

DEPARTMENT OF ENGLISH



Curriculum and Syllabus for
Postgraduate Programme in
English
Under Credit Semester System
(with effect from 2019 admissions)



St Berchmans College
Founded 1959

AUTONOMOUS | College with Potential for Excellence | Reaccredited by NAAC with A Grade

Affiliated to Mahatma Gandhi University, Kottayam, Kerala
Changanassery, Kottayam, Kerala, India-686101

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ACKNOWLEDGEMENT

I place on record my heartfelt gratitude to the members of the Board of Studies, Department of English, for their cooperation and valuable suggestions. I acknowledge their sincere efforts to scrutinize the draft curriculum and make necessary corrections.

Dr. Sabu Joseph

Chairman

Board of Studies



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PROGRAMME DESCRIPTION

The PG Programme in English offered by the Department of English, St Berchmans College aims at providing the students with an in-depth and extensive knowledge of both English Language and Literature. This programme uses the term English in the widest sense possible so as to include the variants of both English Language and Literature. The syllabus is a very comprehensive and advanced one as it accommodates both the canonical, contemporary and the emerging trends in this field. The programme introduces the learners first to the early landmarks of British literature from Chaucer and Shakespeare to the Literature of the Enlightenment. This is followed by a thorough enquiry into Romantic and Victorian writings culminating in the detailed study of Modernism in English Literature. The programme also takes on board Post-colonial Literatures, Writings from the Margins and other non-Western literatures. Courses on Literary Criticism and Literary/Cultural Theories which examine cultural artefacts and notions of gender and sexuality will also be introduced. The programme also has dedicated courses on the History of English Language, Linguistics and English Language Teaching. The programme is also very innovative in that it introduces topics of contemporary relevance such as Emerging and Popular Modes of Fiction, Post-war Literatures, Film and Translation Studies. The programme also takes care to accommodate texts from European and North American literatures with exclusive courses. The programme, thus, seeks to ground the learners in the three aspects of English Studies: Literature, Linguistics and ELT. And as for the study of Literature, it offers a comprehensive outlook on Literature with canonical, non-canonical, marginal and emergent literatures as well as Literary, Cultural and Gender Theories forming the mainstay of the Programme.



PROGRAMME SPECIFIC OBJECTIVES

1. To develop in the students sufficient knowledge base in various types of Literature, Literary- Cultural- Gender theories, and Literary Criticism in order to create the theoretical framework for a more democratic and just world.
2. To develop competencies in critical thinking, literary appreciation, linguistic analysis, creative writing, and language teaching in the students.
3. To develop the communicative competence of the students in both formal and informal occasions of everyday living.
4. To enable the students to analyse literary and theoretical texts and relate them to contemporary realities in order to understand them properly and respond to them accurately
5. To enable the students to appreciate and value the various socio-political, religious, and cultural value systems, ethos, and practices of diverse societies across the world.

PROGRAMME SPECIFIC OUTCOMES

On completing the MA English Language and Literature Programme, students will

1. Be able to develop to the theoretical framework for a more democratic and just world basing themselves on various types of Literature, and Literary- Cultural- Gender theories.
2. Communicate effectively and accurately in both formal and informal occasions of everyday living
3. Critically analyse literary and theoretical texts and relate them to contemporary realities in order to understand them properly and respond to them accurately
4. Appreciate and value the various socio-political, religious, and cultural value systems, ethos, and practices of diverse societies across the world.
5. Apply knowledge and skills thus acquired to tackle the challenges of contemporary life in the spirit of harmony and dialogue.



REGULATIONS FOR POSTGRADUATE (PG) PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (SB-CSS-PG) 2019

1. SHORT TITLE

- 1.1 These Regulations shall be called St. Berchmans College (Autonomous) Regulations (2019) governing postgraduate programmes under Credit Semester System (SB-CSS-PG).
- 1.2 These Regulations shall come into force with effect from the academic year 2019-20 onwards.

2. SCOPE

- 2.1 The regulation provided herein shall apply to all regular postgraduate programmes, MA/MSc/MCom, conducted by St. Berchmans College (Autonomous) with effect from the academic year 2019-20.

3. DEFINITIONS

- 3.1 'University' means Mahatma Gandhi University, Kottayam, Kerala.
- 3.2 'College' means St. Berchmans College (Autonomous).
- 3.3 There shall be an Academic Committee nominated by the Principal to look after the matters relating to the SB-CSS-PG system.
- 3.4 'Academic Council' means the Committee consisting of members as provided under section 107 of the University Act 2014, Government of Kerala.
- 3.5 'Parent Department' means the Department, which offers a particular postgraduate programme.
- 3.6 'Department Council' means the body of all teachers of a Department in the College.
- 3.7 'Faculty Mentor' is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities of the Postgraduate programme undertaken in the Department.
- 3.8 'Programme' means the entire course of study and examinations.
- 3.9 'Duration of Programme' means the period of time required for the conduct of the programme. The duration of a postgraduate programme shall be four (4) semesters.
- 3.10 'Semester' means a term consisting of a minimum 90 working days, inclusive of tutorials, examination days and other academic activities within a period of six months.
- 3.11 'Course' means a segment of subject matter to be covered in a semester. Each Course is to be designed under lectures/tutorials/laboratory or fieldwork/seminar/project/practical/assignments/evaluation etc., to meet effective teaching and learning needs.
- 3.12 'Course Teacher' means the teacher who is taking classes on the course.
- 3.13 'Core Course' means a course that the student admitted to a particular programme must successfully complete to receive the Degree and which cannot be substituted by any other course.
- 3.14 'Elective Course' means a course, which can be substituted, by equivalent course from the same subject and the number of courses required to complete the programme shall be decided by the respective Board of Studies.
- 3.15 The elective course shall be either in the fourth semester or be distributed among third and fourth semesters.
- 3.16 'Audit Course' means a course opted by the students, in addition to the compulsory courses, in order to develop their skills and social responsibility.
- 3.17 'Extra Credit Course' means a course opted by the students, in addition to the compulsory courses, in order to gain additional credit that would boost the performance level and additional skills.



- 3.18 Extra credit and audit courses shall be completed by working outside the regular teaching hours.
- 3.19 There will be optional extra credit courses and mandatory audit courses. The details of the extra credit and audit courses are given below.

Semester	Course	Type
I	Course on Mendeley Reference Management Software	Optional, Extra credit Grades shall be given
	Course on Basic Life Support System and Disaster Management	Compulsory, Audit Grades shall be given
First summer vacation	Internship/Skill Training	Optional, Extra credit Grades shall be given
Any time during the programme	Oral Presentation in National/International seminar	Optional, Extra credit
	Publication in a recognized journal with ISSN number	

- 3.20 'Project' means a regular research work with stated credits on which the student conducts research under the supervision of a teacher in the parent department/any appropriate research centre in order to submit a report on the project work as specified.
- 3.21 'Dissertation' means a minor thesis to be submitted at the end of a research work carried out by each student on a specific area.
- 3.22 'Plagiarism' is the unreferenced use of other authors' material in dissertations and is a serious academic offence.
- 3.23 'Seminar' means a lecture expected to train the student in self-study, collection of relevant matter from books and Internet resources, editing, document writing, typing and presentation.
- 3.24 'Tutorial' means a class to provide an opportunity to interact with students at their individual level to identify the strength and weakness of individual students.
- 3.25 'Improvement Examination' is an examination conducted to improve the performance of students in the courses of a particular semester.
- 3.26 'Supplementary Examination' is an examination conducted for students who fail in the courses of a particular semester.
- 3.27 The minimum credits, required for completing a postgraduate programme is eighty (80).
- 3.28 'Credit' (C) of a course is a measure of the weekly unit of work assigned for that course in a semester.
- 3.29 'Course Credit': One credit of the course is defined as a minimum of one (1) hour lecture/minimum of two (2) hours lab/field work per week for eighteen (18) weeks in a semester. The course will be considered as completed only by conducting the final examination.
- 3.30 'Grade' means a letter symbol (A, B, C etc.) which indicates the broad level of performance of a student in a course/semester/programme.
- 3.31 'Grade Point' (GP) is the numerical indicator of the percentage of marks awarded to a student in a course.
- 3.32 'Credit Point' (CP) of a course is the value obtained by multiplying the grade point (GP) by the credit (C) of the course.
- 3.33 'Semester Grade Point Average' (SGPA) of a semester is calculated by dividing total credit points obtained by the student in a semester by total credits of that semester and shall be rounded off to two decimal places.



- 3.34 'Cumulative Grade Point Average' (CGPA) is the value obtained by dividing the sum of credit points in all the courses obtained by the student for the entire programme by the total credits of the whole programme and shall be rounded off to two decimal places.
- 3.35 'Institution average' is the value obtained by dividing the sum of the marks obtained by all students in a particular course by the number of students in respective course.
- 3.36 'Weighted Average Score' means the score obtained by dividing sum of the products of marks secured and credit of each course by the total credits of that semester/programme and shall be rounded off to two decimal places.
- 3.37 'Grace Marks' means marks awarded to course/courses, in recognition of meritorious achievements of a student in NCC/NSS/Sports/Arts and cultural activities.
- 3.38 First, Second and Third position shall be awarded to students who come in the first three places based on the overall CGPA secured in the programme in the first chance itself.

4. PROGRAMME STRUCTURE

4.1 The programme shall include two types of courses; Core Courses and Elective Courses. There shall be a project/research work to be undertaken by all students. The programme will also include assignments, seminars, practical, viva-voce etc., if they are specified in the curriculum.

4.2 Total credits for a programme is eighty (80). No course shall have more than four (4) credits.

4.3 Project/dissertation

Project/research work shall be completed by working outside the regular teaching hours except for MSc Computer Science programme. Project/research work shall be carried out under the supervision of a teacher in the concerned department. A student may, however, in certain cases be permitted to work in an industrial/research organization on the recommendation of the supervisor. There shall be an internal assessment and external assessment for the project/dissertation. The external evaluation of the Project/Dissertation shall be based on the individual presentation in front of the expert panel.

4.4 Evaluations

The evaluation of each course shall contain two parts.

- i Internal or In-Semester Assessment (ISA)
- ii External or End-Semester Assessment (ESA)

Both ISA and ESA shall be carried out using indirect grading. The ISA:ESA ratio is 1:3. Marks for ISA is 25 and ESA is 75 for all courses.

4.5 In-semester assessment of theory courses

The components for ISA are given below.

Component	Marks
Attendance	2
Viva	3
Assignment	4
Seminar	4
Class test	4
Model Exam	8
Total	25

4.6 Attendance evaluation of students for each course shall be as follows:

% of Attendance	Marks
Above 90	2
75 - 90	1



4.7 Assignments

Every student shall submit one assignment as an internal component for every course.

4.8 Seminar

Every student shall deliver one seminar as an internal component for every course. The seminar is expected to train the student in self-study, collection of relevant matter from the books and internet resources, editing, document writing, typing and presentation.

4.9 In-semester examination

Every student shall undergo at least two in-semester examinations one as class test and second as model examination as internal component for every theory course.

4.10 To ensure transparency of the evaluation process, the ISA mark awarded to the students in each course in a semester shall be published on the notice board according to the schedule in the academic calendar published by the College. There shall not be any chance for improvement for ISA. The course teacher and the faculty mentor shall maintain the academic record of each student registered for the course which shall be forwarded to the office of the Controller of Examinations through the Head of the Department and a copy shall be kept in the office of the Head of the Department for at least two years for verification.

4.11 End-semester assessment

The end-semester examination in theory and practical courses shall be conducted by the College.

4.12 The end-semester examinations for theory courses shall be conducted at the end of each semester. There shall be one end-semester examination of three (3) hours duration in each lecture based course.

4.13 The question paper should be strictly on the basis of model question paper set by Board of Studies.

4.14 A question paper may contain short answer type/annotation, short essay type questions/problems and long essay type questions. Marks for each type of question can vary from programme to programme, but a general pattern may be followed by the Board of Studies.

4.15 Question Pattern for external theory examination shall be,

Languages and Economics

Section	Total No. of Questions	Questions to be Answered	Marks	Total Marks for the Section
A	10	7	2	14
B	8	5	5	25
C	5	3	12	36
Maximum				75

4.16 Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny as per the regulations in the examination manual.

4.17 Practical examination shall be conducted annually or in each semester. Practical examination shall be conducted by one external examiner and one internal examiner. The question paper setting and evaluation of answer scripts shall be done as per the directions in the examination manual of the College. The duration of practical examination shall be decided by the Board of Studies.

4.18 Project/Dissertation evaluation shall be conducted at the end of the programme. Project/Dissertation evaluation shall be conducted by one external examiner and one internal



examiner. The components and mark division for internal and external assessment shall be decided by the respective Board of Studies.

Components of Dissertation Evaluation	Marks
Internal Evaluation	25
Dissertation (External)	50
Viva-Voce (External)	25
Total	100

- 4.19 Comprehensive viva-voce shall be conducted at the end of the programme. Viva-voce shall be conducted by one external examiner and one internal examiner. The viva-voce shall cover questions from all courses in the programme. There shall be no internal assessment for comprehensive viva-voce. The maximum marks for viva-voce is one hundred (100).
- 4.20 For all courses (theory and practical) an indirect grading system based on a seven (7) point scale according to the percentage of marks (ISA + ESA) is used to evaluate the performance of the student in that course. The percentage shall be rounded mathematically to the nearest whole number.

Percentage of Marks	Grade	Performance	Grade Point
95 and above	S	Outstanding	10
85 to below 95	A+	Excellent	9
75 to below 85	A	Very Good	8
65 to below 75	B+	Good	7
55 to below 65	B	Above Average	6
45 to below 55	C	Satisfactory	5
40 to below 45	D	Pass	4
Below 40	F	Failure	0

4.21 Credit Point

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP$$

where C is the credit and GP is the grade point

4.22 Semester Grade Point Average

Semester Grade Point Average (SGPA) is calculated using the formula

$$SGPA = TCP/TCS$$

where TCP is the total credit point of all the courses in the semester and TCS is the total credits in the semester

GPA shall be rounded off to two decimal places.

4.23 Cumulative Grade Point Average

Cumulative Grade Point Average (CGPA) is calculated using the formula

$$CGPA = TCP/TC$$

where TCP is the total credit point of all the courses in the whole programme and TC is the total credit in the whole programme

GPA shall be rounded off to two decimal places.

