan, Leila & Jane.I. Goodman. *A Cultural Approach to Interpersonal Communication: Essential Readings*, Blackwell Publishing, 2007.

II. Oral Communication

This section aims at improving student's speaking skills required for their social and academic relationships in the present context of the growing need of using English.

1. Improving personal relationships

This stresses on:

The importance of non-verbal communication.

How to build up confidence and overcome nervousness.

The art of making friends.

How to develop listening skills.

How to get out of problem conversations

(These areas are based on the prescribed text)

2. Developing Discussion Skills

This focuses on:

Academic Discussions

Discussing a research project with the supervising teacher.

Discussing with the teacher the possibility of presenting papers in academic/literary seminars outside the college.

Discussing the focal points of a group discussion with friends in the class.

Social Discussions

Shopping, banking, telephoning. Speeches-Welcoming, introducing guests

Prescribed text:

Gaber, Don. *How to Start a Conversation and Make Friends*. New Delhi: Sudha Publication. 1994.

Book for further reading:

Rogers, Natalie. *How to Speak without Fear*. London: Wardrock Ltd. 1984.

III. Written Communication

1. The Writing Process: Looking for the subject; Exploring topics; Making a Plan and Drafts and Revisions.

2. Types of Writing: Descriptive, Narrative, Argumentative, Dramatic, etc.

IV. The Sentence

a. The Grammatical Sentence; The basic types

b. Sentence styles: The Segregating style; the Freight-Train style; the Cumulative Sentence; the Parallel Style; the Balanced Sentence; the Subordinating Style; the Fragment.

c. The Well Written Sentence:

d. Concision

e. Emphasis

f. Rhythm

g. Variety

V. The Paragraph

1. The Expository Paragraph

a. Basic structure: The Topic Sentence; Paragraph Unity

b. Paragraph Development: Illustration and Restatement; Comparison, Contrast and Analogy; Cause and Effect; Definition, Analysis and Qualification.

2. Diction

a. Meaning: Denotation and Connotation; Levels of Usage; Telic Modes of Meaning.

b. Clarity and Simplicity: Concreteness and Abstraction; Specificity; Ambiguity; Barbarisms; Idiom; Colloquial and Pretentious Diction; Clichés and Jargon; Awkward Figures and Sounds.

3. Figurative Languages

Similes; Metaphor; Personification; Allusion; Irony; Overstatement and Understatement; Puns; Zeugma; Imagery etc.

Reference

Kane, Thomas S. *The New Oxford Guide to Writing*, OUP, 1988.

Brooks, Cleanth and Warren R. *Modern Rhetoric*, New York: Harcourt, 1958.

Bradford, William. *Structure, Style and Communication*. OUP, 1980.

(Short answer questions will cover the entire portions of the Course.)

DENG1E04T: Writing for Media (Elective - 4 Credits)

Section A: News for the Print and the AV Media

News Collection

News Writing

News Reporting

News Editing

News Broadcasting

Section B

Writing Editorials

Feature Writing

Writing Documentaries

Holding Interviews

Section C

The Art of Advertisement

Public Relations

(Section A and Section B are to be read for answering short answer questions also)

Texts Recommended

James A Neal & Suzane S Brosn *News fling Reporting* (New Delhi: Surjeet Publications) 1976.

KM Shrivastava, *News Reporting and Editin*. New Delhi Sterling Publications 1978.

Milvin Mencher, *Basic News Writing*. Dubaque: Wm C Brown Co. 1983.

Robert C McGruffert, *The Art of Editing the News*. Philadelphia: Chilton Book Co., 1978.

Scot M Ctlip & Allen H Center, *Effective Public Relations*. N Jersey: Prentice Hall, 1978.

Howard Stephenson, *Hand Book of Public Relations*. Mc Graw Hill, 1971.

Chunawalla and Sethia, *Advertisement Principles and Practice*. New Delhi Himalaya Publications 1978.

Ahuja & Chabbra, *Advertising*. New Delhi: Surjeet Publications, 1989.

Ted White, *Broadcast NewsWriting Reporting and Publication*.

Mikr Wolverten, *How to Make Documentaries*.

(Students are expected to acquire a certain level of proficiency in writing newsreports features and editorials at the end of the course. Nearly one third of the total marks will be set apart for practical exercises.)

Semester - II

DENG2B04T: Twentieth Century Literature up to World War II

(Core - 4 Credits)

Section A: Poetry

G. M. Hopkins: "The Windhover"

W. B. Yeats: "The Second Coming", "Byzantium", "Among School Children"

Wilfred Owen: "Strange Meeting"

T. S. Eliot: "The Waste Land"

W. H. Auden: "The Shield of Achilles"

(The poems of Yeats and Eliot are marked for annotation purposes also.)

Section B: Drama

G. B. Shaw: *Caesar and Cleopatra*

T. S. Eliot: *Murder in the Cathedral*

J. M. Synge: *The Playboy of the Western World*

Section C: Prose and Fiction

Virginia Woolf: "Modern Fiction", *Mrs Dalloway*

Joseph Conrad: *The Heart of Darkness*

D. H. Lawrence: *Sons and Lovers*

James Joyce: *A Portrait of the Artist as a Young Man*
(Short answer questions will cover the entire portions of the Course.)

DENG2B05T: Criticism and Theory (Core - 4 Credits)

Section A

Aristotle: *Poetics*
Johnson: "Preface to Shakespeare"
Longinus: "On the Sublime"
Sydney: "An Apology for Poetry"
Coleridge: *Biographia Literaria* (Chapters 14 & 17)

Section B

T. S. Eliot: "Metaphysical Poets"
Cleanth Brooks: "Irony as a Principle of Structure"
Northrop Frye: "The Archetypes of Literature"
Victor Shklovsky: "Art as Technique"

Section C

S.N. Das Gupta: "The Theory of *Rasa*"
Kunjunni Raja: "Theory of *Dhwani*"
S.K. De: "Kuntaka's Theory of Poetry: *Vakrokti*"

Section D

Raymond Williams: "Literature" from *Marxism and Literature*
Ernest Jones: "The Psychoanalytical Solution" (Chapter III, *Hamlet and Oedipus*)
Terry Eagleton: "The Rise and Fall of Theory" (from *After Theory* Ch.2, Pages: 33-50)

Books recommended:

David Lodge (ed). *Twentieth Century Literary Criticism: A Reader*, London: Longman, 1972.
David Lodge (ed). *Modern Criticism and Theory*, London: Longman, 1988.
Robert Con Davis (ed) *Contemporary Literary Criticism: Modernism Through Post Structuralism*, London: Longman, 1986.
Wilbur Scott (ed). *Five Approaches of Literary Criticism*, New York: Macmillan (1978).
V. S.Sethuraman (ed). *Contemporary Criticism: An Anthology*, Madras: Macmillan (1989).

(Short answer questions will cover the entire portions of the Course.)

DENG2B06T: American Literature (Elective - 4 Credits)

Section A: Poetry

Allan Poe: "The Raven"

Walt Whitman: "A Passage to India"

Emily Dickinson: "I Felt a Funeral in My Brain", "I Heard a Fly Buzz"

Robert Frost: "Home Burial"

Wallace Stevens: "The Emperor of Ice Cream"

Hart Crane: "Poem: To Brooklyn Bridge"

Langston Hughes: "Negro Speaks of Rivers"

Robert Lowell: "For the Union Dead"

Allen Ginsberg: "America"

Sylvia Plath: "Daddy"

John Ashberry: "Street Musicians"

Section B: Prose and Fiction

R. W. Emerson: "Self-reliance"

H. D. Thoreau: "Civil Disobedience"

Nathaniel Hawthorne: *The Scarlet letter*

Herman Melville: *Moby Dick*

Mark Twain: *Huckleberry Finn*

William Faulkner: *The sound and the Fury*

Tony Morrison: *Tar Baby*

Section C: Drama

Eugene O'Neill: *The Emperor Jones*

Arthur Miller: *The Crucible*

Tennessee Williams: *A Street Car Named Desire*

Amiri Baraka (Le Roi Jones): *Dutchman*

(Short answer questions will cover the entire portions of the Course.)

DENG2B07V: Viva-Voce (2 Credits)

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A viva-voce will be conducted at the end of the second semester covering the portions of the first two semesters.

DENG2E05T: European Poetry in Translation (Elective - 4 Credits)

Section A

Homer : *The Iliad*, Books VI & XVIII

Virgil: *Aeneid*, Books I & II

Dante: *The Divine Comedy*, Cantos XLX (“Inferno”) & XXVIII (“Paradiso”)

Section B

1. German Poetry:

a. All the poems of the following poets included in the *Penguin Book of German Verse*:

Friedrich Von Schiller

Johann Wolfgang Goethe

Heinrich Heine

b. All the poems by the following poets included in Stanley Burnshae (ed.). *Poem Itself*, Penguin, 1960:

Stefan George

Hugo Von Hofmannsthal

Rainer Maria Rilke

2. French Poetry:

All the poems by the following poets included in Stanley Burnshae (ed.). *Poem Itself*, Penguin, 1960:

Charles Baudelaire

Arthur Rimbaud

Paul Verlaine

Stephane Mallarme

Paul Valery

3. Spanish Poetry:

All the poems by the following poets included in Stanley Burnshae (ed.). *Poem Itself*, Penguin, 1960:

Miguel de Unamuno

Antonio Machado

4. Italian Poetry

All the poems by the following poets included in Stanley Burnshae (ed.). *Poem Itself*, Penguin, 1960:

Giacomo Ta Leopardi

5. Russian Poetry

The following poems from *Soviet Russian Literature, 1917-1977*, compiled by Yumi Andreyev, (Moscow: progress Publishers, 1980):

Anna Akhmatova: “The First Shelling of Leningrad”

Alexander Blok: "The Twelve"

Section C

All the poems by the following poets included in Stanley Burnshae (ed.). *Poem Itself*, Penguin, 1960:

German: Bertolt Brecht

French: Apollinaire

Paul Eluard

Rene Char

Spanish: Juan Raman Jimenez

Fedrico Garcia Lorca

Rafel Alberti

Italian: Giusappe Ungaretti

Eugenio Montale

Quasimodo

(Short answer questions will cover the entire portions of the Course.)

DENG2E06T: Queer Studies (Elective - 4 Credits)

Poetry

Sappho: "I have had not one word from her", "It was you , Atthis, who said"

William Shakespeare: Sonnet 20 (A Woman's Face with), Sonnet 36 (Let me confess that)

Walt Whitman: "A Glimpse", "O Tom Faced Prairie Boy"

A. E. Houseman: "The Laws of God, the Laws of Man", "Because I liked You Better"

Adrienne Rich: "Sleeping, Turning on Twin-like Planets", "Across a City from You I am with You"

(All from *Penguin Book of Homosexual Verse*)

Thom Gunn: "The Man with Night Sweats"

Vikram Seth: "Guest", "Dubious"

Fiction

Kamala Das: "The Sandalwood Trees"

Ismat Chughtai: "The Quilt"

Radcliffe Hall: *The Well of Loneliness*

Jeanette Wintersun: *Oranges are not the Only Fruit*

David Leavitt: *The Lost Language of Cranes*

E. M.Forster: *Maurice*

Alan Hollinghurst: *The Swimming Pool Library*
Edmund White: *A Boy's Own Story*

Film

Deepa Mehta: *Fire*
Ang Lee: *Brokeback Mountain*

Essays

Eve Kosofsky Sedgwick: "Epistemology of the Closet"
Adrienne Rich: "Compulsory Heterosexuality and Lesbian Existence"
Michael Moon: "A Small Boy and Others: Sexual Disorientation in Henry James, Kenneth Ager and David Lynch," From Michael Rivkin and Julie Rickin : *Literary Theory: An Anthology*.
Muraleedharan T: "Crisis in Desire: A Queer Reading of Cinema and Desire in Kerala," Arvind Narrain & Gautam Bhan (eds) *Because I have a Voice: Queer Politics in India* (New Delhi: Yoda Press, 2005)

(Short answer questions will cover the entire portions of the Course.)