Grades for the different courses, semesters, Semester Grade Point Average (SGPA) and grades for overall programme, Cumulative Grade Point Average (CGPA) are given based on the corresponding Grade Point Average (GPA) as shown below:



GPA	Grade	Performance
9.5 and above	S	Outstanding
8.5 to below 9.5	A+	Excellent
7.5 to below 8.5	A	Very Good
6.5 to below 7.5	B+	Good
5.5 to below 6.5	B	Above Average
4.5 to below 5.5	C	Satisfactory
4 to below 4.5	D	Pass
Below 4	F	Failure

4.24 A separate minimum of 40% marks each in ISA and ESA (for theory and practical) and aggregate minimum of 40% are required for a pass in a course. For a pass in a programme, a separate minimum of grade 'D' is required for all the individual courses.

5. SUPPLEMENTARY/IMPROVEMENT EXAMINATION

5.1 There will be supplementary examinations and chance for improvement. Only one chance will be given for improving the marks of a course.

5.2 There shall not be any improvement examination for practical courses and examinations of the final year.

6. ATTENDANCE

6.1 The minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%. Condonation of shortage of attendance to a maximum of ten (10) days in a semester subject to a maximum of two times during the whole period of postgraduate programme may be granted by the College. This condonation shall not be counted for internal assessment.

6.2 Benefit of attendance may be granted to students representing the College, University, State or Nation in Sports, NCC, NSS or Cultural or any other officially sponsored activities such as College union/University union activities etc., on production of participation/attendance certificates, within one week from competent authorities, for the actual number of days participated, subject to a maximum of ten (10) days in a semester, on the specific recommendations of the Faculty Mentor and Head of the Department.

6.3 A student who does not satisfy the requirements of attendance shall not be permitted to appear in the end-semester examinations.

6.4 Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch after readmission.

7. BOARD OF STUDIES AND COURSES

7.1 The Board of Studies concerned shall design all the courses offered in the programme. The Board shall design and introduce new courses, modify or re-design existing courses and replace any existing courses with new/modified courses to facilitate better exposure and training for the students.

7.2 The syllabus of a programme shall contain programme objectives and programme outcome.

7.3 The syllabus of a course shall include the title of the course, course objectives, course outcome, contact hours, the number of credits and reference materials.

7.4 Each course shall have an alpha numeric code which includes abbreviation of the course in two letters, semester number, course code and serial number of the course.

7.5 Every programme conducted under Credit Semester System shall be monitored by the Academic Council.



8. REGISTRATION

- 8.1 A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.
- 8.2 A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.
- 8.3 A student may be permitted to complete the programme, on valid reasons, within a period of eight (8) continuous semesters from the date of commencement of the first semester of the programme

9. ADMISSION

- 9.1 The admission to all PG programmes shall be as per the rules and regulations of the College/University.
- 9.2 The eligibility criteria for admission shall be as announced by the College/University from time to time.
- 9.3 Separate rank lists shall be drawn up for seats under reservation quota as per the existing rules.
- 9.4 There shall be an academic and examination calendar prepared by the College for the conduct of the programmes.

10. ADMISSION REQUIREMENTS

- 10.1 Candidates for admission to the first semester of the PG programme through SB-CSS-PG shall be required to have passed an appropriate degree examination of Mahatma Gandhi University or any University or authority, duly recognized by the Academic council of Mahatma Gandhi University as equivalent thereto.

11. MARK CUM GRADE CARD

- 11.1 The College under its seal shall issue to the students, a Mark cum Grade Card on completion of each semester, which shall contain the following information.
 - i. Name of the Student
 - ii. Register Number
 - iii. Photo of the Student
 - iv. Degree
 - v. Programme
 - vi. Semester and Name of the Examination
 - vii. Month and Year of Examination
 - viii. Faculty
 - ix. Course Code, Title and Credits of each course opted in the semester
 - x. Marks for ISA, ESA, Total Marks (ISA + ESA), Maximum Marks, Letter Grade, Grade Point (GP), Credit Point (CP) and Institution Average in each course opted in the semester
 - xi. Total Credits, Marks Awarded, Credit Point, SGPA and Letter Grade in the semester
 - xii. Weighted Average Score
 - xiii. Result
 - xiv. Credits/Grade of Extra Credit and Audit Courses
- 11.2 The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all courses taken during the entire programme including those taken over and above the prescribed minimum credits for obtaining the degree. The final Mark cum Grade Card shall show the CGPA and the overall letter grade of a student for the entire programme.



11.3 A separate grade card shall be issued at the end of the final semester showing the extra credit and audit courses attended by the student, grade and credits acquired.

12. AWARD OF DEGREE

The successful completion of all the courses with 'D' grade shall be the minimum requirement for the award of the degree.

13. MONITORING COMMITTEE

There shall be a Monitoring Committee constituted by the Principal to monitor the internal evaluation conducted by the College. The Course Teacher, Faculty Mentor, and the College Coordinator should keep all the records of the continuous evaluation, for at least a period of two years, for verification.

14. GRIEVANCE REDRESS COMMITTEE

14.1 In order to address the grievance of students relating to ISA, a two-level grievance redress mechanism is envisaged.

14.2 A student can approach the upper level only if grievance is not addressed at the lower level.

14.3 Department level: The Principal shall form a Grievance Redress Committee in each Department comprising of course teacher and one senior teacher as members and the Head of the Department as Chairman. The Committee shall address all grievances relating to the internal assessment of the students.

14.4 College level: There shall be a College level Grievance Redress Committee comprising of Faculty Mentor, two senior teachers and two staff council members (one shall be an elected member) and the Principal as Chairman. The Committee shall address all grievances relating to the internal assessment of the students.

15. TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal shall, for a period of three years from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applied to any programme with such modifications as may be necessary.



REGULATIONS FOR EXTRACURRICULAR COURSES, INTERNSHIP AND SKILL TRAINING

COURSE ON BASIC LIFE SUPPORT SYSTEM AND DISASTER MANAGEMENT (BLS & DM)

- i. The course on BLS & DM shall be conducted by a nodal centre created in the college.
- ii. The nodal centre shall include at least one teacher from each department. A teacher shall be nominated as the Director of BLS & DM.
- iii. The team of teachers under BLS & DM shall function as the trainers for BLS & DM.
- iv. The team of teachers under BLS & DM shall be given intensive training on Basic Life Support System and Disaster Management and the team shall be equipped with adequate numbers of mannequins and kits for imparting the training to students.
- v. Each student shall undergo five (5) hours of hands on training in BLS & DM organised by the Centre for BLS & DM.
- vi. The training sessions shall be organised on weekends/holidays/vacation during the first semester of the programme.
- vii. After the completion of the training, the skills acquired shall be evaluated using an online test and grades shall be awarded.
- viii. Nodal centre for BLS & DM shall conduct online test and publish the results.
- ix. Students who could not complete the requirements of the BLS & DM training shall appear for the same along with the next batch. There shall be two redo opportunity.
- x. For redressing the complaints in connection with the conduct of BLS & DM students shall approach the Grievance Redress Committee functioning in the college.

COURSE ON MENDELKY REFERENCE MANAGEMENT SOFTWARE

- i. College shall arrange workshop with hands on training in Mendely reference management software during the first semester.
- ii. Students completing the course can enrol for an evaluation and those who pass the evaluation shall be given one credit.



INTERNSHIP/SKILL TRAINING PROGRAMME

- i. Postgraduate student can undergo an internship for a minimum period of five days (25 hours) at a centre identified by the department concerned. In the case of disciplines where internship opportunities are scanty (e.g. Mathematics) special skill training programmes with duration of five days (25 hours) shall be organised.
- ii. Each department shall identify a teacher in charge for internship/skill training programme.
- iii. The department shall select institutions for internship/organising skill training programme.
- iv. Internship/skill training programme shall be carried out preferably during the summer vacation following the second semester or during the Christmas vacation falling in the second semester or holidays falling in the semester.
- v. At the end of the stipulated period of internship each student shall produce an internship completion cum attendance certificate and an illustrated report of the training he/she has undergone, duly certified by the tutor and Head of the institution where the internship has been undertaken.
- vi. Students undergoing skill training programme shall submit a training completion cum attendance certificate and a report of the training he/she has undergone, duly certified by the trainer, teacher co-ordinator of the programme from the concerned department and the head of the department concerned.
- vii. Upon receipt of the internship completion cum attendance certificate and illustrated report of the training or a training completion cum attendance certificate and a report of the training, the teacher in charge of internship/skill training programme shall prepare a list of students who have completed the internship/skill training programme and a list of students who failed to complete the programme. Head of the department shall verify the lists and forward the lists to the Controller of Examinations.

PAPER PRESENTATION

- i. During the period of the programme students shall be encouraged to write and publish research/review papers.
- ii. One research/review paper published in a UGC approved journal or oral presentation in an international/national seminar which is later published in the proceedings shall fetch one credit.



VIRTUAL LAB EXPERIMENTS/MOOC COURSES

- i. During the tenure of the programme, students shall be encouraged to take up Virtual Lab Experiments and/or MOOC Courses.
- ii. College shall arrange dedicated infrastructure for taking up Virtual Lab experiments and/or MOOC courses.
- iii. There shall be a Nodal Officer and a team of teachers to coordinate the logistics for conducting Virtual Lab experiments and MOOC courses and to authenticate the claims of the students regarding the successful completion of the Virtual Lab experiments and or MOOC courses.
- iv. Students who are desirous to do Virtual Lab experiments and or MOOC courses shall register with the Nodal Officer at the beginning of the experiment session/MOOC course. Students also shall submit proof of successful completion of the same to the Nodal officer.
- v. Upon receipt of valid proof, the Nodal Officer shall recommend, to the Controller of Examinations, the award of extra credits. In the case of Virtual Lab experiments, 36 hours of virtual experimentation shall equal one credit and in the case of MOOC courses 18 hours of course work shall equal one credit.



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CONSOLIDATED MARK CUM GRADE CARD

Name of the Candidate :
 Permanent Register Number (PRN) :
 Degree :
 Programme :
 Faculty :
 Date :



Course Code	Course Title	Credits (C)	Marks				Grade Awarded (G)	Grade Point (GP)	Credit Point (CP)	Institution Average	Result		
			ISA		ESA							Total	
			Awarded	Maximum	Awarded	Maximum						Awarded	Maximum
SEMESTER I													
SEMESTER II													
SEMESTER III													



SEMESTER IV												
End of Statement												

PROGRAMME RESULT

Semester	Marks Awarded	Maximum Marks	Credit	Credit Point	SGPA	Grade	WAS	Month & Year of Passing	Result
I									
II									
III									
IV									
Total					FINAL RESULT: CGPA = ; GRADE = ; WAS =				

* Separate grade card is issued for Audit and Extra Credit courses.

** Grace Mark awarded.

Entered by:

Verified by:

Controller of Examinations

Principal

Reverse side of the Mark cum Grade Card (COMMON FOR ALL SEMESTERS)

Description of the Evaluation Process

Grade and Grade Point

The evaluation of each course comprises of internal and external components in the ratio 1:3 for all Courses. Grades and Grade Points are given on a seven (7) point scale based on the percentage of Total Marks (ISA + ESA) as given in Table 1. Decimals are corrected to the nearest whole number.

Credit Point and Grade Point Average

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP$$

where C is the Credit and GP is the Grade Point
Grade Point Average of a Semester (SGPA) or Cumulative Grade Point Average (CGPA) for a Programme is calculated using the formula

$$SGPA \text{ or } CGPA = TCP/TC$$

where TCP is the Total Credit Point for the semester/programme and TC is the Total Credit for the semester/programme

GPA shall be rounded off to two decimal places.

The percentage of marks is calculated using the formula;

$$\% \text{ Marks} = \left(\frac{\text{total marks obtained}}{\text{maximum marks}} \right) \times 100$$

Weighted Average Score (WAS) is the score obtained by dividing sum of the products of marks secured and credit of each course by the total credits of that semester/programme and shall be rounded off to two decimal places.

Note: Course title followed by (P) stands for practical course. A separate minimum of 40% marks each for internal and external assessments (for both theory and practical) and an aggregate minimum of 40% marks is required for a pass in each course. For a pass in a programme, a separate minimum of Grade D for all the individual courses and an overall Grade D or above are mandatory. If a candidate secures Grade F for any one of the courses offered in a Semester/Programme, only Grade F will be awarded for that Semester/Programme until the candidate improves this to Grade D or above within the permitted period.

Percentage of Marks	Grade	Performance	Grade Point
95 and above	S	Outstanding	10
85 to below 95	A+	Excellent	9
75 to below 85	A	Very Good	8
65 to below 75	B+	Good	7
55 to below 65	B	Above Average	6
45 to below 55	C	Satisfactory	5
40 to below 45	D	Pass	4
Below 40	F	Failure	0

Table 1

Grades for the different Semesters and overall Programme are given based on the corresponding GPA, as shown in Table 2.

GPA	Grade	Performance
9.5 and above	S	Outstanding
8.5 to below 9.5	A+	Excellent
7.5 to below 8.5	A	Very Good
6.5 to below 7.5	B+	Good
5.5 to below 6.5	B	Above Average
4.5 to below 5.5	C	Satisfactory
4 to below 4.5	D	Pass
Below 4	F	Failure

Table 2



PROGRAMME STRUCTURE

	Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
Semester I	BMEN101	Early English Literature: From Chaucer to Donne	5	90	4	25	75	100
	BMEN102	Shakespeare Drama: Texts and Contexts	5	90	4	25	75	100
	BMEN103	Restoration and the Enlightenment	5	90	4	25	75	100
	BMEN104	Literary Criticism	5	90	4	25	75	100
	BMEN105	Indian Writings in English	5	90	4	25	75	100
	Total			25	450	20	125	375
Semester II	BMEN206	Romantic and Victorian Writings	5	90	4	25	75	100
	BMEN207	Modernism in English Literature	5	90	4	25	75	100
	BMEN208	English Literature from the 1950s to the Present	5	90	4	25	75	100
	BMEN209	History of the English Language and Introduction to Linguistics	5	90	4	25	75	100
	BMEN210	Literary/Cultural Theories	5	90	4	25	75	100
	Total			25	450	20	125	375
Semester III	BMEN311	American Literature	5	90	4	25	75	100
	BMEN312	Cultural Studies	5	90	4	25	75	100
	BMEN313	Gender and Sexuality Studies	5	90	4	25	75	100
	BMEN314	Emerging Modes of Writing	5	90	4	25	75	100
	BMEN315	Films, Performance and Adaptations	5	90	4	25	75	100
	Total			25	450	20	125	375
Semester IV	BMEN416	Literature and the Empire	5	90	3	25	75	100
		Elective Course	5	90	3	25	75	100
		Elective Course	5	90	3	25	75	100
		Elective Course	5	90	3	25	75	100
		Elective Course	5	90	3	25	75	100
	BMEN4DN	Dissertation	-	-	3	25	75	100
	BMEN4VV	Viva Voce	-	-	2	-	100	100
	Total			25	450	20	150	550
Grand Total			-	-	80	525	1675	2200



ELECTIVE COURSES

The students can choose any four from the elective courses.