DENG2E07T : European Fiction in Translation (Elective - 4 Credits)

Section A

Cervantes: *Don Quixote*
Flaubert: *Madame Bovary*
Tolstoy : *Anna Karenina*

Section B

Franz Kafka: *The Trial*
Kazantzakis: *Zorba, the Greek*
Albert Camus: *The Stranger*

Section C

Pasternak: *Doctor Zhivago*
Gunter Grass: *The Tin Drum*
Milan Kundera: *The Joke*

Section D

Orhan Pamuk: *My Name is Red*
Italo Calvino: *If on a Winter's Night a traveller*
Jose Saramago: *Blindness*

(Short answer questions will cover the entire portions of the Course.)

DENG2E08T: Canadian Literature (Elective - 4 Credits)

Section A: Poetry

Al Purdy: "The Cariboo Horses", "The Country North of Belleville"

Eli Mandel*: "Ventriloquists"

Jay Macpherson: "The Fisherman", "The Boatman"

Margaret Atwood: "Departure from the Bush", "First Neighbours",
"Disembarking at Quebec", "The Two Fires"

Michael Ondaatje: "Letter and Other Worlds"

(All the above poems are from *An Anthology of Canadian Literature in English*, Vol. II, Donna Bennet and Russel Brown (Eds.), Toronto: OUP, 1983.)

Irving Layton: "The Search" (From *Fortunate Exile*, Toronto, McClelland, 1987)

Connie Fife: "Resistance" (from *The Colour of Resistance: A Contemporary Collection of Writing by Aboriginal Women*, Toronto, Sister Vision Press, 1997)

Beth Cuthand: "Post-Oka Woman"

Sue Deranger: "Untitled" (from *Gathering: The En'owking Journal of First North American Peoples*, Vol. II, Princeton, Theytus Books, 1992)

Section B: Prose and Fiction

Dennis Lee: "Cadence, Country, Silence: Writing in Colonial Space" (from *An Anthology of Canadian Literature in English*, Vol.II)

Kateri Damu: "Says Who: Colonialism Identity and Defining Indigenous Literature (from *Looking at the Words of Our People: First Nations Analysis of Literature*. Ed. Jeanette Armstrong, British Colombia: Theytus, 1993)

Sinclair Ross: *As for Me and My House*

Beatrice Culleton: *April Rain Tree*

Arnold Harchand Itwaru: *Shanti*

Section C: Drama

George Ryga: *The Ecstasy of Rita Joe*

Tomson Highway: *The Rez Sisters*

Sharon Pollock: *Blood Relations*

(Short answer questions will cover the entire portions of the Course.)

SEMESTER - III

DENG3B08T: Twentieth Century British Literature: Post 1940 (Core - 4 Credits)

Section A: Poetry

Dylan Thomas: "Fern Hill"

Philip Larkin: "Whitson Wedding", "Church Going"

Tom Gunn: "On the Move", "From the Wave"

Ted Hughes: "Pike", "View of a Pig"

Seamus Heaney: "Punishment", "The Tollund Man"

Charles Tomlinson: "Swimming Chenange Lake"

Geoffrey Hill: "Requiem for the Plantagenet King", "In Memory of Jane Frazer"

(Annotations will cover the entire section)

Section B: Drama

Beckett: *Waiting for Godot*

Arnold Wesker: *Kitchen*

Harold Pinter: *The Birthday Party*

Edward Bond: *Lear*

Section C: Fiction

John Fowles: *The French Lieutenant's Woman*

Graham Greene: *The Heart of the Matter*

Alan Sillitoe: *Loneliness of the Long Distance Runner*

Julian Barnes: *Flaubert's Parrot*

(Short answer questions will cover the entire portions of the Course.)

DENG3B09T: The English Language: History and Structure (Core - 4 Credits)

Section A

Elements of Semiology - The Study of Language as part of Semiology

The characteristics of human language as a system of communication - The distinction between human language and animal communication - The features of language that help the communication of ideas: Binary opposition between phonemes.

Phonetic transcription - Stress, Intonation, etc.

The Indo-European family of languages and position of English in it.

Section B

The various stages in the evolution of the English Language: Old English, Middle English, Modern English

Foreign influence on the English language: Greek, Latin, French, Scandinavian Languages, Indian Languages

Contribution of major writers to the growth of English Vocabulary: The Bible Translators, Spenser, Shakespeare, Milton

Section C

Word building in English: Composition, Derivation, Back formation, Sample

Semantic changes: Figurative Use, Extension, Generalization, Specialization, Euphemism, Elevation, Degeneration

Lexical Relations: Synonymy, antonymy, hyponymy, prototype, homophones, homonyms, polysemy, metonymy, word play.

Varieties of English: British and American English in India

Section D

The Pronunciation of English: An Outline of English in Phonetics, IPA Script, Organs of Speech, Classification of English Vowels and Consonants, Suprasegmental Features

Elements of English, Bound Morphemes, Syntax, Sentence, Clause, Phrase, Word

Traditional Grammar and Modern Grammar, Grammaticality and Acceptability

Grammar and Usage

Transformational Generative Grammar: Its Rationale, Basic Sentences and Transformations - Transformation Process: Negation, Interrogation, Passive, Emphatic, etc.

Competence And Performance. Deep Structure and Surface Structure, Ambiguity and T.G Grammar

(Short answer questions will cover the entire portions of the Course.)

DENG3E09T: Film Studies (Elective - 4 Credits)

Section A: Film Theory I

Sergei Eisenstein: "Word and Image" (from *Film Sense*)

Andre Bazin: "Evolution of the Language of Cinema" (from *What is Cinema?*)

Jean-Louis Baudry: "Ideological Effects of the Basic Cinematographic Apparatus"

(from *Movies and Methods*)

Section B: Film Theory II

Laura Mulvey: "Visual Pleasure and Narrative Cinema" (from *Movies and Methods*)

Robert Stam & Louis Spence: "Colonialism, Racism and Representation: An Introduction" (from *Movies and Methods*)

Christian Metz: "Some Points in the Semiotics of the Cinema" [Chapter IV of *Film Language: Semiotics of the Cinema (1974)*]

Section C: Film Classics

Sergei Eisenstein: *Battleship Potemkin*

Ingmar Bergman: *Wild Strawberries*

Alfred Hitchcock: *Psycho*

Victor Fleming: *Gone with the Wind*

Akira Kurosawa: *Ran*

Christopher Nolan: *Memento*

Section D: Film Genres

Italian Neorealism: *Bicycle Thieves* (Dir: Vittorio de Sica)

French New Wave: *Breathless* (Dir: Jean Luc-Godard)

New German Cinema: *Marriage of Maria Braun* (Dir: Werner Fassbinder)

Third Cinema: *Lucia* (Dir. Humberto Solas)

Iranian Cinema: *The Children of Heaven* (Majid Majidi)

Documentary: *An Inconvenient Truth* (Dir. Davis Guggenheim)

(Short answer questions will be asked from the above four sections of the Course.)

Recommended viewing and readings:

(The assignments and presentations of the students, evaluated as Internal Assessment, should be based on the recommended reading and viewings. The written examinations should NOT be based on this section)

Movies

Georges Melies: *A Trip to the Moon* (1902)
D.W. Griffith: *Birth of a Nation* (1915)
Orson Welles: *Citizen Kane* (1941)
Satyajit Ray: *Pather Panchali* (1955)
Adoor Gopalakrishnan: *Elippathayam* (1982)

Essays

Bill Nichols: "The Voice of Documentary" (from *Movies and Methods*)
Wimal Dissanayake: "Rethinking Indian Popular Cinema: Towards Newer Frames of Understanding" (from *Rethinking Third Cinema (2003)*, Ed. A. R. Guneratne & Dissanayake)

Books

James Monaco: *How to Read Cinema* (New York: OUP, 1981)
Philip Rosen (Ed.): *Narrative, Apparatus, Ideology: A Film Theory Reader* (Columbia UP, 1986)
Ravi Vasudevan (Ed. : *Making Meaning in Indian Cinema* (Sage 2000)
Gopinathan.K (Ed. : *Film and Philosophy* (Calicut University, 2003)
Lalitha Gopalan (Ed.): *The Cinema of India* (London: The Wallflower Press, 2009)
Meena Pillai (Ed.): *Women in Malayalam Cinema* (Orient Black Swan, 2010)

DENG3E10T: Malayalam Literature in Translation (Elective - 4 Credits)

Section A: Poetry

The following Poems available in *A Survey of Malayalam Literature* by Dr. K.M. George (Asia Publication House)

Kumaran Asan : "The Fallen Flower"
Vallathol: "Akruran to Ambadi"
Ulloor: "Music of Love"
Changampuzha: "Manaswini"
G. Sankara Kurup: "The Master Carpenter"
Vyloppilli: "The Mother Tigress in the Zoo"
N.V. Krishna Variyar: "The Rats"

Sugatha Kumari: "Colossus"
O.N.V. Kurup: "Blue Fish"
Balachandran Chullikkadu: "The Approver"

Section B: Fiction

O. Chandu Menon: *Indulekha*
C.V. Raman Pillai: *Marthanda Varma*
Thakazhi: *Chemmeen*
Basheer: *Me Granddad had an Elephant*
M.T. Vasudevan Nair: *Mist*
O.V. Vijayan: *The Legends of Khazak*
N. S. Madhavan: *Higuita*
T. D. Ramakrishnan: *Francis Itticora*

Section C: Drama

C. J. Thomas: *Behold, He Comes Again*
Thoppil Bhasi: *Capital*
G. Sankara Pillai: *Bharata Vakyam*
K. J. Baby: *Nadugadhika*

(Short answer questions will cover the entire portions of the Course.)

DENG3E11T: Linguistics (Elective - 4 Credits)

Section A

Linguistics as a science – Human language and other systems of communication
– Diachronic and Synchronic approaches to the study of language – Supra -
/Segmental features – Speech – Phonetics and Phonology – Intonation Patterns –
Transcription system – IBA alphabet

Section B

Socio-linguistics – Psycholinguistics – behaviourist and cognitive analysis –
Stylistics – Semantics, Convergence and Divergence – Language change –
Dialect-Style, Register, Pidgin, Creole, Bilingualism

Section C

Traditional grammar – Structural grammar – IC analysis – Phrase structural
grammar – TG grammar – Some transformations – A general introduction to
Case grammar, Systemic grammar, Stratification Grammar and Tagmemics.

Section D

The Schools of Linguistics - The Geneva School, Saussure, The Copenhagen School, Hjelmslev, The Prague School, Roman Jakobson, The London School, Halliday, The American School, Bloomfield, Generative Linguistics, Noam Chomsky, Indian contribution to Linguistics, Paninian Phonology and the Karaka Theory.

(Short answer questions will cover the entire portions of the Course.)

Course Books:

Wallwork, JF, *Language and Linguistics*

Booinger D, *Aspects of Language*

Crystal, David, *Linguistics*

West, Pred: *The Way of Language*

Books recommended:

S. K. Verma and N. Krishnaswamy, *Modern Linguistics*, Oxford, 1994.

R.H. Robins, *General linguistics: An Introductory Survey*, Longman, 1980.

Leonard Bloomfield, *Language*, Allen & Unwin, 1993.

A. Radford, *Transformational syntax*, CUP, 1981.

John Lyons, *Introduction to Theoretical Linguistics*, Macmillan, 1958.

C.F. Hockett, *A Course in Modern Linguistics*, Macmillan, 1958.

R.W. Langacker, *Language and its Structure: Some Fundamental Linguistic Concepts*, Harcourt, 1968.

DENG3E12T : Post-structuralism and Postmodernism (Elective - 4 Credits)

Section A

Friedrich Nietzsche: "On Truth and Lying in a Non-Moral Sense"

Jacques Derrida: "Of Grammatology", "Exergue"

Julia Kristeva: "The Ethics of Linguistics"

Section B

Michel Foucault: "Nietzsche, Genealogy, History"

Gilles Deleuze and Felix Guattari: "Rhizome"

Judith Butler: "Gender Trouble" (excerpts in the *Norton Anthology*)

Section C

Jean-Francois Lyotard : “Defining the Postmodern,” “Answer to the question: What is the Postmodern?”

Frederic Jameson: “Postmodernism and Consumer society”

Jurgen Habermas: “Modernity – An Incomplete Project”

Section D

Terry Eagleton : “Capitalism, Modernism and Postmodernism”

Jean Baudrillard: “The Procession of Simulacra” (Excerpt in *The Norton Anthology*)

Kwame Anthony Appiah: “The Postcolonial and the Postmodern” (in *The Postcolonial Studies Reader*)

Books recommended:

Ashcroft, Griffiths and Tiffin (Eds.), *The Post-colonial Studies Reader*, London: Routledge, 1995.

Leitch, V.B, (ed) *The Norton Anthology of Theory and Criticism*, New York: W.W.Norton, 2001.

Lodge, David(ed.)*Modern Criticism and Theory*, London: Longman, 1988.

Wolfreys, Julian, *Literary Theories: A Reader and Guide*, Edinburgh: Edinburgh UP, 1999.

(Short answer questions will cover the entire portions of the Course.)

DENG3E13T: Postcolonial Fiction and Drama (Elective - 4 Credits)

Section A: Fiction

Chinua Achebe: *Arrow of God*

V.S. Naipaul: *The Mimic Men*

Margaret Laurence: *Stone Angel*

Khaled Hosseini: *The Kite Runner*

Vikram Seth: *The Golden Gate*

Section B: Drama

Wole Soyinka: *The Road*

Ray Lawler: *Summer of the Seventeenth Doll*

James Reaney: *The Canadian Brothers*

Girish Karnad: *Hayavadana*

(Short answer questions will cover the entire portions of the Course.)

DENG3E14T: Regional Indian Literatures in Translation (Elective - 4 Credits)

Section A: Poetry

The following selections are from Adil Jussawala (Ed.), *New Writing in India*, Penguin, 1974:

N. Pichamurti: "National Bird"

Vinda Karandikar: "The Traitor"

Dhoomil: "A City, an Evening and an Old Man: Me"

Gajanan Manav Mukhtibodh: "So very far", "The Zero"

Shrikant Varma: "The Pleasure Chamber"

Shanmugha Subbiah: "After Reading the Daily Salutations"

Bagar Mehdi: "The Final City"

Gulam Mohammed Sheikh: "Mahabalipuram", "Jaisalmer"

Benoy Mojumdar: "Four Poems"

Amrita Pritam : "Bread of Dreams", "Resigned"

Arun Kolatkar : "The seventeen Lions", "Horse", "Women"

Gopalakrishna Adiga: "Well-Frog"

Akthar-Ul-Iman: "Compromise"

Rajiv Patel: "Miss Juliet's Love-Song"

The following selection is from K.M. Tharakan (Ed.): *Malayalam Poetry Today*, Kerala Sahitya Akademi, Thrissur:

Attoor Ravi Varma: "Metamorphosis", "One's Own", "Sitting"

Kadammanitta Ramakrishnan : "Far and Broom"

Section B: Drama

Rabindranath Tagore: *Chandalika, Mukta-Dhara* (From *Three Plays*)

The following plays are from *Three Modern Indian Plays* (OUP):

Vijay Tendulkar: *Silence, the Court is in Session* (Tr. Priya Adarkar)

Girish Karnad: *Tughlaq* (Tr. Author)

Badal Sircar: *Evam Indrajit* (Tr. Girish Karnad)

C.J. Thomas: *Behold, He Comes Again* (Kerala Sahitya Akademi, Thrissur)

Mahaswetha Devi: *Bayen*

K.J. Baby: *Nadugadhika*

Section C: Fiction

Amrita Pritam : *A Line in Water* (Tr. Krishnan Gorowara, Arnold Heinemann, 1975)

U.R. Ananthamurthi: *Samskara* (Tr. Enakshi Chatterjee, Arnold Heinemann, 1977)

Akilan: *Chittirapavai* (Tr. Prema Nandakumar, Macmillan, 1981)
Vaikkam Muhammed Basheer: *Pathumma's Goat* (Tr. R. E. Asher, Edinburgh UP, 1980)
K.C. Panigrahi : *A House Undivided* (Tr. Lila Ray, Hindi Pocket Books, 1973)
Prem Chand: *Godan* (Tr. Jai Ratan and P. Lal, Jaico Books, 1979)
O.V. Vijayan: *The Saga of Dharmapuri* (Penguin)

(Short answer questions will cover the entire portions of the Course.)

DENG3E15T: Women's Writing (Elective - 4 Credits)

Section A: Theoretical Essays

Helene Cixous : "The Laugh of the Medusa" (1976)
Gayatri Spivak: "Can the Subaltern Speak?" (1983)
Tharu & Lalita: "Introduction: Women Writing in India" (1994)
Rajeswari Sundararajan: "Subjectivity, Representation and the Politics of Postcoloniality" from *Real and Imagined Women: Gender, Culture and Post-colonialism* (Routledge, 1993)

Section B: Poetry

Sappho: "Hymn to Aphrodite" (www.Sacred-texts.com)
Emily Dickinson: "She rose to his requirements." (www.poemhunter.com)
Anne Bradstreet: "The Author to her Book" (www.poets.org)
Maya Angelou: "I know why the caged bird sings" (www.poemhunter.com)
Margaret Atwood: "This is a Photograph of me" (www.poemhunter.com)
Sylvia Plath: "Mirror", "Stings" (www.americanpoems.com)
Andrienne Rich: "Twenty-one Love Poems" (www.angelfire.com)
Kamala Das: "A Man is a Season", "The Sunshine Cat"

Section C: Fiction

Kate Chopin: *The Awakening* (1899)
Jeanette Winterson: *Oranges are not the only Fruit* (1985)
Alice Walker: *The Color Purple* (1982)
Shashi Deshpande: *That Long Silence* (1990)

Section D: Drama

Caryl Churchill: *Top Girls*
Mahaswetha Devi: *Mother of 1084*

(Short answer questions will cover the entire portions of the Course.)

Recommended Readings:

(The assignments and presentations of the students, evaluated as Internal Assessment, should be based on the recommended readings. The written examinations should NOT be based on this section).

Virginia Woolf, *A Room of One's Own* (1929)

Charlotte Perkins Gilman, *The Yellow Wall Paper* (1892)

Elaine Showalter, *Toward a Feminist Poetics* (1979)

Sandra Gilbert and Susan Gubar, *The Mad Woman in the Attic* (1979)

Judith Butler, *Gender Trouble* (1990)

Patricia Hill Collins, "Defining Black Feminist Thought"
(www.feministezine.com)

Essed, Goldberg & Kobayashi (Eds.), *A Companion to Gender Studies*
(Rawat Publications, 2005)

DENG3E16T: Translation Theory and Practice (Elective - 4 Credits)

The student will be evaluated purely on the basis of a short-term project on translation that she/he is to undertake and complete under the supervision of a teacher in her/his department. The project will consist of an attempt to translate a text or a number of texts running from 8000 to 10000 words (short stories, plays, poems, etc.) from a regional Indian language into English or vice-versa. The work submitted for evaluation should contain an introduction discussing the issues and problems encountered in the attempt made.

The term paper and the written examination (Internal Assessment) will be based on the theory on which guided reading will be prescribed by the supervisor.

Base texts to be added

Deadline for submission: Within fourteen days after the date of the last external exam.

SEMESTER - IV

DENG4B10T: Advanced Literary Theory (Elective - 4 Credits)

Module I - Early Theories: A Survey

1. Structuralism:

Saussure - Linguistic Model - Semiology; Prague School of Linguistics - Roman Jakobson; Levi-Strauss - Mythemes; Barthes - Parisian Fashion Analysis; C.S. Peirce and Semiotics; Structuralist Narratology - Gerrard Genette, A.J.Griemas and Vladimir Propp.

2. Post-Structuralism/ Deconstruction

Derrida - Logocentrism - Decentering - Deconstruction - Aporia and Supplement; Barthes - The Death of the Author - The Pleasure of the Text - Readerly and Writerly Texts; Foucault - Knowledge, Power and Discourse; Yale School of Criticism.

3. Psychoanalysis

Freud - Dreams, Ego and Unconscious - Oedipus Complex; Lacan - Mirror Stage - Imaginary, Symbolic and Real - Ego Formation and Constructions of Selfhood - Jouissance - Unconscious and Language; Zizek - Ideology - Subject -Subjectivization - Fantasy.

4. Feminism

The First Wave - Women's Suffrage Movements and Rights Movements - Virginia Woolf and Simone de Beauvoir; Second Wave Feminism; Kate Millet - Elaine Showalter (Gynocriticism); Marxist Feminism - Juliet Mitchell; French Feminism - Luce Irigaray - Helene Cixous; Lesbian Feminism; Black Feminism; Dalit Feminism; Post-feminism.

Module II: Later Theories: A Survey

5. Cultural Materialism/ New Historicism

Neo-Marxism; Raymond Williams - Culture and Materialism; Stephen Greenblatt and Louis Montrose - Textuality and Historicity; Texts and Cotexts; Representation, Politics and Power; Jonathan Dollimore/Alan Sinfield - Rereading the Renaissance and Shakespeare.

6. Postcolonialism

Frantz Fanon - Decolonization - National Consciousness; Benedict Anderson - Nationalisms - Imagined Communities; Edward Said - Orientalism; Gayatri Spivak - Strategic Essentialism - Subaltern Studies; Homi Bhabha - Hybridity - Ambivalence - Mimicry.