Course Code	Course Title	Hours /Week	Total Hours	Credit	ISA	ESA	Total
BMEN4E01	European Literature	5	90	3	25	75	100
BMEN4E02	Writings from the Margins	5	90	3	25	75	100
BMEN4E03	Translation Studies: Texts and Contexts	5	90	3	25	75	100
BMEN4E04	English Language Teaching	5	90	3	25	75	100
BMEN4E05	Canadian Literature	5	90	3	25	75	100
BMEN4E06	Writing in the Public Sphere/Domain	5	90	3	25	75	100



SEMESTER I

BMEN101: EARLY ENGLISH LITERATURE: FROM CHAUCER TO DONNE

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce Chaucer, his language, and his times to the students.
2. To help the students to be familiar with Renaissance literature in English
3. To help the students gain a deep understanding of metaphysical poetry

Course Description

This course aims at giving the students an overview of early English literature right from the time of Chaucer through the Renaissance to the time of John Donne. The first module is devoted to Chaucer, while the next three modules deal with Renaissance literature in English. And the last and fifth module is on Metaphysical poetry. It would be profitable if the teacher can include the following items in his lectures: 14th century English life; an overview of the characters in the *Prologue*; Chaucer's contemporaries: William Langland, John Gower, John Barbour, John Wycliffe (and Lollardy), John Mandeville; Dream allegory, chivalric romances, fableau etc.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the relevance of Chaucer in the history of English Literature in terms of his works, style, language and times.
2. Explain the nature of the Renaissance and the ways it influenced English literature
3. Appreciate the Metaphysical conceit and understand the nuances of Metaphysical poetry

Module 1: Chaucer

Selections from the *Prologue to the Canterbury Tales*: Opening* (lines 1-40), Knight* (lines-43-78), Prioress (118-163), Monk (165-207), Frere (208-269), Clerk of Oxford (285-308), Wyf of Bathe* (445-476), Persoun (Parson) 477-528, Pardoner (669-714).

* For detailed study (To be translated into Modern English)

Seminar:

Nun's Priest's Tale



Module 2: Renaissance Poetry

1. Edmund Spenser: "Prothalamion"
2. Philip Sydney: Sonnet 4 "Vertu alas, now let me take some rest"
Sonnet 10 "Reason, in faith thou art well serv'd, that still"
3. Shakespeare Sonnets: Sonnet 18: "Shall I compare thee to a summer's day?"
Sonnet 75: "So are you to my thoughts as food to life"
Sonnet 129: "Th' expense of spirit in a waste of shame"
Sonnet 130: "My mistress' eyes are nothing like the sun"
4. Ben Jonson: "On My First Sonne"

Module 3: Renaissance Prose

1. Francis Bacon: "Of Truth", "Of Studies", "Of Marriage and Single Life", "Of Love"
2. Thomas Moore: "Marriage and Customs" and "Religions" from *Utopia*

Module 4: Renaissance Drama

1. Christopher Marlowe: *Dr. Faustus*

Seminar:

1. Thomas Kyd: *The Spanish Tragedy*

Module 5: Metaphysical Poetry

1. John Donne: "The Good Morrow", "The Canonization", "A Valediction: Forbidding Mourning"
2. Andrew Marvell: "To His Coy Mistress"
3. Henry Vaughan: "The Retreat"
4. George Herbert: "The Flower"

Seminar:

1. T S Eliot: "The Metaphysical Poets"

Recommended Reading:

1. Belsey, Catherine. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London: Routledge, 2013.
2. Cooper, Helen. *Oxford Guides to Chaucer: The Canterbury Tales*. 2nd ed. Oxford: Oxford University Press. 1996.
3. Daiches, David. *A Critical History of English Literature*. 2nd edition New Delhi: Supernova Publishers, 2010.
4. Loomba, Ania. *Race, Gender, and Renaissance Drama*. New Delhi: Oxford India Paperbacks, 1992.



5. Peck, John and Martin Coyle. *A Brief History of English Literature*. London: Macmillan, 2002..
6. Pierro, Boitani and Jill Mann, eds. *The Cambridge Chaucer Companion*. Cambridge: Cambridge University Press, 2003.
7. Tillyard, E M W. *Elizabethan World Picture*. London: Vintage, 1959.
8. Ben Jonson, *Volpone*



BMEN102: SHAKESPEARE DRAMA: TEXTS AND CONTEXTS

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce learners to the dramatic and theatrical conventions of Shakespeare
2. To enable the students analyze plot, characters, themes and stage craft of the plays.
3. To introduce Shakespeare Studies in both traditional and contemporary contexts.

Course Description

The course aims at introducing students to Shakespeare studies, Shakespeare editions, dramatic devices and major texts of Shakespeare criticism and theory. Students will also cover an in-depth and comprehensive study of some of Shakespeare's original plays, while at the same time engaging with contemporary, theoretical and political responses to the same. The course aims to serve not only as an introductory platform launching Shakespeare studies but also to help students get a first-hand flavour of Shakespeare's works and contemporary responses to them.

Course Outcomes

On completing the course, students shall be able to

1. Critically analyse in detail a few plays of Shakespeare
2. Illustrate the various critical perspectives on Shakespeare.
3. Explain the different ways in which Shakespeare has been performed, adapted and appropriated.

Module 1: Introducing Shakespeare Studies

1. Harold Bloom: "Shakespeare's Universalism" from *Shakespeare: The Invention of the Human*
2. Jonathan Dollimore: "Introduction: Shakespeare, Cultural Materialism and the New Historicism" from *Political Shakespeare: Essays in Cultural Materialism*

Seminar:

1. Elizabethan theatre-actors and audiences-textual problems-quartos and folios-the first folio-soliloquy, disguise, and other dramatic devices-language, diction and imagery-major editors and editions-major texts of Shakespeare criticism – Greenblatt's Circulation of Social Energy



Modules 2 & 3: Tragedy

1. *Hamlet*

Seminar:

1. A C Bradley: “The Construction of Shakespeare’s Tragedies” (Lecture 2 From *Shakespearean Tragedy*)
2. Terence Hawkes: “Telmah”

Module 4: History

1. *Henry IV, Part I*

Seminar:

1. Stephen Greenblatt. “Invisible Bullets: Renaissance Authority and its Subversion, Henry IV and Henry V”

Module 5: Romance

1. *The Tempest*

Seminar:

1. Paul Brown: “‘This Thing of Darkness I acknowledge Mine’: The Tempest and the Discourse of Colonialism” from *Political Shakespeare: Essays in Cultural Materialism*

Recommended Reading:

1. Stephen Greenblatt. *Renaissance Self Fashioning: From More to Shakespeare*
2. Patricia Parker and Geoffrey Hartman. *Shakespeare and the Question of Theory*.
3. C. L. Barber. *Shakespeare’s Festive Comedy*
4. G Wilson Knight. *The Crown of Life*
5. A. C. Bradley. *Shakespearean Tragedy* (1904)
6. Harold Bloom. *Shakespeare and the Invention of the Human* (1998)
7. E. M. W. Tillyard. *The Elizabethan World Picture* (1943)
8. Jonathan Dollimore and Alan Sinfield (ed.). *Political Shakespeare* (1985)
9. Lisa Hopkins. *Beginning Shakespeare* (2007)
10. Germaine Greer. *Shakespeare: A Very Short Introduction*. (1986)
11. Caroline Spurgeon. *Shakespeare’s Imagery and What It Tells Us* (1935)
12. Alexander Schmidt. *Shakespeare Lexicon: Two Volumes* (1874)



BMEN103: RESTORATION AND THE ENLIGHTENMENT

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize students with the English literature of the Seventeenth and Eighteenth Centuries
2. To provide students with analytical and critical perspectives on the social, cultural and intellectual climate of the period.
3. To help them study and contextualize European Enlightenment and familiarize them with works of literature, philosophy and early literary criticism.

Course Description

The course seeks to ground the students in the historical, intellectual and cultural contexts of the Seventeenth and Eighteenth Century. They will study and engage with events such as the birth and evolution of the novel and other literary forms, learn and contextualize European Enlightenment and study classics ranging from the works of Milton to the Restoration Comedies, while understanding the factors and agencies supporting their emergence. They will also sample early examples of literary criticism as well as classic philosophic texts.

Course Outcomes

On completing the course, students will be able to

1. Critically evaluate the literature of the Seventeenth and Eighteenth centuries
2. Relate the social, cultural and intellectual milieu of the period to its literature
3. Establish the connections between the various European movements and English literature and criticism

Module 1: Theory

1. Immanuel Kant: "What is Enlightenment?"
2. Ian Watt: Chapter 1 Rise of the Novel

Seminar:

1. Paul Goring: "Historical Cultural and Intellectual Context" from *Eighteenth Century Literature and Culture*

Module 2: Epic Poetry

1. John Milton: *Paradise Lost* Book IX

Seminar:

1. John Milton: "Lycidas"



Module 3: Neo-Classical Poetry

1. Alexander Pope: *Epistle to Dr. Arbuthnot*
2. John Dryden : *Mac Flecknoe*

Module 4: Drama and Fiction

1. William Congreve: *The Way of the World*
2. John Bunyan: *The Pilgrim's Progress*

Seminar:

1. Oliver Goldsmith: *She Stoops to Conquer*

Module 5: Prose

1. John Locke: *An Essay Concerning Human Understanding*
2. Samuel Johnson: *Preface to Shakespeare*

Seminars:

1. Laurence Sterne: *Tristram Shandy*
2. Jonathan Swift: *Gulliver's Travels*

Recommended Reading:

1. Anja Müller, Achim Hesch, Anke Uebel (eds.). *Representing, Restoration, Enlightenment and Romanticism: Studies in New-Eighteenth-Century Literature*, 2013.
2. Marshall Brown. *Eighteenth-century Literary History: An MLQ Reader*, 1999.
3. Charlotte Sussman. *Eighteenth Century English Literature*.
4. David H. Richter. *Ideology and Form in Eighteenth-century Literature*.
5. Gary Day, Bridget Keegan. *The Eighteenth-Century Literature Handbook*, 2009.
6. Paul Goring. *Eighteenth-Century Literature and Culture*.
7. Leopold Damrosch. *Modern Essays on Eighteenth-Century Literature*, 1988.
8. Kathleen Williams. *Backgrounds to Eighteenth-Century Literature*.
9. Penny Pritchard. *The Long 18th Century: Literature from 1660 to 1790*, 2010.
10. Daniel Brewer (ed.). *The Cambridge Companion to the French Enlightenment*, 2014.
11. Michel Foucault. "What is Enlightenment?"



BMEN104: LITERARY CRITICISM

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize the students with the key concepts and texts of literary criticism
2. To ground them for an evolutionary understanding of literary criticism and to help them understand the split between literary theory and literary criticism
3. To familiarize students with major trends in Indian Aesthetics

Course Description

The course should help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Concepts being discussed include classical Western criticism from Aristotle Horace and Longinus, English Renaissance and Neoclassical criticism, the 18th century trends, the Romantic revolt, the Victorian tradition, the New Critics, Eliot's critical positions, Russian Formalism and major trends in Indian Aesthetics.

Course Outcomes

On completing the course, students will be able to

1. Identify the major shifts in the history of thought and ideas that occurred over these periods of literary criticism.
2. Critically engage with contemporary critical theory.
3. Develop a critical sensibility and evaluative strategy to read literature.

Module 1: Classical Criticism

1. Aristotle: *Poetics*
2. Horace: *ArsPoetica*

Seminar:

1. Longinus: *On the Sublime*

Module 2: Romantic Criticism

1. William Wordsworth: "Preface" to *Lyrical Ballads*
2. Samuel Taylor Coleridge: *Biographia Literaria* (Chapters XIV and XVIII)

Seminar:

1. Philip Sydney: *An Apology for Poetry*

Module 3 Victorian and Modern Criticism

1. Matthew Arnold: "The Function of Criticism at the Present Time"



2. T S Eliot: “Tradition and the Individual Talent”

Seminar:

1. Northrop Frye: “The Archetypes of Literature”

Module 4: Formalism, New Criticism and Reader Response Criticism

1. Victor Shklovsky: “Art as Technique”
2. Cleanth Brooks: “The Language of Paradox”

Seminar:

1. Stanley Fish: “Is There a Text in This Class?”

Module 5: Indian Aesthetics

1. Bharatha: Chapter 6: “The Sentiments” from *Natya Sastra*
2. K. Krishnamoorthy: “Sanskrit Poetics: An Overview” from *Indian Literary Criticism: Theory and Interpretation*. G. N. Devy (ed.)

Seminar:

1. A. K. Ramanujan: “On Ancient Tamil Poetics” from *Indian Literary Criticism: Theory and Interpretation*. G. N. Devy (ed.)