7. Postmodernism

Critique of Enlightenment and Universalism; Jurgen Habermas - Modernity: An Incomplete Project; Lyotard - Incredulity towards Metanarratives; Jean Baudrillard - Simulation, Simulacra and Hyperreality; Frederic Jameson - Marxist Critique of Postmodernism; Brian McHale - Modernism, Postmodernism and Literature; Linda Hutcheon - Historiographic Metafiction.

8. Ecocriticism

Anthropocentrism, The Crisis of Humanism and Ecocentrism; Nature/Culture; Cheryll Glotfelty - Green Studies; Lawrence Buell - Ecological Imagination; Ecofeminism, Ecopsychology, Paradigm shifts.

Module III- Selections from Theorists

Roland Barthes: "The Death of an Author"

Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences"

Jacques Lacan: "Seminar on 'The Purloined Letter' "

Elaine Showalter: "Feminist Criticism in the Wilderness"

Module IV- Selections from Theorists

Stephen Greenblatt: "Shakespeare and the Exorcists"

Edward Said: "Jane Austen and Empire"

Jonathan Bate: "From 'Red' to 'Green' "

Jean Baudrillard: "Simulacra and Simulations"

Graham Good: "Presentism: Postmodernism, Poststructuralism, Postcolonialism"

(Short answer questions will cover the entire portions of the Course.)

DENG4B11T: Indian English Literature (Core - 4 Credits)

Section A: Poetry

Rabindranath Tagore: "Geethanjali" Sections 1 to 10, "The Child"

Sir Aurobindo: "The Trance of Waiting..."

Sarojini Naidu: "Summer Woods", "Village Song"

Toru Dutt: "Our Casuarina Tree"

Jayanta Mahapatra: "The Whorehouse in a Calcutta Street"

Kamala Das: "My Grandmother's House", "Larger than Life Was He"

Nizzim Ezekiel: "Philosopher", "Poet, Lover, Bird Watcher"

Keki Daruwala: "Routine", "Death of a Bird"

A.K. Ramanujam: "A River", "The Striders"

Dom Moraes: "Jason"

Eunice de Souza: "Catholic Mother"

(Annotations will cover Section A)

Section B: DRAMA

Girish Karnad: *Hayavadana*

Satish Alekar: *The Terrorist*
Mahesh Dattani: *Final Solutions*

Section C: FICTION

Mulk Raj Anand: *Coolie*
Raja Rao: *Serpent and the Rope*
Arundhati Roy: *The God of Small Things*
Kiran Desai: *The Inheritance of Loss*

Section D: PROSE

Salman Rushdie: "Imaginary Homelands"
Ashish Nandy: "The Uncolonized Mind" (from *The Intimate Enemy*)
R Viswanathan: "Centuries"

(Short answer questions will cover the entire portions of the Course.)

DENG4B12D: Dissertation (Core - 4 Credits)

A dissertation based on the intensive study of an author or a topic chosen/or a project other than translation and written under the supervision of a teacher in the Department. Expected length is about 10000 words. One may follow the latest edition of the *MLA Handbook* for methodology /documentation. Two typed copies should be submitted on or before the last date of the End Semester examination.

The Continuous evaluation (carrying 20 marks) will be based partly on research methodology and partly on the topic chosen, as per the Guidelines.

The End Semester evaluation (carrying 80 Marks) will be based on a presentation and viva conducted by an external as well as an internal examiner. The thesis evaluation which carries 60 marks will be based on research methodology, the topic chosen and the treatment of the same, as per the Guidelines. The presentation carries 20 marks.

DENG4B13V: Viva-Voce (2 Credits)

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A viva-voce will be conducted at the end of the fourth semester covering the portions of the third and fourth semesters.

DENG4E17T: Indian English Fiction (Elective - 4 Credits)

Section A

R.K. Narayan: *Financial Expert*

Kamala Markandeya: *Nectar in a Sieve*

Arun Joshi: *The Strange Case of Billy Biswas*

Anita Desai: *Cry the Peacock*

Section B

Upamanyu Chatterjee: *English, August*

Roshinton Mistry: *Such a Long Journey*

Salman Rushdie: *Midnight's Children*

Shashi Tharoor: *The Great Indian Novel*

Section C

Jhumpa Lahiri: *The Lowland*

Jayasree Mishra: *Ancient Promises*

Amitav Gosh: *The Glass Palace*

(Short answer questions will cover the entire portions of the Course.)

DENG4E18T: American Ethnic Writing (Elective - 4 Credits)

Section A: Poetry

Diane Glancy: "Without Title"

Maurice Kenney: "They Tell Me I am Lost"

Mary Tallmountain: "Good Grease", "Indian Blood"

Amiri Baraka (LeRoi Jones): "Black Art"

Domna Kate Rushin: "The Bridge Poem"

Louis Zukofky: "All of December's Toward New Year's"

Philip Levine: "Commanding Elephants", "Animals are Passing from our Lives"

Gary Soto: "Oranges"

Maya Angelo: "I Know why the Caged Bird Sings"

Janice Marikatini: "Breaking Silence"

Dwight Okita: "In Response to Executive Order 9066"

(All the poems included except those by the Jewish-American writers and the two well-known Afro-American writers are available in *Braided Lives* published by Minnesota Humanities Commission, 1991)

Section B: Drama

Lorraine Hansberry: *A Raisin' in the Sun*

Henry David Hwang: *M Butterfly*
Ed Bullins: *The Electronic Nigger*
Hanay Geiogamah: *Body Indian*
Luiz Valdez: *Zoot Suit*

Section C: Fiction

Scott Momaday: *House Made of Dawn*
Leslie Marmon Silko: *Ceremony*
Ralph Ellison: *Invisible Man*
James Baldwin: *Go Tell it on the Mountain*
Bernard Malamud: *The Assistant*
Amy Tan: *The Joy Luck Club*

(Short answer questions will cover the entire portions of the Course.)

DENG4E19T: Post Colonial Poetry (Elective - 4 Credits)

A.K. Ramanujan: "Self Portrait", "Small-scale Reflections"
Kamala Das: "An Introduction", "Nani"
Keki N. Daruwalla: "The Ghagra in Spate"
Dom Moraes: "A Letter", "Sinbad"
Jayanta Mahapatra: "A Rain of Rites" (Indian)
Leopold Senghor: "New York"
Gabriel Okara: "Once upon a Time", "The Mystic Drum"
David Diop: "Africa"
John Pepper Clark: "The Casualties"
Wole Soyinka: "Telephone Conversation"
Ama Ata Aidoo: "Motherhood and the Numbers Game"
Allen Curnow: "House and Land", "Landfall in Unknown Seas"
A.D. Hope: "Australia"
Jack Davis: "Aboriginal Australian"
Kenneth Slessor: "South Country", "The Night Ride"
F.R. Scott: "Laurentian Shield"
Margaret Atwood: "Journey to the Interior"
James Reaney: "Maps"
Derek Walcott: "Ruins of a Great House"
E.E. Tiang Hong: "Arrival"
Edwin Thumbo: "A Quite Evening"
Kishwar Naheed: "I am not that woman"

Almaghir Hashmi: "So What if I Live in a House Made by Idiots"

Lakdasas Vikramsimha : "Don't Talk to Me about Matisse"

(Short answer questions will cover the entire portions of the Course.)

Most of these poems have been taken from the following anthologies:

John Thieme (Ed.), *The Arnold Anthology of Post-colonial Literature*, Bloomsbury, 1996.

C.D. Narasimhaiah (Ed.), *An Anthology of Commonwealth Poetry*, Madras, Macmillan, 1990.

DENG4E20T: Introduction to Children's Literature (Elective - 4 Credits)

Section A : Poetry & Picture Books

Robert Louis Stevenson: "My Shadow"

Ted Hughes: "Tiger"

Roald Dahl: "Little Red Riding Hood and the Wolf"

Grace Nicholas: "Lizard"

Valery Nash: "Witch Words"

Kunjunni Master: "A Tongue-Twister", "Tell Me a Story"

Dr. Seuss: *The Cat in the Hat*

Anushka Ravishanker & Anita Leutwiter: *Excuse me, is this India?*

Russell Hoban & Lillian Hoban: *Best Friends for Frances*

Maurice Sendak: *Where the Wild Things Are*

Deepa Agarwal: *Shanti's Friend*

Section B : Tales & Drama

Vishnu Sharma: *The Panchatantra*

Charles Perrault: "Little Red Riding Hood"

Brothers Grimm: "Hansel and Gretel"

J.M. Barrie: *Peter Pan*

Lawrence Yep: *Dragonwings*

Section C : Fiction

Rudyard Kipling: *Just So Stories*

E. B. White: *Charlotte's Web*

Salman Rushdie: *Haroun and the Sea of Stories*

J. K. Rowling: *Harry Potter & the Philosopher's Stone*

Donna Jo Napoli: *The Magic Circle*

Kirsty Murray : *Bridie's Fire*

Section D: Criticism

Roderick McGillis: "Looking in the Mirror: Pedagogy, Theory, and Children's Literature"

Hans Heino Ewers: "The Market for Children's Books and Media"

Zohar Shavit: "The Concept of Childhood and Children's Folktales: Test Case - 'Little Red Riding Hood' "

Bruno Bettelheim: "Hansel and Gretel" Perry Nodelman : "How Picture Books Work"

Suchismita Banerjee: "Contemporary Children's Literature in India: New Trajectories"

(Short answer questions will cover the entire portions of the Course.)

Bibliography

Agarwal, Deepa and Avishek Sen. *Shanti's Friend*. Mumbai: Pratham Books, 2007.

Beaumont, Jeanne Marie and Claudia Carlson. *The Poets' Grimm : 20th Century Poems From Grimm's Fairy Tales*. Ed. Ashland, OR: Story Line Press, 2003.

Butler, Charles. Ed. *Teaching Children's Fiction*. New York: Palgrave Macmillan, 2006.

Egoff, Sheila, et al. *Only Connect: Readings on Children's Literature 3rd ed.*, Toronto: OUP, 1996.

Ewers, Hans-Heino. *Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches*. Tr. William J. McCann. New York: Routledge, 2009.

Dr. Seuss. *The Cat in the Hat*. 1957. London: Harper Collins, 2003.

Heyman, Michael, Sumanyu Satpathy, and Anushka Ravishankar. *The Tenth Rasa: An Anthology of Indian Nonsense*. New Delhi: Penguin, 2007.

Hoban, Russell and Lillian Hoban. *Best Friends for Frances*. New York: Harper & Row, 1969.

Hughes, Ted. *Collected Poems for Children*. London: Faber and Faber, 2005.

Kipling, Rudyard. *Just So Stories*. 1902. New Delhi: Tiny Tot Publications, 2004.

Murray, Kirsty. *Bridie's Fire*. Children of the Wind Series Book 1. Crows Nest NSW: Allen & Unwin, 2003.

Napoli, Donna Jo. *The Magic Circle*. New York: Dutton, 1993.