Recommended Reading:

1. John Dryden. *Preface to the Fables*
2. William Empson. “Ambiguity of the First Type”
3. Northrop Frye. “Archetypes of Literature”
4. D. A. Russell and Winterbottom (eds.). *Classical Literary Criticism*.
5. Enright and Chickera (eds.). *English Critical Texts*. [OUP]
6. David Lodge (ed.). *Twentieth Century Literary Criticism: A Reader*
7. V.S. Seturaman (ed.). *Contemporary Criticism: An Anthology*
8. V.S. Seturaman (ed.). *Indian Aesthetics: An Introduction*
9. Harry Blamires. *A History of Literary Criticism*
10. Wimsatt and Brooks. *Literary Criticism: A Short History*
11. Wimsatt and Beardsley: “The Intentional Fallacy” and “The Affective Fallacy”
12. I A Richards. “The Four Kinds of Meaning”



BMEN105: INDIAN WRITINGS IN ENGLISH

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize the students with one of the most significant literatures produced in the English language from the non-English speaking cultures.
2. To help students engage with the questions of language, nation, and aesthetics
3. To introduce students to some of the major translated works from Indian languages

Course Description

The course is grounded in the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post-independence periods, the impact of historical situations like the Emergency, and the influence of Western modernism and postmodernism on Indian writing will receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non-Indian tongue, the socio-cultural economic, and gender concerns will be addressed through a study of the text prescribed here. Some major translated works from Indian languages will also be introduced here.

Course Outcomes

On completing the course, students shall be able to

1. Explain the relevance of Indian Writing in English in terms of its language, politics, and aesthetics.
2. Illustrate the interplay between language, nation, and literature.
3. Analyse the texts they study with special reference to their postcoloniality, language, and aesthetics

Module 1:

1. Sri Aurobindo: "The Renaissance in India"
2. Gauri Vishwanathan: "Introduction" from *Masks of Conquest*

Seminar:

1. Thomas Babington Macaulay: "Minute on Education" (1835)

Module 2: Poetry

1. Toru Dutt: "Our Casuarina Tree"



2. Rabindranath Tagore : Songs from *Gitanjali* (I; XI; LXXIV)
3. Sarojini Naidu: “Pardah Nashin”
4. KN Daruwalla: “Death of a Bird”
5. Nissim Ezekiel: “Goodbye Party for Miss Pushpa T.S”
6. Jayanta Mahapatra: “Hunger”
7. Kamala Das: “An Introduction”

Module 3: Drama

1. Girish Karnad: *Nagamandala*
2. Manjula Padmanabhan: *Harvest*

Seminar:

1. Mahesh Dattani: *Final Solutions*

Module 4: Fiction

1. Raja Rao: *Kanthapura*
2. Arundhati Roy: *The God of Small Things*

Seminars:

1. R. K. Narayan: *The English Teacher*
2. Anees Salim: *Vanity Bagh*

Module 5: Prose

1. A K Ramanujan: “Is there an Indian Way of Thinking?”
2. Shashi Tharoor: “Is there a St Stephen’s School of Literature?” from *Bookless in Baghdad*
3. Amartya Sen: “The Violence of Illusion” from *Identity and Violence: The Illusion of Destiny*

Seminar:

1. M K Gandhi: *Hind Swaraj*

Recommended Reading:

1. Salman Rushdie. *Imaginary Homelands*
2. Swati Joshi. *Rethinking English*
3. Rajeswari Sunder Rajan. *Lie of the Land*
4. Susie Tharu. *Subject to Change*
5. G N Devy. *After Amnesia*
6. K R SreenivasaIyengar. *Indian Writing in English*
7. R. Parthasarathy, ed. *Ten Twentieth Century Indian Poets*
8. A K Mehrotra, ed. *An Illustrated History of Indian Literature in English*



9. Eunice D'Souza, ed. *Nine Indian Women Poets: An Anthology*
10. Dr. S. Radhakrishnan. *A Hindu View of Life*
11. Vijay Tendulkar: *Silence! The Court is in Session*
12. Khushwant Singh: *Train to Pakistan*
13. Rohinton Mistry: *A Fine Balance*
14. Aijaz Ahmad: *Indian Literature: Notes towards the Definition of a Category* (Ch.7 of *In Theory: Classes, Nations, Literatures* 243-286)



SEMESTER II

BMEN206: ROMANTIC AND VICTORIAN WRITINGS

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce students to Romantic and Victorian Writers
2. To contextualize the poetry of the period against the backdrop of the dichotomies of Science/Religion and Faith/Skepticism.
3. To introduce the novels of the period and demonstrate the transformations in the same vis-à-vis the sociological, psychological and epistemological temper of the times.

Course Description

This course comprises the Romantic and Victorian writers. It involves a close study of the Romantic Movement in English poetry associated with Wordsworth, Coleridge, Shelley and Keats as well as offering an insight into the social and historical factors that nurtured this milieu. It moves on to Victorian poets such as Browning, Tennyson, and Hardy, offering the students scope to view their poetry against the background of a clash between Science and Religion, Faith and Skepticism, Hope and Despair. The prescribed poems embody these themes in a variety of interesting ways. All the poems in this course are meant for detailed study. The last decades of the 19th and the first of the 20th century marked a period of transition during which the novel underwent radical changes in form in the hands of its best practitioners. The changes were not related to literary tradition and technique alone, but were psychological, sociological, epistemological and cosmological that radically transformed the novel as an art form. The course studies the major novels that reflect these changes.

Course Outcomes

On completing the course, students will be able to

1. Critically analyse the various texts of the Romantic and the Victorian periods they have studied
2. Illustrate various movements that helped the evolution of the literature of the times
3. Explain the sociological and psychological temper of the times

Module 1: Theory

1. C M Bowra: Chapter 1 “The Romantic Imagination” from *The Romantic Imagination*



2. Isobel Armstrong: "Introduction: Rereading Victorian Poetry" from *Victorian Poetry: Poetry, Poetics and Politics*, Routledge, 2002.

Seminar:

1. Raymond Williams: "The Romantic Artist" from *Culture and Society*.

Module 2: Romantic Poetry

1. Thomas Gray: *Elegy Written in a Country Churchyard*
2. William Wordsworth: "Ode: Intimations of Immortality from Recollections of Early Childhood"
3. Samuel Coleridge: "Dejection: An Ode"
4. P. B. Shelley: "Ode to the West Wind"
5. John Keats: "Ode on a Grecian Urn"
6. Lord Byron: "She Walks in Beauty"

Module 3: Victorian Poetry

1. Alfred Tennyson: "Ulysses"
2. Matthew Arnold: "Dover Beach", "Shakespeare"
3. E.B. Browning: "How do I love thee?"
4. Robert Browning: "Andrea del Sarto"
5. D. G. Rossetti: "The Blessed Damozel"
6. Christina Rossetti: "Remember"

Module 4: Fiction

1. Emily Bronte: *Wuthering Heights*
2. Charles Dickens: *Great Expectations*

Seminars:

1. Jane Austen: *Pride and Prejudice*
2. Thomas Hardy: *Tess of the D'Urbervilles*

Module 5: Prose and Drama

1. Charles Lamb: "Christ Hospital", "A Dissertation upon Roast Pig"
2. William Hazlitt: "My First Acquaintance with Poets"
3. Oscar Wilde: *The Importance of Being Ernest*

Seminar:

1. Thomas Carlyle: *The Hero as Poet*

Recommended Reading:

1. M H Abrams. *The Mirror and the Lamp*



2. Carolyn W. de la L. Oulton. *Romantic Friendship in Victorian Literature*. Routledge, 2016.
3. Clyde de L. Ryals. *A World of Possibilities: Romantic Irony in Victorian Literature*. Ohio State University Press, 1990.
4. Victor Shea, William Whitla. *Victorian Literature: An Anthology*. John Wiley & Sons, 2014.
5. Laurence W. Mazzeno. *Twenty-First Century Perspectives on Victorian Literature*. Rowman & Littlefield, 2014.
6. Arnold Kettle. *An Introduction to the English Novel*
7. Raymond Williams. *The English Novel from Dickens to Lawrence*
8. C M Bowra. *The Romantic Imagination*
9. Walter Allen. *The English Novel*
10. George Lukacs. *The Historical Novel*
11. Matthew Arnold. "Sweetness and Light"
12. T E Hulme: "Classicism and Romanticism" from David Lodge



BMEN207: MODERNISM IN ENGLISH LITERATURE

Total Hours: 90

Credit: 4

Course Objectives

1. To trace the origins of Modernism from early twentieth century texts
2. To study the move to High Modernism of the 1920s.
3. To discover the changes that come to Modernism with the coming of the Auden generation and familiarise the students with the Romantic revival of the 1940s.

Course Description

The paper takes a look and introduces the precursors to Modernism, sampling events like the Symbolist Movement, War poetry etc. The ideas of Modernism and Modernity will also be explored here. It also introduces the Modernists and Modernist poetry before exploring Modernist Fiction and Modern Drama. Major Modernist texts and Modern writers will be introduced and taught.

Course Outcomes

On completing the course, students shall be able to

1. Analyse and interpret the major writers and texts of the modern age and relate it to the idea of modernity in English literature.
2. Appreciate the various techniques and movements of the modern period by exploring Modernist poetry, fiction, and drama.
3. Locate the diverse contexts from which the canon have been reconceptualised and engage with texts and contexts academically.

Module 1

1. Virginia Woolf: “Modern Fiction”
2. Harry Levin: “What was Modernism?” (Massachusetts Review Vol. 1, No. 4 (Summer, 1960), pp. 609-630)

Seminar:

1. Peter Childs: “Introduction” from *Modernism*

Module 2: Poetry I

1. G M Hopkins: “The Wreck of the Deutschland”
2. T.S. Eliot: “The Waste Land”
3. Wilfred Owen: “Strange Meeting”



Module 3: Poetry II

1. W B Yeats: “The Second Coming”, “Leda and the Swan”
2. W H Auden: “In Memory of W.B. Yeats”, “Musee des Beaux Arts”
3. Dylan Thomas: “Poem in October
4. Stephen Spender : “The Pylons”
5. John Betjeman: “A Subaltern’s Love Song”

Module 4: Drama

1. T. S. Eliot: *Murder in the Cathedral*
2. J.M. Synge: *Riders to the Sea*

Seminar:

1. G.B. Shaw: *Saint Joan*

Module 5: Fiction

1. James Joyce: *A Portrait of the Artist as a Young Man*
2. Virginia Woolf : *To the Lighthouse*

Seminars:

1. D.H. Lawrence : *Sons and Lovers*
2. Joseph Conrad: *Heart of Darkness*
3. E.M. Forster : *A Passage to India*

Recommended Reading:

1. James Frazer. *The Golden Bough*
2. Frank Kermode. *The Sense of an Ending: Studies in the Theory of Fiction*
3. Malcolm Bradbury and James McFarlane. *Modernism 1890-1930*
4. D. H. Lawrence. *Selected Literary Criticism*
5. Tim Middleton (ed.). *Modernism – Critical Concepts in Literary and Cultural Studies* Vols.1-5 (Routledge)
6. David Trotter. “The Modernist Novel” (Chapter 3 of *The Cambridge Companion to Modernism*)
7. Wilfred Owen. *Dulce et decorum est*
8. C T Thomas (ed.). *Twentieth Century Poetry: An Anthology*
9. James Joyce. *Ulysses*
10. David Harvey. “Modernity and Modernism” from Tim Middleton (ed.) *Modernism: Critical Concepts in Literary and Cultural Studies* (Routledge)
11. Christopher Butler. *Modernism: A Very Short Introduction*
12. Gabriel Josipovici. *The Lessons of Modernism, and Other Essays*



BMEN208: ENGLISH LITERATURE FROM THE 1950S TO THE PRESENT

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce the students to major trends in poetry, drama and fiction that took shape in the second half of the twentieth century.
2. To cover areas including the Movement Poetry, Nationalist and Immigrant voices in poetry.
3. The students will also encounter the return of realism in fiction, and Postmodernist fiction.

Course Description

The paper seeks to introduce students to the Movement poets, New Irish Poetic voices and Immigrant voices. Also sampled will be selections from Postmodern poetry and Modern allegorical fiction. Postmodern fiction will also be introduced here with the likes of Rushdie and Barnes. In theatre, the students will sample and get themselves introduced to Absurdist drama, examples from the Theatre of Cruelty and the Kitchen Sink Drama

Course Outcomes

On completing the course, students will be able to

1. Explain the philosophic and generic implications associated with literature since the 1950s.
2. Demonstrate the radical changes in the major late-twentieth century poetic voices in terms of diction, voice and form.
3. Clarify the effect of the late-twentieth century zeitgeist on the fiction and the theatre of the times.

Module 1: Theory

1. Steven Connor: "Postmodernism and Literature" from *The Cambridge Companion to Postmodernism*
2. Alan Sinfield: "Literature and Cultural Production" from *Literature, Politics and Culture in Postwar Britain*

Seminar:

1. Martin Esslin: "The Theatre of the Absurd"



Module 2: Poetry I

1. Philip Larkin: “Church Going”, “Whitsun Weddings”
2. Thom Gunn : “On the Move”, “Santa Maria del Popolo”
3. Ted Hughes: “The Jaguar”, “The Thought Fox”
4. Sylvia Plath: “Lady Lazarus”

Module 3: Poetry II

1. Elizabeth Jennings: “Child Born Dead”
2. Seamus Heaney : “Tollund Man”
3. Andrew Motion: “The Last Call”
4. Geoffrey Hill: “Genesis”
5. Benjamin Zephaniah: “We Refugees”
6. Charles Tomlinson: “Prometheus”
7. Rita Dove: “The Yellow House on the Corner”

Module 4: Drama

1. Samuel Beckett: *Waiting for Godot*
2. Harold Pinter : *The Birthday Party*

Seminar:

1. John Osborne: *Look Back in Anger*

Module 5: Fiction

1. Salman Rushdie: *Midnight’s Children*
2. Julian Barnes: *The Sense of an Ending*

Seminars

1. William Golding: *Lord of the Flies*
2. Angela Carter: *Night at the Circus*

Recommended Reading:

1. Peter Boxall. *Twenty-First-Century Fiction. A Critical Introduction*. Cambridge University Press, 2013.
2. Nick Bentley. *British Fiction of the 1990s*. Routledge, 2007.
3. Katharine Cockin, Jago Morrison. *The Post-War British Literature Handbook*. Bloomsbury Academic, 2010.
4. Peter Childs. *Contemporary Novelists: British Fiction since 1970*. Palgrave Macmillan, 2012.
5. Farhat Iftekharruddin. *Postmodern Approaches to the Short Story*. Greenwood Publishing Group, 2003.