Ravishankar, Anushka and Anita leutwiler. *Excuse me, is this India?* Tara Publishing,

- 2003.
- Rowling, J.K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.
- Rushdie, Salman. *Haroun and the Sea of Stories*. London: Penguin, 1990.
- Ryder, Arthur W. trans. *The Panchatantra*. Bombay: Jaico Publishing House, 1975.
- Sendak, Maurice. *Where the Wild Things Are*. New York: Harper and Row, 1963.
- Suchismita Banerjee. "Contemporary Children's Literature in India: New Trajectories". *Journal of Children's Literature* 2.2. (July 2008). Thrissur: Children's Literature Association of India. (p. 6-25).
- Tatar, Maria. Ed. *The Classic Fairy Tales*. New York: Norton, 1999.
- White, E. B. *Charlotte's Web*. 1952. New York: Harper Collins, 1980.
- Zipes, Jack et al. *The Norton Anthology of Children's Literature: The Traditions in English*. New York: Norton, 2005.
- * Poems, critical essays and tales included in this proposed syllabus and not cited individually in this bibliography are published in the anthologies mentioned here.

DENG4E21T: Indian Aesthetics (Elective - 4 Credits)

The student is expected to be well acquainted with the theories propounded by the following aestheticians: Bharatha, Dandin, Bhamaha, Vamana, Anandavardhana, Abhinavagupa, Rajasekhara, Kuntaka, Mahimabhatta and Kshemendra.

Section A

Bharatha, Dandin, Bhamaha

Section B

Vamana, Anandavardhana, Abhinavagupa

Section C

Rajasekhara, Kuntaka, Mahimabhatta and Kshemendra

(Short answer questions will cover the entire portions of the Course.)

Books Recommended:

Any standard translation of the works of the writers prescribed can be used. As secondary sources the following works could be consulted:

S.K. De, *History of Sanskrit Poetics*, Volumes 1 & 2, Calcutta, Girma K.C. Mukhopadhyay, 1960.

P.V. Kane, *History of Sanskrit Poetics*, Delhi: Motilal Banaridass, 1974.

Krishna Chaitanya, *Sanskrit Poetics: A Critical and Comparative Study*, Bombay: Asia Publishing House, 1919.

V.S. Sethuraman (Ed.), *Indian Aesthetics: An Introduction*, Macmillan, 1992.

DENG4E22T: Introduction to Cultural Studies (Elective - 4 Credits)

Section A: Early Ruminations

Barthes, Roland(1957) "Mythologies," extract in Nilanjana Gupta (ed.) *Cultural Studies I*, Delhi: Worldview Publications, 2004.

Williams, Raymond, (1958) "Culture is Ordinary" from *The Everyday Life Reader*. Ed. Ben Highmore, Routledge, 2002.

(http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf)

Walter Benjamin (1968) "The Work of Art in the Age of Mechanical Reproduction," in Hannah Arendt (ed.) *Illuminations*, New York: Schocken Books.

Section B: Theory

Hall, Stuart. (1980). "'Cultural Studies: Two Paradigms'". *Media, Culture and Society* 2: 57-72.

Eric Hobsbawm (1983) "Inventing Traditions," *The Invention of Traditions*. Eds. Eric Hobsbawm & Terence Ranger (Cambridge University Press)

Ella Shohat. "From Eurocentrism to Polycentrism," *Unthinking Eurocentrism: Multiculturalism and the Media* by Ella Shohat and Robert Stam, London & New York: Routledge, 1995

Section C: Theory & Praxis

Chakravorty, Gayatri Spivak. "Politics of Translation" in *Outside in the Teaching Machine* New York: Routledge, 1993, 179-200.

Stuart Hall (1980). "Encoding/Decoding," Extract in Nilanjana Gupta (ed.) *Cultural Studies I*, Delhi: Worldview Publications, 2004.

Bourdieu, Pierre (1982). "The Uses of the People," In *Other Words: Essays Towards a Reflexive Sociology*, Stanford University Press, 1990.

Section D: Theory & Praxis

Rubin, Gayle "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" *Pleasure and Danger: Exploring Female Sexuality*. Ed. Carole S. Vance. London: Pandora. 1992, 267-293.

Connell, R W "Hegemonic Masculinity: Rethinking the Concept," in *Gender & Society*, Vol. 19, No. 6, December 2005, 829-859

Kluge, Alexander, "On Film and the Public Sphere," *New German Critique*, No. 24/25, Autumn, 1981 - Winter 1981, 206-220

(Short answer questions will cover the entire portions of the Course.)

Recommended Reading:

Storey, John (1998) *An Introduction to Cultural Theory and Popular Culture* (Second Edition), Athens, GA: University of Georgia Press

Storey, John (ed.) (1994) *Cultural Theory and Popular Culture: A Reader*, New York: Harvester Wheatsheaf.

Milner, Andrew (1994) *Contemporary Cultural Theory: An Introduction*, London: UCL Press.

Turner, Graeme (1992) *British Cultural Studies: An Introduction*, London: Routledge.

DENG4E23T: Teaching of English (Elective - 4 Credits)**Section A**

The teaching of English in India: The present situation; objectives, methods and materials.

The meaning of “learning” English; The four skills: listening, speaking, reading and writing.

Knowledge versus skill, linguistics and language teaching.

The difference between learning a first language and learning a second language.

Bilingualism and linguistic interference.

Contrastive analysis.

Section B

The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension.

The teaching of Vocabulary: Vocabulary control applied to texts: word lists, dictionary work.

The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.

Section C

The teaching of literature: Prose, Poetry and Drama; The teaching of fictional work

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

The use of audio aids in the teaching of various items; Preparation of lessons, plans for teaching English.

Section D

The use of audio aids in the teaching of English

Error analysis and remedial teaching: Their significance and rationale.

Tests and examination in English; Diagnostic tests and achievement tests.

English language teaching materials: their construction and use.

(Short answer questions will cover the entire portions of the Course.)

Books recommended:

See. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study group of the Teaching of English 1967 and 1971.

Wilkins DA, *Linguistics in Language Teaching Bulletins* of the CIEFL, OKAK, VK "English in India"

Bright & Gregor, *Teaching English as a Second Language*

Correster Jean. *Teaching without Learning*

Ghosh, Sashi & Das, *Introduction to English Language Teaching* Vol. 3, Methods at the College Level, OUP.

DENG4E24T: Dalit Studies (Elective - 4 Credits)

Section A: Theoretical Writings

Michel Foucault, "Two Lectures," *Power / Knowledge: Selected Interviews and Other Writings, 1972-1977*. Ed. Colin Gordon. (Brighton: Harvester, 1980). 78-108.

Nivedita Menon & Aditya Nigam, "The Recalcitrance of Caste," *Power and Contestation: India Since 1989* (Hyderabad: Orient Longman Limited, 2008).

Raosaheb Kasbe, "Some Issues Before Dalit Literature," *Poisoned Bread*. ed. Arjun Dangle (Hyderabad: Orient Longman Limited, 1992).

T M Yesudasan, "Towards a Prologue to Dalit Studies," *No Alphabet in Sight: New Dalit Writing From South India*. Eds. Susie Tharu & K. Satyanarayana (Penguin India, 2011).

Section B: Poetry

Waman Kardak: "Send my Boy to School"

S. Joseph: "Identity Card", "My Sister's Bible"

Sunny Kapikkad: "Naked Truths", "With Love"

G. Sasi Madhuravelli: "Shambuka"

Sukirtharani: "Pariah God", "Night Beast"

Arjun Kamble: "Which Language Should I Speak?"

Prakash Jadhav: "Under Dadar Bridge"
(All the above poems are from *Poisoned Bread & No Alphabet in Sight*)

Section C: Short Stories and Novels

Arjun Dangle: "Promotion"
Baburao Bagu: "Mother"
Mulk Raj Anand: *The Untouchable*
Narayan: *Kocharethi: The Arayer Woman* (OUP, 2011) Tr. Catherine
Thankamma
Kalyan G Rao: *Untouchable Spring* (Orient Blackswan, 2010)

Section D: Autobiography/Polemic

Kumud Pawde : "The Story of My Sanskrit"
C K Janu: *Mother Forest: The Unfinished Story of C K Janu*. Tr. Ravishanker
(Delhi: Kali for Women, 2004).
Kancha Ilaiah: *Why I am not a Hindu* (Samya, 1996).

(Short answer questions will cover the entire portions of the Course.)

Recommended Reading:

Gail Omvedt (1995), *Dalit Visions* (Orient Longman).
Sharmila Rege(2006), *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies* (New Delhi: Zuban).
S M Michael (2007), *Dalits in Modern India: Visions and Values* (Sage).
Sharankumar Limbale (2004), *Towards An Aesthetic Of Dalit Literature: History, Controversies And Considerations* (Orient Longman).

*****Appendix Model Question Papers**

(Pages 2)

Name:
Reg. No.....

FIRST SEMESTER MA DEGREE EXAMINATION, DECEMBER

2016

English Language and Literature

DENG1B01T: British Literature from the Age of Chaucer to the

Eighteenth Century

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. What was written on the prioress's brooch?
2. What is meant by the term 'canonization'?
3. Which is the Indian river mentioned in the poem "To His Coy Mistress"?
4. What was Satan's original name?
5. What is the meaning of 'Mac Flecknoe'?
6. On whom did Pope model Atticus?
7. To what does the name benamuckee refer?
8. How many characters die during the course of the play *Hamlet* ?
9. Name the twin brother of *The Duchess of Malfi*.
10. Who wrote the epilogue of *The School for Scandal* ?
11. Bacon's essay "Of Death" begins with the sentence,
12. Which are the places Gulliver visits in part III of *Gulliver's Travels*?

(12 x

1=12)

II. Answer any three of the following in a paragraph each:

13. The character of Satan in *Paradise Lost*.
14. Dryden's description of Mac Flecknoe's coronation.
15. The narrative technique of *Robinson Crusoe*.
16. Bacon's prose style.
17. The character of Lady Teazle.

(3 x 4

=12)

III. Annotate any two of the following:

18. The phoenix riddle hath more wit

By us; we two being one, are it.

19. Thy firmness makes my circle just,
And makes me end where I begun.
20. God, therefore, cannot hurt ye, and be just
Not just, not God; not feared then, nor obeyed.

(2 x 4 =
8)

IV. Write Essays on **four of the following choosing one from each section:**

Section A

21. How does Chaucer depict the society of his times in “The Prologue”?
22. How does Gray blend classical and romantic qualities in his “Elegy”?

Section B

23. Comment on Shakespeare’s use of soliloquy as a dramatic device in *Hamlet*.
24. Consider *The School for Scandal* as a comedy of manners.

Section C

25. Discuss Bacon as a moralist and philosopher with reference to his essays.
26. Comment on the kind of satire Swift employed in *Gulliver’s Travels*.

Section D

27. What are the characteristics of the revenge tragedy during the Elizabethan and Jacobean periods?
28. Discuss the main features of the metaphysical poetry with reference to the poems prescribed.

(4 x 12=
48)

(Pages 2)

Name:
Reg. No.....