6. S. Adiseshiah, R. Hildyard. *Twenty-First Century Fiction: What Happens Now*. Springer, 2013.
7. Peter Boxall: *Since Beckett. Contemporary Writing in the Wake of Modernism*, 2011.
8. Peter Nicholls, Peter Boxall. *Thinking Poetry*. Routledge, 2016.
9. Nick Bentley. *Contemporary British Fiction*. Edinburgh University Press, 2008.
10. Sarah Kane. *4.48 Psychosis*



BMEN209: HISTORY OF THE ENGLISH LANGUAGE AND INTRODUCTION TO LINGUISTICS

Total Hours: 90

Credit: 4

Course Objectives

1. To give a historical overview of the development of English from Old English through Middle English to Modern English.
2. To initiate the learners into the scientific study of language
3. To make the students familiar with the core areas of linguistic analysis like phonology, morphology, syntax and semantics.

Course Description

This course gives a comprehensive introduction to the scientific study of language in general and English language in particular. There are five Modules. The first Module deals the key milestones in the History of English Language. The second Module gives an introduction to Linguistics in general and three of its important interdisciplinary fields in particular viz. sociolinguistics, psycholinguistics, and applied linguistics. The next three modules deal with four important levels of linguistic analysis viz. phonology, morphology, syntax and semantics.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the connections between the different landmark periods and changes in the history of the development of the English language.
2. Explain the different approaches to and the relevance of the scientific study of Language.
3. Analyse English language in terms of its phonology, morphology, syntax and semantics

Module 1: History of the English Language

1. Language, Properties of Language, Animal Communication and Human Communication
2. Language Family, Indo-European family of languages, Grimm's Law, Verner's Law, Umlaut, Ablaut, the Great Vowel Shift
3. Salient features of Old English, Middle English and Major Foreign Influences on English



4. Semantic Changes, Standard English

Seminar:

1. Contribution of Authors-Chaucer, Shakespeare, Milton; Evolution of English Dictionaries; Bible Translations and their Impact on Modern English

Module 2: Introduction to Linguistics

1. Language and communication
2. The science of linguistics(intro)
3. Levels of linguistic analysis (intro)
4. Traditional, structural, and cognitive approaches to linguistics
5. Interdisciplinary fields of Linguistics:
 - a. Sociolinguistics: language variety; languages in contact—bilingualism, multilingualism, diglossia, code-switching/code-mixing, pidgins and creoles
 - b. Psycholinguistics: innateness hypothesis; speech production– aphasia – slips – gaps
 - c. Applied Linguistics: contrastive analysis; error analysis; linguistics and language teaching

Seminars:

1. Pinker, Steven. *The Language Instinct*(Ch.1,2,3)
2. Crystal, David. *Language Death*

Module 3: Phonetics and Phonology

1. Phonetics: Air-stream mechanisms; Organs of Speech; Classification and Description of Consonants and Vowels of English; Cardinal Vowels
2. Syllable, Syllabic Structure, Types of Syllable, Syllabic Consonant
3. Supra-segmental features: Word stress and Sentence Stress—Stress rules, strong and weak forms; Intonation; Rhythm, Length; Juncture (Transition)
4. Phonology: Phone, Phoneme, Allophone, Aspiration, Free Variation
5. Transcription: RP, IPA.
6. Principles of Phonemic Analysis: Principle of Contrastive Distribution, Principle of Complementary Distribution, Principle of Phonetic Similarity, Principle of Pattern Congruity, Principle Economy
7. Phonological Conditioning; Assimilation; Elision; Similitude
8. GIE

Seminars:

1. Prosody and Scansion



2. American and British Varieties of English

Module 4: Morphology and Semantics

1. Morphology: Classification of Morphemes: Lexical and Grammatical morphemes, Free and Bound morphemes, Base (root) and Affixes, Stem, Stem formatives
2. Suffixes, Prefixes, Infixes; Inflectional and Derivational Affixes ; Class Maintaining and Class Changing Affixes
3. Allomorph, Complementary Distribution, Free Variation, Morph, Morphological Conditioning, Zero Suffix, Zero article
4. Outline of English Morphology: Form Classes and Function Classes
5. Semantics: Elements of Meaning: Conceptual, Connotative, Stylistic, Affective, Reflective, Collocative, Thematic
6. Sources of Meaning: Lexical, Grammatical, Intonational, Phonological, Socio-cultural; Sememe, Pragmeme
7. Word-building Processes; Morpho-phonological phenomena

Seminar:

1. Meaning relations: Synonymy, Polysemy, Homonymy, Metaphor, Metonymy, Ambiguity, Antonymy (incompatibility), Hyponymy, Valency, Inconsistency

Module 5: Syntax

1. Analytic Language and Synthetic Language; Basic sentence types
2. Traditional Grammar and its fallacies
3. Descriptive grammar/ Structural grammar: Saussure, system and structure, language as a system of signs, Saussurean dichotomies; Contributions of Bloomfield
4. Syntactic devices in English: Word order, Function words, Government, Concord, Intonation
5. Theories of syntactic analysis:
 - a. IC analysis—Labelled diagram, advantages of IC analysis, disadvantages of IC analysis
 - b. Phrase structure grammar—context-free and context-sensitive rules, optional and obligatory rules, selectional restrictions
 - c. TG Grammar—transformational and generative components, surface structure and deep structure, important transformation types, advantages of TG grammar

Seminar:

1. Syntactic structure of the NP, VP, and Auxiliary.



Recommended Reading:

1. Akmajian, A., R. A. Demers and R, M. Harnish. *Linguistics: An Introduction to Language and Communication*, 2nd ed. Cambridge, Mass: MIT Press, 1984; Indian edition, Prentice Hall, 1991.
2. Barber, Charles L, Joan C. Beal, and Philip A. Shaw. *The English Language: A Historical Introduction*. 2nd ed. Cambridge: Cambridge UP, 2012.
3. Baugh, Albert C. *A History of the English Language*. Bombay: Allied Pub., 1968.
4. Bloomfield, Leonard. *Language*. 1933. Chicago: U of Chicago P, 1984.
5. Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965
6. Chomsky, Noam. *Language and Mind*. Cambridge, Massachusetts: MIT Press, 2006
7. Crystal, David. *The Cambridge Encyclopaedia of the English Language*. 2nd ed Cambridge: Cambridge UP, 2003.
8. Crystal, David. *The Cambridge Encyclopedia of Language*. 2010
9. Jespersen, Otto. *Growth and Structure of the English Language*. Delhi: Oxford UP, 1982.
10. Mesthrie, Rajend and Rakesh M Bhatt. *World Englishes: The Study of New Linguistic Varieties*. Cambridge: Cambridge University Press. 2008
11. Saussure, Ferdinand de.. *Course in General Linguistics*. New York: McGraw Hill, 1966.
12. Verma, S K and N Krishnaswamy. *Modern Linguistics: An Introduction*. New Delhi: Oxford UP, 1997.
13. Widdowson, H G. *Explorations in Applied Linguistic*. Vol.1. Oxford: Oxford UP, 1979.
14. Wood, Frederick T. *An Outline History of the English Language*. Bombay: Macmillan, 1968.
15. Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge U P, 1996.



BMEN210: LITERARY/CULTURAL THEORIES

Total Hours: 90

Credit: 4

Course Objectives

1. To acquaint the students with major concepts and theories in literary theory.
2. To examine the major conceptual frameworks in theory from the Structuralist theories to the present.
3. To initiate the students into the major theoretical debates of Postmodernism and Post-Theory

Course Description

Module I introduces the students into core ideas in Structuralism and Semiotics, drawing from Culler and Saussure. Modules II and III tackle seminal texts informing Poststructuralism, drawing from Lacan, Derrida, Foucault and Barthes. Module IV examines theories of Power, Ideology and Society sampling Althusser and Agamben, while the last Module, undertaking questions concerning theory after theory and Postmodern implications. This course will examine the major conceptual frameworks of literary theory from Structuralism-Poststructuralism-Psychoanalysis-Marxism-New Historicism-Postmodernism to the present.

Course Outcomes

On completing the course, students will be able to

1. Understand the basic concepts in Philosophy and Critical Theory.
2. Trace the development of ideas in Philosophy and Critical theory
3. Think critically and understand abstract higher level concepts.

Module 1: Structuralism

1. Ferdinand de Saussure: “Chapter 1: Nature of Linguistic Sign” from *The Norton Anthology of Theory and Criticism*. Vincent B Leitch (ed). Pgs 963-966
2. Claude Levi-Strauss: “Incest and Myth”

Seminar

1. Gerard Genette: “Structuralism and Literary Criticism”

Module 2: Poststructuralism-1

1. Jacques Derrida: “Structure, Sign, and Play in the Discourse of Human Sciences”



2. Jacques Lacan: “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience” excerpts from *Literary Theory: An Anthology*. Julia Rivkin and Michael Ryan (ed.) Pgs 178-183

Seminar:

1. Hillis Miller: “The Critic as Host

Module 3: Poststructuralism-II

1. Roland Barthes: “The Death of the Author”
2. Michel Foucault: “Nietzsche, Genealogy, History” from *The Theory of Criticism from Plato to the Present*. Raman Selden (ed).

Seminar:

1. Paul de Man: “Resistance to Theory”

Module 4: Theories of Power, Ideology and Society

1. Louis Althusser: “Ideology and Ideological State Apparatuses” from *Literary Theory: An Anthology*. Julia Rivkin and Michael Ryan (ed.)
2. Giorgio Agamben: “Biopolitics and the Rights of Man”. *Homo Sacer: Sovereign Power and Bare Life*. Daniel Heller-Roazen Trans. Stanford University Press. 1998. Pgs 75-79.

Seminar:

1. Emmanuel Levinas. “Ethics as first Philosophy” from *The Levinas Reader*. Sean Hand (ed). Blackwell. 1989. Pgs 75-87.

Module 5: Postmodernism and Post theory

1. Lyotard: “Answering the question: What is postmodernism”. Pgs 412-420
2. Jean Baudrillard. “Simulacra and Simulations”. Pgs 423-430.

Seminar:

1. Terry Eagleton: “The Rise and Fall of Theory”

Recommended Reading:

1. Peter Barry. *Beginning Theory*
2. Terry Eagleton. *Literary Theory: An Introduction*
3. Jonathan Culler. *Literary Theory: A Very Short Introduction*
4. Hans Bertens. *Literary Theory: The Basics*
5. Raman Selden. *A Reader’s Guide to Contemporary Literary Theory*
6. David Lodge (ed.). *20th Century Literary Criticism*
7. David Lodge (ed.). *Modern Criticism and Theory: A Reader*



8. Julie Rivkin and Michael Ryan (eds.) *Literary Theory: An Anthology*
9. Raman Selden. *The Cambridge History of Literary Criticism. Vol 8: From Formalism to Poststructuralism*
10. Vincent B Leitch. *The Norton Anthology of Theory and Criticism*
11. Jonathan Culler. *Literary Theory: A Very Short Introduction*
12. Stuart Sim. *The Routledge Companion to Postmodernism*
13. Brian McHale. *Postmodernist Fiction*



SEMESTER III

BMEN311: AMERICAN LITERATURE

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce the students to major trends and writers in American Literature of the nineteenth and twentieth centuries with a special reference to the social and intellectual history of the period.
2. To expose the students to major movements and authors and their works.
3. To acquaint the students with canonical as well as native, Afro-American and immigrant writers, contributing towards a comprehensive understanding of American Literature.

Course Description

The course introduces the students to a history of American literature beginning with American Puritanism, before moving on to American Transcendentalism, Slave Narratives/Plantation Literature. The Declaration of American Independence and its consequences on the development of a distinctively American literature will be examined. The contribution of poets like Whitman, Dickinson, Frost etc will be studied along with the Modernist phenomena like The Lost Generation, Harlem Renaissance etc. The American Short Story and Modern Dramatists will be introduced followed by the Beat Generation, New Afro-American voices, American-Indian voices and Contemporary trends in American Poetics.

Course Outcomes

On completing the course, students shall be able to

1. Appreciate American literature of the 19th and the 20th centuries in terms of the various literary movements and techniques and the social and intellectual history of the United States.
2. Analyse and interpret the works of the major canonical American writers they have studied.
3. Illustrate the dynamic nature of American literature with special reference to the works of Native, Afro-American, and Immigrant writers they have studied.

Module 1

1. Ralph Waldo Emerson: “American Scholar”
2. Langston Hughes: “The Negro Artist and the Racial Mountain”



Seminars:

1. Henry David Thoreau: “Civil Disobedience”
2. Noam Chomsky: “The Responsibility of Intellectuals”

Module 2: Poetry

1. Walt Whitman: “When Lilacs Last in the Dooryard Bloom’d”
2. Emily Dickinson: “I heard a Fly buzz when I died”
3. Robert Frost: “Mending Wall”
4. Robert Lowell: “For the Union Dead”
5. Wallace Stevens: “The Emperor of Ice-Cream”
6. Anne Sexton: “Words”
7. Allen Ginsberg: “A Supermarket in California”

Module 3: Novels

1. Nathaniel Hawthorne: *Scarlet Letter*
2. Saul Bellow: *Herzog*

Seminars:

1. Mark Twain: *The Adventures of Huckleberry Finn*
2. Harper Lee: *To Kill a Mockingbird*

Module 4: Prose and Short Fiction

1. Henry James: “The Art of Fiction”
2. Herman Melville: “Bartleby, the Scrivener”
3. John O’Hara: “Over the River and Through the Wood”
4. Ernest Hemingway: “The Snows of Kilimanjaro”
5. William Faulkner: “Two Soldiers”

Seminars:

1. Flannery O’Connor: “A Good Man is Hard to Find”
2. Jack London: “Love of Life”

Module 5: Drama

1. Edward Albee: *Who’s Afraid of Virginia Woolf*
2. Eugene O’Neill: *The Emperor Jones*

Seminar:

1. Tennessee Williams: *A Streetcar Named Desire*

Recommended Reading:

1. James D. Hart, Phillip Leininger: *The Oxford Companion to American Literature*. OUP, 1995.



2. Denis Donoghue: *Reading America: Essays on American Literature*. University of California Press, 1988.
3. Arthur Riss. *Race, Slavery, and Liberalism in Nineteenth-Century American Literature*. Cambridge University Press, 2006.
4. Andrew Wiget. *Handbook of Native American Literature*. Taylor & Francis, 1996.
5. Peter B. High. *An outline of American literature*. Longman, 1986.
6. Robert P. Falk. *American Literature in Parody*. Greenwood Press, 1977.
7. Robert Lee, W. M. Verhoeven. *Making America, Making American Literature: Franklin to Cooper*, 1996.
8. Sacvan Bercovitch. *Ideology and Classic American Literature*. Cambridge University Press, 1986.
9. Francis E. Skipp. *American Literature*. Barron's Educational Series, 1992
10. Linda Wagner-Martin. *A History of American Literature: 1950 to the Present*. John Wiley & Sons, 2012.
11. James Howard Cox, Daniel Heath Justice. *The Oxford Handbook of Indigenous American Literature*. Oxford University Press, 2014.
12. D. H. Lawrence. *Studies in Classic American Literature*
13. F. O. Matthiessen. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*
14. Leslie Fiedler. *Love and Death in the American Novel*



BMEN312: CULTURAL STUDIES

Total Hours: 90

Credit: 4

Course Objectives

1. To introduce students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies.
2. To examine the overt interdisciplinary approaches to exploring how cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.
3. To familiarize students with major theoretical frameworks and theoreticians in the domain.

Course Description

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding ‘texts’ and ‘meanings’ and therefore to the study of literatures, cultures and societies. Module I introduces students to the discipline of Cultural Studies by examining select entries by Williams and Miller. Module II introduces the notion of Culture Industry and questions of Race. Module III further examines notions of consumer culture while Module IV attempts a foray into cultural studies in India. Finally, Module V takes a look at Cultural Studies through the lens of popular culture and Malayalam cinema.

Course Outcomes

On completing the course, students will be able to

1. Think of culture from a radically new perspective.
2. Illustrate the political/ideological underpinnings of cultural expressions.
3. Relate to the numerous signifiers of everyday life.

Module 1

1. Raymond Williams: “Culture is Ordinary”
2. Simon During: “A Brief History of Cultural Studies” from *The Introduction to the Cultural Studies Reader*.

Seminar:

1. Stuart Hall: “New Ethnicities”

Module 2

1. Theodore Adorno: “Culture Industry Reconsidered”
2. Robert Stam: “Cultural Studies and Race” from *A Companion to Cultural Studies* edited by Toby Miller



Seminar:

1. Sarah Berry: “Fashion” from *A Companion to Cultural Studies*, Toby Miller (ed).

Module 3

1. Roland Barthes: “Toys”; “Wine and Milk” from *Mythologies*, selected and translated by Annette Lavers
2. Pierre Bourdieu: “Introduction” from the first edition of *Distinction*.

Seminar:

1. Jean Baudrillard: “Consumer Society” from *Selected Writings* ed. Mark Poster

Module 4

1. Veena Das: “Cultural Rights and Definition of Community” from *The Rights of Subordinated Peoples* by Oliver Mendelsohn, Upendra Baxi (eds)
2. Bikhu Parekh: “Logic of Humiliation” from Gopal Guru ed. *Humiliation*

Seminar:

1. Ashis Nandy: “Introduction: Indian Popular Cinema as a Slum’s Eye View of Politics” (pp 1-18 in *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*)

Module 5

1. Pradeepan Pampirikunnu: “Nationalism, Modernity, Keralanness: A Subaltern Critique”
2. V.C. Harris: “Engendering Popular Cinema in Malayalam” (in *Women in Malayalam Cinema: Naturalising Gender Hierarchies*, ed. Meena T. Pillai)

Seminar:

1. E. V. Ramakrishnan: *The Zoo Story: Colonialism, Patriarchy, and Malayalam Poetic Discourse*

Recommended Reading:

1. Chris Baker. *Cultural Studies: Theory and Practice*. London: Sage, 2000.
2. Toby Miller. *A Companion to Cultural Studies*. Malden: Blackwell, 2001.
3. Simon During. *Cultural Studies: A Critical Introduction*. Abingdon: Routledge, 2005.



4. Raymond Williams. *Keywords: A Vocabulary of Culture and Society*. Oxford: Blackwell, 2005.
5. Simon During (ed.). *Cultural Studies Reader*. London: Routledge, 1993.
6. Jean Baudrillard. "Selected Writings" ed. Mark Poster. Cambridge: Polity Press, 1998.
7. John Fiske. *Understanding Popular Culture*. Boston: Unwin, 1998.
8. Theodor Adorno. "The Culture Industry" London: Routledge, 1991.
9. John Storey. *Inventing Popular Culture*. Oxford: Blackwell, 2003.



BMEN313: GENDER AND SEXUALITY STUDIES

Total Hours: 90

Credit: 4

Course Objectives

1. To make the student familiar with the nuances of the notion of gender as a central concept to the reading of literature and culture.
2. To familiarize the student with frameworks of gender beyond those offered by Feminism.
3. To familiarize the student with literary works that prominently engage with or highlight issues pertaining to gender.

Course Description

The paper introduces a wide variety of theoretical, critical and creative works that define and redefine the concept as it is understood in contemporary society. Modules I and II offer conceptual frameworks for situating the gender debate and introduces some seminal critical papers in the domain. Modules III, IV and V introduce the students to seminal works in literature that foreground the question of gender in the domains of Poetry, Drama and Fiction, respectively. They will read works by Carol Ann Duffy, Kamala Das, Mahesh Dattani, Charlotte Bronte etc which will help them discover the nuanced relationship between gender configurations, cultural expression and literary representations.

Course Outcomes

On completing the course, students will be able to

1. Work with major concepts of gender theory and differentiate them from those of Feminism
2. Approach literature from the gender perspective
3. Illustrate the interdisciplinary, cultural and historical aspects of gender.

Module 1

1. Kate Millet: “Theory of Sexual Politics” in *Sexual Politics*
2. Jacqueline Rose: “Feminine Sexuality: An Introduction”
3. Toril Moi: “Language, Femininity, Revolution”

Seminars:

1. Virginia Woolf : *A Room of One’s Own*
2. Simone de Beauvoir: Introduction to *The Second Sex*

Module 2

1. Luce Irigaray: Chapter 2 from *This Sex which is not One*



2. Judith Butler: Chapter 4 “Gender Complexities and the limits of Identification” from *Gender Trouble*

Seminar:

1. Helene Cixous: “Laugh of the Medusa”

Module 3: Poetry

1. Adrienne Rich: “Twenty-one Love Poems” (Poems I and II)
2. Maya Angelou: “Phenomenal Woman”
3. Imtiaz Dharker: “Purdah 1”
4. Kamala Das: “The Freaks”
5. Carol Ann Duffy: “Anne Hathaway”

Module 4: Drama

1. Mahesh Dattani: *Dance Like a Man*
2. David Henry Hwang: *M Butterfly*

Module 5: Novels

1. Jeanette Winterson: *Oranges are Not the Only Fruit*
2. Raj Rao: *The Boyfriend*

Seminar:

1. Toni Morrison: *Beloved*

Recommended Reading:

1. Philomena Essed, David Theo Goldberg, Audrey Kobayashi. *A Companion to Gender Studies*. John Wiley & Sons, 2009.
2. Lesley Biggs, Pamela Downe: *Gendered Intersections. An Introduction to Women's and Gender Studies*, 2005.
3. Jane Pilcher, Imelda Whelehan. *50 Key Concepts in Gender Studies*.
4. Judith Spector. *Gender Studies. New Directions in Feminist Criticism*, 1986.
5. Kathy Davis, Mary Evans, Judith Lorber. *Handbook of Gender and Women's Studies*. Sage, 2006.
6. Ann Braithwaite. *Rethinking Women's and Gender Studies*. Routledge, 2012.
7. Chris Beasley: *What is Feminism?: An Introduction to Feminist Theory*. Sage, 1999.
8. Momin Rahman, Stevi Jackson. *Gender and Sexuality*. Polity, 2010.
9. Margaret Walters: *Feminism: A Very Short Introduction*. OUP, 2005.
10. Rosemarie Buikema, Anneke Smelik. *Women's Studies and Culture: A Feminist Introduction*. Palgrave Macmillan, 1995.
11. Veronique Mottier: *Sexuality. A Very Short Introduction*. OUP, 2008.



12. Jaimee Garbacik. *Gender & Sexuality For Beginners*. 2013.
13. Steven Seidman, Nancy Fischer, Chet Meeks. *Introducing the New Sexuality Studies*: 2nd Edition. Routledge, 2011.



BMEN314: EMERGING MODES OF WRITING

Total Hours: 90

Credit: 4

Course Objectives

1. To familiarize students with some of the contemporary, non-canonical, emerging modes of writing.
2. To introduce students to modes of writing that might otherwise be overlooked in a course that is more or less canonical
3. To enable students to pursue research interests in these areas.

Course Description

The chosen texts in each module are organized thematically with accompanying published scholarship to help students engage critically with the aforementioned genres/styles. Each of the five modules viz., Children's Literature and Young Adult Fiction, Life Writing, Food and Literature, Disability and Literature, and Science Fiction are presented in such a way that each standalone module presents a brief glimpse into the genre with one introductory/explicative essay followed by texts that illustrate the genre further.

Course Outcomes

On completing the course, students will be able to

1. Assess the relative merit and relevance of the various non-canonical, emerging modes of writing.
2. Develop an effective literary sensibility to approach the diverse contemporary modes of fiction.
3. Do pioneering research in such non-canonical areas of writing

Module 1: Children's Literature and Young Adult Fiction

1. Mathew O. Grenby: "Fantasy" from *Children's Literature*. Edinburgh University Press, 2008
2. Stephen Chbosky: *The Perks of Being a Wallflower*. Stephen Chbosky. Pocket Books, 1999.

Seminar:

1. Deborah Thacker: "Imagining the child" from *Introducing Children's Literature: From Romanticism to Postmodernism*. Deborah Cogan Thacker And Jean Webb ed. Routledge 2002. Pp 13-25



Module 2: Life Writing

1. Linda Anderson: “Introduction” from *Autobiography* (Critical Idiom Series)
2. Manu S Pillai: “Once I Had a Kingdom”. Chapter 20 of *The Ivory Throne: Chronicles of the House of Travancore*

Seminar:

1. Gerald Durrell: *My Family and Other Animals*

Module 3: Food and Literature

1. Roland Barthes: “Toward a Psychosociology of Contemporary Food Consumption” from *Food and Culture*. Third Edition. Carole Counihan and Penny van Esterik (Eds.). Pgs. 23-30.
2. Anita Nair: *Alphabet Soup for Lovers*

Seminar:

3. Chitra Banerjee Divakaruni: *The Mistress of Spices*

Module 4: Disability and Literature

1. Simi Linton. “Reassigning Meaning”. *The Disability Studies Reader*. 2nd edition. Ed. Lennard J Davis. Pgs. 161-172.
2. Anne Finger: “Helen and Frida”. *The Disability Studies Reader* Fourth Edition. Lennard J. Davis (ed). Pgs. 520-525.
3. Cheryl Marie Wade: “I Am Not One of The” and “Cripple Lullaby”

Seminar:

1. Nancy Mairs: “On being a Cripple”.

Module 5: Science Fiction

1. Gwyneth Jones: “The Icons of Science Fiction” in *The Cambridge Companion To Science Fiction*
2. Philip K Dick: *Do Androids Dream of Electric Sheep*

Seminar:

1. William Gibson: *Neuromancer*

Recommended Reading:

1. *The Cambridge Companion to The Twentieth-Century English Novel* Edited By Robert L. Caserio, Cambridge University Press, 2009.
2. Joseph L. Zornado “Walt Disney, Ideological Transposition, And The Child” In *Inventing The Child Culture, Ideology, And The Story Of Childhood*. Garland 2002.
3. *The Cambridge Companion to Science Fiction* Edited By Edward James and Farah Mendlesohn. Cambridge University Press, 2003.



4. Daniela Caselli “Reading Intertextuality. The Natural And The Legitimate: Intertextuality In ‘Harry Potter’” In *Children’s Literature: New Approaches* Edited By Karín Lesnik-Oberstein, Palgrave Macmillan 2004. Pp 168-188
5. David Seed “Spy Fiction” in *The Cambridge Companion To Crime Fiction-* 2003 pp 115-134
6. *The Cambridge Companion to Travel Writing* Edited By Peter Hulme and Tim Youngs. Cambridge University Press, 2002.
7. *In Xanadu, A Quest* – William Dalrymple – 1989
8. Allan Hepburn. “Detectives and Spies” in *The Cambridge companion to 20th Century English Novel*
9. Martin Hirst. “What Is Gonzo? The Etymology of an Urban Legend” (University of Queensland, St. Lucia. January 19, 2004).



BMEN315: FILMS, PERFORMANCE AND ADAPTATIONS

Total Hours: 90

Credit: 4

Course Objectives

1. To facilitate an understanding of the basic structural and thematic patterns that govern the poetic process, especially in its relation to the cinematic and the theatrical.
2. To introduce the students to key film-making concepts and aspects of performance.
3. To introduce the students to theoretical texts on performance theory, film appreciation as well as literary and cinematic adaptations of prominent performance-centred texts.

Course Description

The course offers an introduction to various aspects of Performance Studies and film scholarship. It covers basic filmmaking concepts along with presenting a sense of film history, film movements, genres and seminal texts. Modules on Performance Studies and Avant-garde theatre explore avenues of overlap between film, theatre and adaptations. The last Module actively engages students with representative pieces from world cinema and genres.

Course Outcomes

On completing the course, students will be able to

1. Illustrate the key film-making concepts and aspects of performance
2. Evaluate adaptations from theoretical and practical perspectives.
3. Identify the nuances of performances, adaptations and film in general.

Module 1: Film Basics

What is Cinema-History and film movements-mise-en-scene-Profilmicelements-cinematography-colour and meaning-Editing-Soundtrack

(From Andrew Dix: *Beginning Film Studies*)

Module 2: Theoretical Texts on Performance

1. Richard Schechner: Performance Theory (Chapter 1)
2. Antonin Artaud "No More Masterpieces"

Seminar:

1. Realism-Stanislavski, method acting-Strasberg; Cruelty-Artaud; Epic- Brecht; Poor-Grotowski; Absurd-Beckett; Feminist theatres in India and the West; Black theatre; Dalit and alternative theatres in India; Ritual theatre in Kerala.