FIRST SEMESTER MA DEGREE EXAMINATION, DECEMBER

2016

English Language and Literature

DENG1B02T: British Literature: The Nineteenth Century

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. Who is Meiad?
2. From which poem is the epigraph to the Immortality Ode taken?
3. To which movement did Rossetti belong?
4. "I am become a name". Who?
5. Who was the Scandinavian mystic who was a major influence on Blake?
6. Grandmother Field was the caretaker of ---- mansion.
7. Where was Earnest Worthing discovered as an infant?
8. Which was the poem Arnold dropped from his 1853 edition?
9. Where does Frankenstein's monster finally go to?
10. Where did Michel Henchard sell his wife and daughter to Newson?
11. What is the inscription above the entrance of *Wuthering Heights*?
12. Who is the novel *Hard Times* dedicated to?

(12 x

1=12)

II. Answer any three of the following in a paragraph each:

13. Sensuousness in "The Blessed Damozel".
14. Comment on Andrea Del Sarto as an artistic figure.
15. Autobiographical elements in Lamb's "Dream Children: A Reverie".
16. Utilitarianism in *Hard Times*.
17. How does Farfrae act as a foil to Henchard?

(3 x 4

=12)

III. Annotate any two of the following:

18. Ah, but a man's reach should his grasp,
Or what's a heaven for?
19. ... Art was given for that;
God uses us to help each other so,

Lending our minds out.
20. That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

(2 x 4 =
8)

IV. Write Essays on four of the following choosing one from each section:

Section A

21. "The Immortality Ode" is not only a dirge sung over departing powers, but actually a dedication to new powers. Discuss
22. Examine the mythological and autobiographical elements in the poem "Ulysses".

Section B

23. Charles Lamb is seriously tragic in his prose writings. Discuss.
24. How does Oscar Wilde present family and the institution of marriage in *The Importance of Being Earnest*?

Section C

25. Character is indeed fate, and *The Mayor of Casterbridge* is the story of "the life and death of a man of character". Substantiate.
26. "*Frankenstein* addresses some of the basic anxieties of a scientific age." Argue.

Section D

27. How did the Romantic poets embody the life of imagination in their poems?
28. "The great minds of the Victorian era were in opposition to the spirit of the age." Examine.

(4 x 12=
48)

(Pages 2)

Name:
Reg. No.....

**FIRST SEMESTER MA DEGREE EXAMINATION, DECEMBER
2016**

English Language and Literature
DENG1B03T: British and Continental Drama
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. How does Eurydice die in *Antigone*?
2. What sentence does Creon impose on Polynices?
3. What is special about the Chorus in *Lysistrata*?
4. What is Calibanization?
5. What memorial is Mrs Alving buiding to honour her husband?
6. What happens to the bud on the castle roof at the end of *A Dream Play*?
7. What, according to Trofima, is the problem with Russian intellectuals?
8. What does Lopakhin suggest Ranevsky do with the cherry orchard?

9. On the death of which true life anarchist was Dario Fo's play based?
10. Why is Mother Courage called Mother Courage?
11. What happens to Kattrin?
12. Who is the first victim of a rhinoceros' violence?

(12 x 1 =

12)

II. Answer any five of the following in a paragraph each:

13. Caliban's use of both poetry and prose.
14. Imagery of light and darkness in *Ghosts*.
15. The Maniac's false leg and eye.
16. The sound of breaking strings in *The Cherry Orchard*.
17. The Logician in *Rhinoceros*.
18. Antigone and Ismene as foils to each other.
19. The Kinesias-Myrrhine episode.

20. Kattrin in *Mother Courage*.

(5 x 4 =

20)

III. Write Essays on four of the following choosing one from each section:

Section A

21. In *Antigone* Creon stands for the law of the state whereas Antigone appeals to a higher unwritten law. Discuss.
22. Discuss the theme of forgiveness and reconciliation in *The Tempest*.

Section B

23. Having sacrificed love for social conformity, Mrs Alving must face the tragic consequences of denying her personal needs.
24. Discuss the conflict between Modernity and Tradition in *The Cherry Orchard*.

Section C

25. Consider Ionesco's treatment of the theme of Will and Responsibility in *Rhinoceros*.
26. Consider the anti-romantic treatment of war in *Mother Courage*.

Section D

26. The drama of the late nineteenth century deals with varying responses to social change. Substantiate with reference to the prescribed plays.
27. Form, rather than theme, was the major innovation in Twentieth Century drama. Substantiate.

(4 x

12= 48)

(Pages 2)

Name:

Reg. No.....

FIRST SEMESTER MA DEGREE EXAMINATION, DECEMBER

2016

English Language and Literature

DENG1E03T: World Drama

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all** the questions in a word, phrase or sentence:

1. How does Medea escape from Corinth?
2. What is the significance of the Clay Cart in the play?
3. Name the kingdom of Dushyanta.
4. Who steals Vasantasena's jewelry and why?
5. In which war did Lorca disappear?
6. Name the play rehearsed by the theatre group before the entry of the Six Characters.
7. What was the real profession of the person who plays the role of the Bishop?
8. What does the Bridegroom tell his mother he'll eat in the vineyard?
9. Who are the Lion and the Jewel in Soyinka's play?
10. What is the common theme of the various episodes of *The Other Shore*?
11. To which Japanese theatre did Walcott compare his play's style?
12. What is placed at the middle of the stage in the beginning of the play *Dream on Monkey Mountain*?

(12 x 1 =
12)

II. Answer any **five** of the following in a paragraph each:

13. Pirandellism.
14. Character of Jason.
15. Lakunle in *The Lion and the Jewel*
16. Significance of the Beggar Woman in *Blood Wedding*
17. Comment on the ending of *Balcony*.
18. The importance of Durvasa in *Sakuntalam*.
19. The significance of the rope episode in *The Other Shore*.
20. Tigre and Souris in the Prologue.

(5 x 4 =
20)

III. Write Essays on **four** of the following choosing one from each section:

Section A

- 21. Discuss the features of classical Indian theatre with reference to *Abhigyan Sakuntalam*.
- 22. Is Medea a conventional Greek Heroine? Discuss.

Section B

- 23. *Six Characters in Search of an Author* as an attempt to blend appearance and reality.
- 24. The geographical isolation of the Bride in *Blood Wedding*.

Section C

- 25. Soyinka's views of African Theatre tradition in *The Lion and the Jewel*.
- 26. The dramatic techniques employed in *The Other Shore*.

Section D

- 27. The significance of myths and legends in Modern Drama.
- 28. The elements of Avant Garde in the twentieth Century drama with reference to prescribed plays.

(4 x

12= 48)

(Pages 2)

Name:
Reg. No.....

SECOND SEMESTER MA DEGREE EXAMINATION, APRIL 2017
English Language and Literature
DENG2B01T: Twentieth Century Literature up to World War II

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. From which Sanskrit text does Eliot quote in "The Wasteland"?
2. What is in stress?
3. In the *Iliad*, who creates the Shield of Achilles?
4. Yeats's poem "Byzantium" is from the anthology titled -----?
5. What is a paronym?
6. Who smuggled Cleopatra into Caesar's presence ?
7. Who is called "old pagan" by Shaw?
8. Historically, what was the name of the Fourth knight?
9. Name any two writers whom Woolf praises as the spiritualists.
10. Who threatened to shoot the harlequin?
11. What is the name of Morel's coal-mining community?
12. Who gave the hell-fire sermon in *The Portrait of the Artist as a Young Man*?

(12 x

1=12)

II. Answer any three of the following in a paragraph each:

13. Christ Imagery in *Windhover*.
14. Woolf's criticism of the materialists.
15. The theme of the poem "Among School Children"
16. The title *The Heart of Darkness*
17. The Character of Cleopatra.

(3 x 4

=12)

III. Annotate any two of the following:

- 18.** Madame Sosostris, famous clairvoyante,
Had a bad cold nevertheless
Is known to be the wisest woman in Europe.
- 19.** Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.
- 20.** Before me floats an image, man or shade,
Shade more than man, more image than a shade:

(2 x 4 =

8)

IV. Write Essays on four of the following choosing one from each section:

Section A

- 21.** Discuss the use and functions of allusions in *The Waste Land*.
- 22.** Discuss Auden's use of the mythic method with reference to "The Shield of Achilles".

Section B

- 23.** In *The Playboy Of The Western World*, characters frequently subvert religious expectations for the sake of self-interest. Discuss.
- 24.** Is Becket a true martyr? Discuss.

Section C

- 25.** Consider *A Portrait of the Artist as a Young Man* as a bildungsroman and a Künstlerroman.
- 26.** Elaborate on the psychological dimensions of the novel *Sons and Lovers*.

Section D

- 27.** Modernist fiction is concerned with the inner self and consciousness. Discuss.
- 28.** Modernist poetry addresses the concerns of the times. Discuss.
(4 x 12 = 48)

(Pages 2)

Name:
Reg. No.....

SECOND SEMESTER MA DEGREE EXAMINATION, APRIL 2017
English Language and Literature
DENG2B02T: Criticism and Theory
(2016 admissions onwards)

Time: 3 Hours
Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. What, according to Aristotle, are the ingredients of a complex plot?
2. As a reply to which work, did Philip Sidney write *An Apology for Poetry*?
3. What, according to Dr. Johnson, was “the fatal Cleopatra” to Shakespeare?
4. What is considered by Coleridge the soul that is everywhere?
5. Who is the editor of *Metaphysical Lyrics and Poems of the Seventeenth Century, Donne to Butler*?
6. Which writer, according to Shoklovsky, describes “the dogmas and rituals he attacked as if they were unfamiliar, substituting everyday meanings for the customarily religious meanings of the words common in church ritual”?
7. What, according to Brooks, is the most obvious kind of irony?
8. What, according to Northrop Frye, is the mythos of spring?
9. Who is the author of *Dhvanyaloka*?
10. Who proposes that rasa is an act of inference?
11. Which Latin word, according to Williams, is the etymological root of Literature?
12. Who is the author of *The Phenomenology of Perception*?

(12 x
1=12)

II. Answer any five of the following in a paragraph each:

13. Defamiliarization.
14. Fancy and Imagination.
15. Catharsis.
16. The Principal sources of Sublimity.
17. Sphota.
18. Stayibhava.
19. Criticism, according to Williams.
20. The Crisis of Marxism, according to Eagleton.

(5 x 4 =

20)

IV. Write Essays on four of the following choosing one from each section:

Section A

21. In *An Apology for Poetry*, Philip Sidney describes poetry's ancient and indispensable place in society, its mimetic nature and its ethical function. Explain.
22. Johnson's Neoclassical frame of mind is quite visible in his assessment of Shakespeare in his *Preface*. Argue.

Section B

23. How does Eliot establish that the metaphysical poets are the mainstream of English poetry, rather than a footnote?
24. Discuss the archetypes of literature with reference to Frye's essay?

Section C

25. Abhinavagupta establishes rasa as the cornerstone of Indian aesthetics. Argue.
26. How does Kuntaka establish that the beautiful and miraculous in poetry is the consequence of vakrokti?

Section D

27. How does Ernest Jones trace Oedipus complex as the reason behind Hamlet's mystery?
28. "Terry Eagleton describes the debilitating effects of reducing all human life and thought to discourse and considers the corrosion of cultural relativism." Argue.

(4 x 12=
48)

(Pages 2)

Name:

Reg. No.....

SECOND SEMESTER MA DEGREE EXAMINATION, APRIL 2017
English Language and Literature
DENG2B03T: American Literature
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. Which essay of Edgar Allen Poe is associated with his poem "Raven"?
2. "Home Burial" appeared in the collection of poems-----.
3. What does the word 'Beat 'signify?
4. Which are the concentration camps mentioned in "Daddy"?
5. Where does the action of *The Scarlet Letter* take place?
6. In which year was Toni Morrison awarded the Noel Prize for Literature?
7. What event sets off the final gunfight between the Shepherds and Grengefords?
8. What is the name of the ship that rescues Ishmael?
9. Which award did *Dutchman* win in 1964?
10. What happens to Blanche's husband?
11. Where is the play *Emperor Jones* set?
12. Which historical incident inspired Arthur Miller to write *The Crucible*?

(12 x 1 =

12)

II. Answer any five of the following in a paragraph each:

13. The Symbolism in *Emperor Jones*.
14. The scaffold Scenes in *The Scarlet Letter*.
15. Moral Growth to Maturity in *For the Union Dead*.
16. Carpe diem theme in the *Emperor of Ice Cream*.
17. The Philosophy of Transcendentalism in Emerson.
18. The treatment of Death in Dickinson.
19. Harlem Renaissance.
20. The representative nature of Clay Williams -Lula relationship in *Dutchman*.

(5 x 4 =

20)

III. Write Essays on four of the following choosing one from each section:

Section A

21. "Home Burial" develops themes commonly associated with loss, such as feelings of anger, denial, and blame. Discuss.

22. In Whitman's poem, the completion of the physical journey to India is only a prelude to the spiritual pathway to God. Discuss.

Section B

23. *The Sound and the Fury* exhibits the salient features of the stream of consciousness technique. Elucidate with examples.

24. In *Moby-Dick*, Melville found in the whaling voyage and in the whale itself perfect metaphors for evoking both the world of concrete experience and of the human striving to explore the mysteries of existence. Discuss.

Section C

25. *The Crucible* may well be called a "social play" since it analyzes a public phenomenon with historical precedent and current actuality. Comment.

26. Consider *A Street Car Named Desire* as a Southern Play.

Section D

27. Twentieth Century literature is concerned with regionalism and attitudes towards a bygone era. Discuss in relation with any of the two works that are prescribed for study.

28. Discuss the major concerns in American Drama in relation with the plays that are prescribed for study.

(4 x

12= 48)

(Pages 2)

Name:

Reg. No.....

SECOND SEMESTER MA DEGREE EXAMINATION, APRIL 2017
English Language and Literature
DENG2E03T: European Fiction in Translation
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. Who are the two lovers of Emma Bovary?
2. What is the name of Anna Karenina's son?
3. The original Arabic manuscript which contains the adventures of Don Quixote is written by _____.
4. Who is the protagonist of the novel *The Stranger*?
5. Who challenges Zorba to a knife fight near the widow's garden?
6. Who was Herr Huld?
7. What is the joke in *The Joke*?
8. Who narrates the action of *Dr. Zhivago*?
9. What building does Jan Bronski die defending?
10. What is the nationality of Orhan Pamuk?
11. In *Blindness*, which character alone has eyesight, but pretends to be blind?
12. Orkko was the capital of which fictional country in *If on a winter's night a traveler*?

(12 x 1 =

12)

II. Answer any five of the following in a paragraph each:

13. The character of Karenin.
14. The role of Sancho Panza.
15. Irony and contrast in *Madame Bovary*.
16. *The Joke* as a critique of communist dictatorship.
17. The horrors of World War I in *Dr. Zhivago*.
18. The plot structure in *My Name is Red*.
19. Lotario in *If on a Winter's Night a Traveller*.
20. Description of the sea and mountains in *Zorba, the Greek*.

(5 x 4 =

20)

III. Write Essays on four of the following choosing one from each section:

Section A

21. *Don Quixote* is not only an anti-chivalric novel, it is also an original creation by a noble soul. Discuss.

22. Discuss how the three parallel plots in *Anna Karenina* emphasize Tolstoy's moral concerns and his philosophical views on life.

Section B

23. Attempt a character sketch of Joseph K.
24. Evaluate the existential and the absurd elements in *The Stranger*.

Section C

25. *The Tin Drum* is strongly political in nature, although it goes beyond a political novel in its style. Elaborate.
26. *Blindness* is an allegory which represents subversive perspectives on historic events, while also emphasizing human factor. Discuss.

Section D

27. Discuss the recurring patterns and the major motifs in twentieth century European Fiction.
28. Write an essay on the treatment of women characters by the European novelists prescribed for your study.

(4 x

12= 48)

(Pages 2)

Name:

Reg. No.....

THIRD SEMESTER MA DEGREE EXAMINATION, NOVEMBER

2017

English Language and Literature

DENG3B01T: Twentieth Century British Literature: Post1940

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. In Fern Hill what comes from the chimneys?
2. What does Larkin leave in the almsbox in "Church Going"?
3. Which book inspired Seamus Heaney to write the Bog poems?
4. The motto of which motorcycle gang is used as an epigraph in "On the Move"?
5. In which year was the English translation of *Waiting For Godot* published?
6. In *The Kitchen* what kind of dishes are Peter's speciality?
7. What musical instrument did Stanley play professionally?
8. What was the working title of Bond's *Lear*?
9. What is Charles Smithson's hobby?
10. In which country is *The Heart of the Matter* set?
11. For what crime has Smith been confined to the Borstal school?
12. Why is Geoffrey troubled about the colour of Madame Bovary's eyes?

(12 x

1=12)

II. Answer any **three of the following in a paragraph each:**

13. Racism in *The Kitchen*.
14. Paranoia in *The Birthday Party*.
15. *The French Lieutenant's Woman* as Metafiction.
16. The class system in Sillitoe's novel
17. Stasis and motion in "Swimming Chenango Lake".

(3 x 4

=12)

III. Annotate any **two of the following:**

18. Or move, stunned by their own grandeur,
Over a bed of Emerald, silhouette
Of submarine delicacy and horror.
19. Men manufacture both machine and soul,
And use what they imperfectly control
To dare a future from the taken routes.
20. They lie; they lie; secure in the decay
Of blood, blood-mark, crowns hacked and coveted

(2 x 4 =

8)

IV. Write Essays on **four of the following choosing one from each section:**

Section A

- 21. "Church Going" records the spiritual longings of a man who has lost his religious faith. Discuss.
- 22. "Tollund Man" is a religious poem but a very different one. Discuss.

Section B

- 23. Discuss the role of Biblical allusions in *Waiting for Godot*.
- 24. Consider Bond's *Lear* as a critique of Shakespeare's *King Lear*.

Section C

- 25. Discuss Barnes' treatment of Art and Life in *Flaubert's Parrot*.
- 26. The central conflict in *The Heart of the Matter* is Scobie's struggle with his faith. Discuss.

Section D

- 27. What are the major concerns of post WWII British poetry?
- 28. Consider the role of Experimentalism in post-1960 fiction with reference to any two novels you have studied.

(4 x 12=
48)

(Pages 2)

Name:

Reg. No.....

THIRD SEMESTER MA DEGREE EXAMINATION, NOVEMBER

2017

English Language and Literature

DENG3B02T: English Language: History and Structure

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all the questions in a word, phrase or sentence:**

- 1. The script that the Anglo-Saxons used was called thescript.

2. Old English alphabet system containedvowels in number.
3. TheChristianized the English.
4. The term 'Viking' denotes three nations such as,, and
5. Modern English emerges from dialect.
6. What is the Old English form for the word, 'king'?
7. What is the Old English form for the word, 'year'?
8. Describe the vowel in the word, 'girl'
9.is Uvula
10.are oral sounds.
11. Most languages in the world are produced with a
12. A diphthong is also called.....

(12 x
1=12)

II. Answer any five of the following in a paragraph each:

13. Spelling issues in English
14. General Indian English
15. Elements of English syntax
16. Traditional Grammar.
17. Old English Spelling and Vocabulary.
18. Explain diphthongs.
19. International Phonetic Alphabet.

20. Assimilation and Elision.

(5 x 4 =
20)

IV. Write Essays on four of the following choosing one from each section:

Section A

- 21.** Write an essay on the characteristics of human language.
- 22.** Write an essay on stress and intonation.

Section B

23. Compare and contrast Old English and Modern English
24. Write an essay on the influence of foreign languages on English.

Section C

25. Write an essay on word building in English.
26. Spelling and spelling reform.

Section D

27. Classify and discuss the consonant sounds in English.

28. Write an essay on Transformational Generative Grammar.

(4 x 12=

48)

(Pages 2)

Name:

Reg. No.....

THIRD SEMESTER MA DEGREE EXAMINATION, NOVEMBER

2017

English Language and Literature

DENG3E01T: Film Studies

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all** the questions in a word, phrase or sentence:

1. What, according to Metz, constitutes the largest 'minimum segment' of a film?
2. To which genre is *Stagecoach* an example of?
3. Who is the director of *The Battle of Algiers*?
4. What is considered by Coleridge the soul that is everywhere?
5. What does the Japanese word 'Ran' mean?
6. Who essays the role of Professor Isak Borg in *Wild Strawberries*?
7. How much money does Marion Crane steal at the beginning of *Psycho*?
8. What kind of business does Belle Watling run in *Gone with the Wind*?
9. Which Hollywood actor does Michel idolize and imitate in *Breathless*?
10. Which Italian movie is the source of *Lucia 1895*?
11. Who plays the role of Maria Braun in *Fassbinder's movie*?
12. Which Nobel laureate is the narrator of *An Inconvenient Truth*?

(12 x

1=12)

II. Answer any **five** of the following in a paragraph each:

13. Apparatus Theory.
14. Aberrant Readings.
15. Odessa Steps Sequence.
16. Bird Imagery in *Psycho*.
17. Buddhist elements in *Ran*.
18. New German Cinema.
19. Fernandina in *Lucia*.

20. Ecocriticism in *An Inconvenient Truth*.

(5 x 4 =

20)

IV. Write Essays on **four** of the following choosing one from each section:

Section A

21. How does Eisenstein establish *montage* as central to cinema in “Word and Image”?
22. Cinema is “an idealistic phenomenon” and only consequently technical. Substantiate the statement with reference to Andre Bazin’s essay.

Section B

23. How does Laura Mulvey establish that narrative cinema is patriarchal in form?
24. How does Christian Metz outline a possible grammar of cinema, based on structuralism and semiology?

Section C

25. The transition of Hollywood from the classical era, through the auteur cinema, to the independent cinema is characterized by *Gone with the Wind*, *Psycho* and *Memento*. Discuss.
26. Bergman’s *Wild Strawberries* is an “interior journey from pangs of regret and anxiety to a refreshing sense of peace and reconciliation.” Substantiate.

Section D

27. Godard's *Breathless* is a classic because of "its closeness to the contemporary moment". Elucidate.

28. Vittorio De Sica's *Bicycle Thieves* and Majid Majidi's *The Children of Heaven* are sublimely Chaplinesque and intensely political. Discuss.

(4 x 12 = 48)

(Pages 2)

Name:

Reg. No.....