Module 3: Adaptations and Films

1. Linda Hutcheon: Chapter 1 from *A Theory of Adaptation*
2. Vishal Bharadwaj: *Haider*
3. Joe Wright: *Atonement*
4. Steven Spielberg: *Schindler's List*

Seminar:

1. Julie Sanders: "Introduction" from *Adaptation and Appropriation* (Routledge Critical Idiom Series).

Module 4: Theoretical Essays/Works on Films

1. Laura Mulvey: "Visual Pleasure and Narrative Cinema"
2. Jean Louis Baudry: "Ideological Effects of the Basic Cinematic Apparatus"
3. Slavoj Zizek: *The Pervert's Guide to Cinema*

Seminar:

1. Sergei Eisenstein: "A Dialectic Approach to Film Form"

Module 5: Film Movements: Texts and Genres

1. Jean Luc Goddard: *Breathless*(French New Wave):
2. Robert Wiene: *The Cabinet of Dr Caligari* (German Expressionism):
3. Vittorio De Sica: *Bicycle Thieves* (Italian Neo-realism):
4. George Cukor: *My Fair Lady*(Musical)
5. Charlie Kaufman and Duke Johnson: *Anomalisa* (Stop-Motion-Animation)

Seminar:

Students will have to do a collective effort and produce a free adaptation (theatrical or cinematic) of a literary text.

Recommended Reading:

1. Chandra Rajan. *Kalidasa: The Loom of Time*, Penguin Classics, 1989.
2. Phillip Velacott. *Aeschylus: Prometheus and Other Plays*, The Penguin Classics 1961
3. Moses Hadas. *The Complete Plays of Aristophanes*, Bantam, 1962.
4. Moses Hadas and John McLean. *Euripides: Ten Plays*. Bantam Classics, 1960.
5. Edith Hall. *Sophocles. Antigone, Oedipus the King, Electra*, Oxford University Press, 1962.
6. Dennis Kennedy. *The Oxford Companion to Theatre and Performance*. OUP, 2010.
7. Lynn Altenbernd, Leslie Lisle Lewis. *A Handbook for the Study of Drama*. University Press of America, 1989.



8. Lesley Ferris, The Art of the Now: Introduction to Theatre and Performance. The Ohio State University, 2014.
9. Julie Salverson. Popular Political Theatre and Performance, 2010.
10. Erika Fischer-Lichte, Minou Arjomand, Ramona Mosse. The Routledge Introduction to Theatre and Performance Studies, 2014.
11. Michael Mangan. The Drama, Theatre and Performance Companion. Palgrave Macmillan, 2013.
12. P. Woycicki. Post-Cinematic Theatre and Performance. Springer, 2014.
13. Ronald Bogue: *Deleuze on Cinema*



SEMESTER IV

BMEN416: LITERATURE AND THE EMPIRE

Total Hours: 90

Credit: 3

Course Objectives

1. To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and performance texts.
2. To cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience.
3. To introduce students to the history of European colonial expansion and address “internal colonisations” of diverse kinds.

Course Description

The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience. While a major segment of the course addresses the consequences of European expansion and the creation and exploitation of the “other” worlds, the course also addresses “internal colonisations” of diverse kinds. Module I introduces students to seminal texts on Post Colonial theory from Bhabha and Spivak. Modules II, III, IV and V explore post-colonial writings in poetry, novel, drama and non-fiction respectively, thereby grounding them in discourses of post-colonialism and textual responses to it.

Course Outcomes

On completing the course, students will be able to

1. Navigate through the complex maze of theoretical terms and concepts that characterize post-colonial studies
2. Critically evaluate literary works from a postcolonial perspective
3. Explain the cultural legacies that colonialism left behind

Module1

1. Gayatri Spivak: “Can the Subaltern Speak?”
2. Homi K Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse”
3. Frantz Fanon: “The Negro and Language” from *Black Skin, White Masks*.

Seminars:

1. Edward Said: “Introduction” in *Orientalism*



2. Ngugi wa Thiong'o: "On the Abolition of the English Department"

Module 2: Poetry

1. A D Hope: "Australia"
1. Kofi Awoonor: "The Weaver Bird"
2. Margaret Atwood: "Journey to the Interior"
3. Pablo Neruda: "The United Fruit Co."
4. Robert Frost: "Gift Outright"
5. Faiz Ahmed Faiz: "You tell us what to do"

Module 3: Novels

1. V S Naipaul: *The Mimic Men*
2. Maryse Conde: *Windward Heights*

Seminars:

1. Jean Rhys: *Wide Sargasso Sea*

Module 4: Drama

1. Amie Cesaire: *A Tempest*
2. Derek Walcott: *Dream on Monkey Mountain*

Module 5: Non-Fiction

1. George Lamming: "A Monster, a Child, and a Slave" in *Pleasures of Exile*.
2. Bill Ashcroft: "Postcolonialism as a Reading Strategy" from *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*

Seminars:

1. Ashis Nandi: *The Intimate Enemy*
2. Meenakshi Mukherjee: "Nation, Novel, Language", "The Anxiety of Indianness" from *The Perishable Empire*

Recommended Reading:

1. Frantz Fanon. "On Violence" in *The Wretched of the Earth*.
2. Rohinton Mistry. *Fine Balance*
3. Harish Trivedi. "India and Post-colonial Discourse"
4. Derek Walcott. "A Far Cry from Africa"
5. Raja Rao. "Introduction" in *Kanthapura*
6. Girish Karnad. *The Dreams of Tipu Sultan*
7. Chinua Achebe. "An Image of Africa: Racism in Conrad's *Heart of Darkness*"
8. Paul Brown. "Shakespeare and the Discourse and Colonialism"



9. Edward Said. *Orientalism*
10. Edward Said. *Culture and Imperialism*
11. Bill Ashcroft. *The Empire Writes Back*
12. Wole Soyinka: *A Dance of the Forests*



ELECTIVE COURSES

(Note: Any four courses of the following can be opted as electives)

BMEN4E01: EUROPEAN LITERATURE

Total Hours: 90

Credit: 3

Course Objectives

1. To introduce students to the different facets of European writing, mainly from the second half of the nineteenth century and the twentieth century.
2. To familiarize students and initiate them into European writing and various experimental forms
3. To function as an introductory guide to European literatures and the various movements they are representative of.

Course description

The first Module serves as an initiation in to the vast treasure house of European writing. The second Module on poetry starts from the pioneers of French poetry and moves on to the major contributors of the present. The third Module on novels represents writers from France, Germany, Turkey, and Romania. The paper concludes with the last Module encompassing various European experimental and thematically relevant plays.

Course Outcomes

On completing the course, students shall be able to

1. Explain the evolution of European literature.
2. Illustrate the postmodern techniques and its role in European literature
3. Critically evaluate various genres and their role in understanding the European sensibility.

Module 1

1. Milan Kundera: “Dialogue on the Art of Novel” in *The Art of the Novel*
2. Umberto Eco: “On Some functions of Literature” in *On Literature*

Seminar:

1. “The Mind of Modernism” in *Modernism: A Guide to European Literature*. Malcom Bradbury and James McFarlane.

Module 2

1. Goethe: “The Lovely Night”
2. Stephene Mallarme: “Swan”



3. Charles Baudelaire: “Autumn”
4. Tomas Transtomer: “The Scattered Congregation”
5. Wislawa Szymborska: “Theatre Impressions”
6. Jaroslav Seifret : “Autobiography”
7. CzeslawMiloz: “My Faithful Mother Tongue”
8. Anna Akhmatova: “I Don’t Like Flowers”

Seminars:

1. Arthur Rimbaud: “Vowels”
2. Aleksandr Pushkin: “The Winter Evening”

Module 3: Fiction-I

1. Franz Kafka: *The Trial*
2. Günter Grass: *The Tin Drum*

Seminars:

1. Gustave Flaubert: *Madame Bovary*
2. Fyodor Dostoevsky: *Crime and Punishment*

Module 4: Fiction-II

1. Jose Saramago: *Blindness*
2. Italo Calvino: *If on a Winter’s Night a Traveller*

Seminar:

1. Orhan Pamuk: *Snow*

Module 5

1. Bertolt Brecht: *Caucasian Chalk Circle*
2. Luigi Pirandello: *Six Characters in Search of an Author*

Seminar:

1. Henrik Ibsen: *A Doll’s House*

Recommended Reading:

1. Mikhail Bakhtin. *The Dialogic Imagination*
2. George Lukacs. *Studies in European Realism*
3. Italo Calvino. *Literature as Projection of Desire*
4. Thomas Mann. *Death in Venice*
5. Leo Tolstoy. *The Death of Ivan Illych*
6. Nikos Kazantzakis. *Zorba the Greek*
7. Paul Verlaine. *Birds in the Night*
8. Albert Camus. *The Outsider*



9. Herman Hesse. *Siddhartha*
10. Herta Muller. *The Land of Green Plums*



BMEN4E02: WRITINGS FROM THE MARGINS

Total Hours: 90

Credit: 3

Course Objectives

1. To introduce literatures from the people who remain in the margins of society, culture and politics
2. To help the students be familiar with some of the significant issues these texts raise
3. To sensitize the students to work for the upliftment of the marginalized

Course Description

This course aims at giving the students an overview of some of the key texts that deal with the issues of the marginalized sections of the society like Dalits in India, African-Americans in America, Blacks in different continents and aborigines around the world. These texts offer a different world view and an alternative interpretation of life hitherto forgotten or neglected in the canonical texts. They accentuate some urgent issues that invite the immediate attention of all the sensitive and sensible people to be on their side in their endeavor towards affirmative and transformative action.

Course Outcomes

On completing the course, students will be able to

1. Appreciate literatures by those who have remained in the margins of various societies.
2. Develop sensitivity to the various problems faced by the marginalised sections the world over.
3. Take affirmative and transformative action for the upliftment of the marginalized.

Module 1: Theory

1. Ngugi wa Thiong’O: Decolonising the Mind: The Politics of Language in African Literature (Chapter 1)
2. B. R. Ambedkar: “Reply to the Mahatma” from *The Essential Writings of B. R. Ambedkar*, Valerian Rodrigues (ed), 2002.

Seminar:

1. T M Yesudasan: Towards a Prologue to Dalit Studies

Module 2: Poetry

1. Wole Soyinka: “Telephone Conversation”
2. Langston Hughes: “The Negro Mother”
3. Meena Kandasamy: “Big Brother: An Epic in Eighteen Episodes”



4. Joy Harjo: “Remember”
5. Oodgeroo (Kath Walker): “A Song of Hope”
6. Baburao Bagul: “Before the Vedas”
7. S. Joseph: “A Letter to Malayalam Poetry”
8. Raghavan Atholi: “Kandathi”

Module 3: Fiction

1. John Henrick Clarke: “The Boy who Painted Christ Black”
2. Anna BhauSathe: “Gold from the Grave”
3. M.M. Vinodini: “The Parable of the Lost Daughter”
4. Irathina Karikalan: “Oorakali”
5. Narayan: *Kocharethi*

Seminar:

1. Zora Neale Hurston: *Their Eyes were Watching God*

Module 4: Essays

1. Jean Paul Sartre: “Preface” to Frantz Fanon’s *The Wretched of the Earth*
2. Sharankumar Limbale: “Dalit Literature and African American Literature” from *Towards an Aesthetic of Dalit Literature*

Seminar:

1. D R Nagaraj: “The Strength of Poor Peoples’ Laughter”

Module 5: Autobiography

1. Richard Wright: *Black Boy*
2. Bama: *Karukku*

Seminars:

1. Nalini Jameela: *The Autobiography of a Sex Worker*. (trans. J. Devika)
2. Sally Morgan: *My Place*
3. Omprakash Valmiki: *Joothan*

Recommended Reading:

1. K. Satyanarayana and Susie Tharu (eds). *No Alphabet in Sight: New Dalit writing From South India*. New Delhi: Penguin Books, 2011
2. Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. New Delhi: Orient BlackSwan, 2011
3. Ludden, David. Ed. *Reading Subaltern Studies*. Delhi: Permanent Black, 2010
4. Limbale, Sarankumar. *Towards an Aesthetic of Dalit Literature*. Trans. Alok Mukherjee, New Delhi: Orient Longman, 2004



5. Marcus, Laura. *Auto/biographical Discourses*. Manchester: Manchester University Press, 1994
6. Zelliott, Eliot. *From Untouchable to Dalit*. New Delhi: Manohar, 1992
7. B. R. Ambedkar: Speech at Mahad
8. Hira Dom. "Hira Dom Ki Kavita"
9. Sivakami *The Grip of Change*
10. N. Scott Momaday. *House Made of Dawn*
11. Bama. "Ponnuthayi"
12. Vasant Moon. *Vasti/Growing Up Untouchable in India*



BMEN4E03: TRANSLATION STUDIES: TEXTS AND CONTEXTS

Total Hours: 90

Credit: 3

Course Objectives

1. To familiarize the student to the contextual diversity of Translations.
2. To introduce students to the fundamentals of Translation theory.
3. To introduce the theoretical/political positions related to the field and examine various forms of translation, culminating in the practical aspects of translation.

Course Description

This course aims to introduce students to the fundamentals of translation theory. This would involve the study of the evolution of the concept of translation and the various strategies used in the process. Module I introduces fundamental papers in translation by Walter Benjamin and Eugene Nida. This is complemented further by the theories of translation in Module II. Modules III and IV feature exclusive segments dedicated to the author as translator with Module III covering poems and Module IV covering Novel and Autobiography. The last Module, Module V concerns translations not done by the authors themselves. The paper is designed to examine the various forms of translation, enabling the students to choose translation as a profession.

Course Outcomes

On completing the course, students will be able to

1. Engage with the prominent orientations of and theoretical approaches to Translation Studies
2. Illustrate the various nuances and stylistic choices involved in translating both poetry and theatre.
3. Critically evaluate the merits and shortcomings of a scenario where the author is also the translator.

Module 1: Theories of Translation 1

1. Eugene Nida: "Principles of Correspondence"
2. Antoine Berman: "Translation and the Trials of the Foreign"

Seminar:

1. Georges Luis Borges: "The Translators of The Thousand and One Nights" All texts from *The Translation Studies Reader*. Ed Lawrence Venuti.