THIRD SEMESTER MA DEGREE EXAMINATION, NOVEMBER

2017

English Language and Literature DENG3E02T: Malayalam Literature in Translation (2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all** the questions in a word, phrase or sentence:

1. Who was Akrura?
2. Who wrote the Introduction to N. V's 'Neenda Kavithakal'?
3. What happened to the carpenter's son?
4. What is the only religion according to Ullur?
5. Who is Indulekha's father?
6. Which character is referred to as Gora Sahib in *The Mist*?
7. How does Vijayan's novel end?
8. Which is the star mentioned at the end of *Chemmeen*?
9. What is the theme of Bharata Vakyam?
10. What does the title 'Nadugaddika' mean?
11. Thoppil Bhasi's 'Mooladhanam' was published in the year-----
12. Which playwright is known as 'Kerala Ibsen'?

(12 x

1=12)

II. Answer any **five** of the following in a paragraph each:

13. Asan's imagery of the fallen flower.
14. The Structure of *Nadugadika*.

15. Imagery in 'Blue Fish'.
16. Mist as a symbol.
17. Football as a metaphor in 'Higuita'.
18. 'Rats' as a social satire.
19. The school in *The Legends of Khazak*.

20. Coastal life in the novel *Chemmeen*.

(5 x 4 =
20)

IV. Write Essays on **four of the following choosing one from each section:**

Section A

21. Examine the conflicts in relationships between the father and the son in 'The Master Carpenter'.
22. Asan's attitude to love in 'The Fallen Flower'.

Section B

23. Satire and humour in Basheer's novel.
24. The postmodern elements in *Francis Itticora*.

Section C

25. Establish the relevance of theme and title of the play *Behold, He Comes Again*.
26. How do you account for the tremendous public appeal of the play *Capital*?

Section D

27. Explore the use of novel for social criticism in the context of Kerala.
28. The treatment of different kinds of love in Malayalam poetry.

(4 x 12 =
48)

(Pages 2)

Name:

Reg. No.....

FOURTH SEMESTER MA DEGREE EXAMINATION, APRIL 2018
English Language and Literature
DENG4B01T: Advanced Literary Theory
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all the questions in a word, phrase or sentence:**

1. Whose work is *The Sublime Object of Ideology*?
2. In which work was the term narratology (narratologie) coined?
3. What is 'jouissance'?
4. Who proposed the concept of "écriture feminine"?
5. In which year was the Birmingham Centre for Contemporary Cultural Studies founded?
6. How does Louis Montrose define New Historicism?
7. What, according to Jameson, is the Cultural logic of market capitalism?
8. Who, among the following, proposed the concept of 'worlding'?
9. In which year was *Culture and Imperialism* published?
10. Where and when did Derrida present the paper 'Structure, Sign and Play in the Discourse of Human Sciences'?
11. Which famous American Newspaper brings out The Watergate Scandal?
12. Who are Bouvard and Pecuchet?

(12 x

1=12)

II. Answer any **five of the following in a paragraph each:**

13. Vladimir Propp.
14. Marxist Feminism.
15. The Yale School.
16. The difference between modernism and postmodernism, according to McHale.
17. Ecofeminism.
18. Cultural Materialism.

19. The Signs of the Disappearance of the Author in French Literature.
20. Presentism.

(5 x 4 =

20)

IV. Write Essays on **four of the following choosing one from each section:**

Section A

21. Structuralism inaugurates the 'linguistic turn' in criticism. Explain.
22. What are the main arguments of the Second Wave of Feminism?

Section B

23. What are the main assumptions of New Historicist Criticism?
24. 'It isn't language which has a hole in its ozone layer'. Elaborate the statement
with reference to Green Studies.

Section C

25. Derrida's 'Structure, Sign and Play' marks the moment at which Poststructuralism as a movement begins, opposing itself to classical structuralism as well as to traditional humanism and empiricism. Argue.
26. How does Lacan read "Purloned Letter"?

Section D

27. 'The postmodern age is one of simulacra and hyperreality'. Discuss with reference to Baudrillard's essay prescribed.
28. "The order and civilization of the estate in the civilized England had its economic base in the 'other' estate of the Caribbean colony of Antigua." Discuss in connection with 'Jane Austen and the Empire'.

(4 x 12 =

48)

(Pages 2)

Name:

Reg. No.....

FOURTH SEMESTER MA DEGREE EXAMINATION, APRIL 2018
English Language and Literature
DENG4B02T: Indian English Literature
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. Who is Hardika's daughter-in-law?
2. What do the best poets wait for, according to Ezekiel?
3. "The Trance of Waiting" is written by?
4. Who is compared to a "brooding dog" in "My Grandmother's House"?
5. Who is called the "pillar of the church" in Eunize D'zouza's poem?
6. Which work by Thomas Mann was a source of *Hayavadana*?
7. In which year did Kiran Desai win the Booker Prize for the novel *The Inheritance of Loss*?
8. In *The Serpent and the Rope*, Savithri is engaged to -----?
9. Name the village which is introduced in the first chapter of *The God of Small Things*.
10. What is the context of the essay "Centuries"?
11. *The Imaginary Homelands* is a collection of essays written between -----and -----.
12. What is the subtitle of *The Intimate Enemy*?

(12 x

1=12)

II. Answer any three of the following in a paragraph each:

13. The all pervading presence of the grandmother in Kamala Das.
14. Social realism in Mulk Raj Anand.
15. Violence in the poetry of Daruwalla.
16. Nationalism and Indian English Poetry.
17. The structure of *The Terrorist*.

(3 x 4 =12)

III. Annotate any two of the following:

18. Dusk caught up with us, and bears:

My terror-gun spat at the shades
But missed each time.

19. Life of my life, I shall ever try to keep my body pure, knowing that
thy

Living touch is upon all my limbs.

20. In this the poet finds his moral proved
Who never spoke before his spirit moved.

(2 x 4 = 8)

IV. Write Essays on **four of the following choosing one from each section:**

Section A

- 21.** Attempt a critical reading of Ezekiel as a modern poet.
22. Consider Tagore, Auribindo and Sarojini Naidu as the leading poets of the nationalist phase in Indo-Anglian poetry.

Section B

- 23.** Discuss how *Hayavadana* discusses the fluid nature of identity.
24. Discuss how *Final Solutions* negotiates the issue of communalism.

Section C

- 25.** Mulk Raj Aanand and Raja Rao succeed in capturing the various facets of pre-independence India . Do you agree? Give reasons.
26. Comment on the innovative linguistic skills deployed by Arundhati Roy in
The God Of Small Things.

Section D

- 27.** Examine the ideological pre-occupations in the essay “Centuries”.
28. How does Nandy portray the diverse attitudes of Kipling and Auribindo?
(4 x 12=

48)

(Pages 2)

Name:

Reg. No.....

FOURTH SEMESTER MA DEGREE EXAMINATION, APRIL 2018
English Language and Literature
DENG2E01T: Indian English Fiction

(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer all the questions in a word, phrase or sentence:

1. Who is the major narrator in *The Strange Case of Billy Biswas*?
2. Margayya becomes rich by publishing a pornographic book titled _____.
3. Who is the British doctor who often helps Rukmani?
4. What is the name of Maya's pet dog?
5. Who is the protagonist of the novel "*English, August*"?
6. The title *Such A Long Journey* is taken from the poem _____.
7. *Midnight's Children* was first published in the year _____.
8. What is the title of the first book of *The Great Indian Novel*?
9. Who is the character who becomes a Naxalite in *The Lowland*?
10. "My marriage ended today". Which Indian English novel opens with this sentence?
11. Which contemporary politician from Myanmar is a character in the last book of *The Glass Palace*?
12. Which Mandalayan dynasty's fall is the starting point of *The Glass Palace*?

(12 x 1=12)

II. Answer any five of the following in a paragraph each:

13. The portrayal of the Indian Administrative Service in *English, August*.
14. Narrative technique of *The Glass Palace*.
15. Social criticism in *Ancient Promises*.
16. The ethos of the Parsi existence in *Such A Long Journey*.
17. Love and idealism in *The Lowland*.
18. Tradition and progress in *Nectar in a Sieve*.
19. Margayya as a financial expert.
20. The call of the wild in *The Strange Case of Billy Biswas*.

(5 x

4 = 20)

IV. Write Essays on four of the following choosing one from each section:

Section A

21. *Cry the Peacock* as a psychological novel.
22. Existential elements in *The Strange Case of Billy Biswas*.

Section B

23. *English, August* is a philosophical journey, a process of self-discovery. Discuss.
24. Magical realism in *Midnight's Children*.

Section C

25. *The Great Indian Novel* recasts *The Mahabharata* in the context of the Indian Independence Movement and the first three decades of the post - independence era. Discuss.
26. *Ancient Promises* is a woman's painful journey through marriage, divorce and motherhood. Illustrate.

Section D

27. Discuss the origin, growth and the maturing of Indian English fiction as a major voice in modern world literature.
28. The contributions of the major women writers to Indian English fiction.

(4 x 12=
48)

(Pages 2)

Name:

Reg. No.....

FOURTH SEMESTER MA DEGREE EXAMINATION, APRIL 2018
English Language and Literature
DENG2E02T: American Ethnic Writing
(2016 admissions onwards)

Time: 3 Hours

Maximum: 80 Marks

I. Answer **all the questions in a word, phrase or sentence:**

1. With which vegetable was the Japanese community identified in Okita's poem?
2. What is the subtitle of "Without Title"?
3. What does 'goh' mean?
4. Name the three distinctive phases in Baraka's literary career.
5. "They Tell Me I Am Lost" is dedicated for
6. "Commanding Elephants" was first published in the collection
7. Frank Alpine is a character in
8. What, according to Gary Soto, did the peeled orange look like?
9. With which theatre group was Ed Bullins's *The Electronic Nigger* first performed?
10. Laguno Pueblo reservation is in the novel
11. Name Jing-mei's half-sisters in the novel *The Joy Luck Club*.
12. Rene Gallimard is a character in

(12 x 1=12)

II. Answer any five of the following in a paragraph each:

13. Cherokee images in "Without Title".
14. The Character of Gabriel Grimes.
15. Black Arts Movement.
16. The importance of "Executive Order 9066" in Japanese American literature.
17. The role of Mama in *A Raisin' in the Sun*.
18. Lena's Vase as a symbol in *The Joy Luck Club*.
19. Animal imagery in *Ceremony*.
20. The Imagery of the 'Caged Bird' in Maya Angelou's Poem.

(5

x 4 = 20)

IV. Write Essays on four of the following choosing one from each section:

Section A

21. "Gary Soto's poems are like patches of beauty or sunlight - the very pulse of life." Discuss.
22. Mary Tallmountain's poems celebrate the nostalgia of communitarianism and lament over the anguish of alienation in the mainstream American culture. Discuss.

Section B

23. Examine how Hansberry tackles the question of race in *A Raisin' in the Sun*.
24. Discuss how Henry David Hwang addresses the gender matters in *M Butterfly*.

Section C

25. Discuss Baldwin's use of Biblical myths in connection with the history of the black people.
26. "Bernard Malamud offers numerous reflections upon the nature of Judaism." Discuss.

Section D

27. Write an essay on Native American motifs in the poems prescribed for study.
28. Discuss how migration has changed American culture.

(4 x 12 =

48)