Module 2: Theories of Translation 2

1. Sujit Mukherjee: "Translation as Discovery"



2. A K. Ramanujan: “Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation”

Seminar:

1. Gayathri Chakravorty Spivak: “The Politics of Translation”

Module 3: Translating Literature

1. Balamani Amma: “The Pen” (trans. Kamala Das)
2. Kadammanitta Ramakrishnan: “The Cat is My Grief Today” (trans. P. P. Raveendran)
3. K. G. Shankarapilla: “The Trees of Kochi” (trans. E. V. Ramakrishnan)
4. M. B. Manoj: “The Children of the Forest Talk to Yesu” (trans. K. Satchidanandan)
5. Vaikom Muhammed Basheer: “The Card-Sharpener’s Daughter” (trans. K. M. Sherrif)
6. Sarah Joseph: “Inside Every Woman” (trans. V. C. Harris)

Seminars:

1. T. Padmanabhan: “Gowri” (trans. V. C. Harris)
2. Sethu: “The Messenger” (trans. K. M. Sherrif)

Module 4: Author as Translator

1. Ayyappa Paniker: “Epitaph”, “Hey Gagarin”, “Theft”
2. K. Satchidanandan: “Stammer”, “Cactus”
3. N S Madhavan: “The Blue Pencil”
4. O. V. Vijayan: *The Legends of Khasak*

Seminars:

1. Paul Zacharia: ‘A Christmas Story’
2. Kamala Das: ‘My Story’

Module 5: Translating Drama

1. C.J. Thomas: *Crime 27 in 1128*
2. P. Balachandran: *Poor Usman*

Seminar

1. Thoppil Bhasi: *You Made Me a Communist*

Recommended Reading:

1. Susan Bassnet-McGuire. *Translation Studies*. London: Routledge, 1991.
2. Mona Baker (ed.). *Routledge Encyclopedia of Translation Studies*. London: Routledge, 1999.
3. Lawrence Venuti. *The Translation Studies Reader*. New York: Routledge, 2003.



4. Lawrence Venuti. *The Translator's Invisibility: A History of Translation*. Routledge, 1995.
5. Susan Bassnett and Harish Trivedi. *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1993.
6. Edwin Gentzler. *Contemporary Translation Theories*. London: Routledge, 1993.
7. Tejaswini Niranjana. *Siting Translation: History, Post-structuralism and the Colonial Context*. Hyderabad: Orient Longman, 1995.
8. Jaya Sukumaran and Scaria Zacharia. (eds.) *Translation: Theory and Practice in Malayalam*. Kottayam: Current Books, 1997.
9. Mona Baker. *In Other Words: A Coursebook on Translation*. London: Routledge, 1992.
10. Susan Bassnet and A Lefevere (eds.). *Translation, History and Culture*. London: Pinter, 1990.



BMEN4E04: ENGLISH LANGUAGE TEACHING

Total Hours: 90

Credit: 3

Course Objectives

1. To introduce important theories of language learning
2. To introduce basic notions of ELT methods and materials
3. To instil awareness regarding testing and evaluation

Course Description

This course is aimed at making the students aware of the need for a professional approach to the teaching of English in our schools and colleges. The five modules in the course deal with language as a medium of communication in society and in education, the nature of language learning, and some of the important methods of language pedagogy, testing and evaluation, curriculum development, and teacher development.

Course Outcomes

On completing the course, students shall be able to

1. Analyse the different language learning theories in terms of their relative merit and relevance
2. Design and prepare lessons in terms of the approaches, methods, and techniques they have learned
3. Prepare various types of question papers based on the input they have received

Module 1: Language Acquisition, Learning, and Teaching

1. Acquisition, learning, first language, second language, foreign language
2. Second language acquisition and learning: theoretical approaches—behaviourism and cognitivism
3. Factors affecting second language learning
4. The concept of learner-language; linguistic competence Vs communicative competence, academic and interpersonal competence in L2, near-native competence; fluency Vs accuracy; the significance of learner-errors
5. Teaching English in Bilingual / Multilingual Contexts in India

Seminars:

1. K. Narayana Chandran: English for 'Specific'/'Special' Purposes: An Essay Concerning Indian Understanding (Changing English Vol.6, No.3, September 2009, 301-312)



2. N Krishnaswamy and Lalitha Krishnaswamy: Ch.2&14 in *Teaching English: Approaches, Methods, and Techniques* (17-35; 327-335)

Module 2: Approaches and Methods of Teaching English

1. Approach, method, technique---Definitions
2. Grammar Translation Method, the Oral Approach and Situational Language Teaching, the Structural Approach and the Audio-Lingual Method, Communicative Language Teaching, Content-based Instruction, Task based Language Teaching, Post-Method condition

Seminar:

1. Direct method, Cooperative Language Learning, Community Language Learning, Bilingual Method, Use of mother tongue

Module 3: Developing the Four Skills

1. Teaching Listening, Speaking, Reading, and Writing at Secondary and Tertiary levels using Communicative pedagogic tools

Seminar:

1. ICT tools in ELT

Module 4: Teaching Grammar, Vocabulary, and Literature

1. Grammar, Teachers' Grammar, Grammarians' Grammar; Appropriate strategies for teaching grammar
2. Different types of vocabulary: active, passive, and ad hoc vocabulary; Appropriate strategies for developing vocabulary
3. Strategies for teaching prose, poetry, drama, and fiction

Seminar/Practical:

1. Planning Teaching, Preparing Lesson Plan, Peer Teaching

Module 5: ELT Materials, Evaluation, and Testing

1. Materials: The purpose of textbooks, the teacher-learner-material relationship
2. Graded materials; Adapting and Simplifying Materials; Authentic texts
3. Syllabus and curriculum; Different types of syllabi
4. Evaluation: need for evaluation, formative and summative evaluation
5. Testing: Types of test, need for test, teacher's role in test, question types, testing higher and lower order thinking skills, testing the four skills, testing grammar and vocabulary

Seminar/Practical:

1. Develop one question paper (on any one of the four skills, or grammar, or vocabulary)



Recommended Reading:

1. Ghosh R. N., H.N.L. Shastri, and B.K. Das. *Introduction to English Language Teaching*. London: Oxford U P, 1977.
2. Harwood, Nigel. *English Language Teaching Materials: Theory and Practice*. Cambridge: Cambridge U P, 2010.
3. Krishnaswamy, N. and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods, and Techniques*. Delhi: Macmillan, 2003.
4. Lightbrown, Patsy M. and Nina Spada. *How Languages are Learned*. 2nd ed. Oxford: Oxford UP, 1999.
5. Nunan, D. ed. *Practical English Language Teaching*. New York: McGraw-Hill, 2003.
6. Peter, Francis ed. *Indian Voices in ELT*. New Delhi: Viva Books, 2012.
7. Richards, Jack C. and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge: Cambridge UP, 2001.
8. Saville-Troike, Muriel. *Introducing Second Language Acquisition*. Cambridge: Cambridge UP, 2006.
9. Tickoo, ML. *Teaching and Learning English*. Hyderabad: Orient Blackswan, 2009.
10. Harmer, Jeremy. *The Practice of English Language Teaching*. London: Longman, 1983.
11. Ur, Penny. *Grammar Practice Activities*. Cambridge: CUP, 1988.



BMEN4E05: CANADIAN LITERATURE

Total Hours: 90

Credit: 3

Course Objectives

The main objective of the course is to introduce Canadian literature to the student. It provides an entry point to this relatively young literature and opens up the diverse cultural experience it celebrates distinguishing it from its American neighbour.

Course Description

The course introduces some of the major impulses that continue to shape Canadian Literature. To understand this, a sense of Canada's history is essential. What has marked Canadian literature largely is the idea of identity. This is complicated with the significant presence of migrants from all over the world. Canada is now a Multicultural nation. There has been a Canadian way in which the dominant British and American narratives have been addressed in this cultural mosaic. All these will form the basic analytical component of this course. First Nations People, Questions of identity, Survival, Modernism, Canadian Postmodernism, Canadian humour, Diasporic experience, Multiculturalism, Landscape, and History would be some of the thematic concerns of the course.

Course Outcomes

On completing the course, students shall be able to

1. Understand the distinctive literary history and writing traditions to come out of Canada
2. Familiarize themselves with major poetic and theatrical voices both in English and English translations from the Quebec provinces
3. Engage critically and theoretically with Canadian Literature, Canadian Criticism and the Canadian Postmodern.

Module I

1. Cynthia Sugars & Laura Moss: "Introduction: Who/What/Where is Here?" (From Section I "Narratives of Encounter") (Pages 15 – 32) *Canadian Literature in English: Texts and Contexts*. Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.
2. Cynthia Sugars & Laura Moss: "Introduction: A New Nationality" (From Section III "Post Confederation Period") (Pages 251 – 274) *Canadian Literature in English:*



Texts and Contexts. Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.

3. Northrop Frye: “Conclusion to A Literary History of Canada” *The Bush Garden: Essays on the Canadian Imagination* Northrop Frye. Toronto: Anansi, 1971. 213 – 252.

Module 2

1. Pauline Johnson: “Cattle Thief”
2. Earle Birney: “The Bear on the Delhi Road”
3. A.M. Klein: “Autobiographical”
4. Al Purdy: “The Cariboo Horses”
5. Eli Mandel: “Ventriloquists”
6. Robert Kroetsch: “Stone Hammer Poem”
7. Margaret Atwood: “This is a Photograph of Me”
8. Claire Harris: “Translation into Fiction”
9. Daniel David Moses: “Inukshuk”

Module 3

1. Tomson Highway: *The Rez Sisters*
2. Sharon Pollock: *Blood Relations*

Seminar:

1. Michel Tremblay: *Les Belles Soeurs*

Module 4

1. Sinclair Ross: “One’s a Heifer” (short story)
2. Alice Munro: “Something I’ve been meaning to Tell You” (short story)
3. Rohinton Mistry: “Swimming Lessons” (short story) From *Tales from Ferozeshah Bagh*
4. Margaret Laurence: *The Diviners*
5. Joy Kogawa: *Obasan*
6. Michael Ondaatje: *Cat’s Table*

Seminar:

1. Beatrice Culleton: In Search of April Raintree

Module 5

1. Margaret Atwood: “Survival” *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi, 1972. Pages 25 – 44.



2. Linda Hutcheon: "Introduction" *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*. Toronto: Oxford UP, 1988. Pages 1 – 25.

Seminar:

1. Thomas King: "Godzilla versus Postcolonial" *New Contexts of Canadian Criticism*. ed. Ajay Heble et al. Ontario: Broadview. 1996. Pages 1 – 20



BMEN4E06: WRITING IN THE PUBLIC SPHERE/DOMAIN

Total Hours: 90

Credit: 3

Course Objectives

1. To introduce the student to the concept of the public sphere
2. To introduce the students to some of the significant arguments and debates about democracy.
3. To enable him/her to reflect on critical issues related to everyday life, opinion and individual/social rights

Course Description

The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas's later writings amplify and clarify the positions (Structural Transformation of the Public Sphere; "Further Reflections on the Public Sphere"). This is accompanied by two articles that provide glosses, and extend the concept. The texts included in different modules represent a sampling of issues (Censorship, Borders, Surveillance, Military aggression, the market, corporate control, patriarchy, and sexuality/gender). The selections examine neoliberal impulses, changing dynamics of democracy, the media, and new models of commerce. The writings need to be contextualized in terms of supplementary readings suggested in the reading list. The dynamic of the concepts need to be expanded to the areas of environmental sensitivity, law and justice and various other fields.

Course Outcomes

On completing the course, students shall be able to

1. Illustrate the concept of the public sphere.
2. Critically evaluate some of the significant arguments and debates about democracy.
3. Analyse the interrelations among society, history, politics and literature.

Module I

1. Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" *New German Critique*, No. 3. (Autumn, 1974), pp. 49-55. (Available in Jstor; Free download also available)
2. K.M. Johnson: "Cyberspace and Post-modern Democracy: A Critique of the Habermasian Notion of the Public Sphere," *The Virtual Transformation of the Public Sphere: Knowledge, Politics, Identity*. (Ed.) Gaurav Desai. Routledge, 2013. 71-76.



3. Michael McKeon: "Parsing Habermas's 'Bourgeois Public Sphere,'" *Criticism*, Vol. 46, No. 2, Special Issue: When Is a Public Sphere? (Spring 2004), pp.273-277. (Available in Jstor)

Module 2

1. Salman Rushdie: *Is Nothing Sacred?* Granta, 1990. (Herbert Read Memorial Lecture Feb 6 1990) (Free download available)
2. Vinay Dharwadker: "Guest Column: Censoring the 'Rāmāyana,'" *PMLA*. 2012 127:3.(433-450) (available in Jstor – by redirect)
3. Taslima Nasreen: "Homeless Everywhere: Writing in Exile." *Sarai Reader 04: Crisis Media*, CSDS, Delhi, 2004 (Free download available)

Seminar:

1. George Orwell: *1984*

Module 3

1. RAQS Media Collective: "Machines made to Measure: On the Technologies of Identity and the Manufacture of Difference" *Sarai Reader 04: Crisis/ Media*, CSDS, Delhi, 2004; *Leonardo Electronic Almanac* volume 11, number 11 November 2003 (Free download available)
2. Pramod K. Nayar. "I Sing the Body Biometric: Surveillance and Biological Citizenship," *EPW*. 11 August 2012
3. Rachel Corrie: "Last Email from the Gaza Strip," *Sarai Reader 04: Crisis/ Media*, CSDS, Delhi, 2004 (Free download available)

Seminar:

1. Benyamin: *Goat Days*. Trans. Joseph Koyipally. Penguin

Module 4

1. George Yudice: "Free Trade and Culture." Liam Connell and Nicky Marsh: *Literature and Globalization: A Reader*. Routledge, 2011. 68-73
2. Arundhati Roy. "Peace and the New Corporate Liberation Theology," *An Ordinary Person's Guide to Empire*. Penguin, 2005. 329-352
3. Masao Miyoshi: "Turn to the Planet: Literature, Diversity, and Totality," Liam Connell and Nicky Marsh: *Literature and Globalization: A Reader*. Routledge, 2011. 132-139.

Seminar:

1. Eric Kluitenberg: "Frequently Asked Questions about the Public Domain," *Sarai Reader 01: The Public Domain*, CSDS, Delhi, 17-23. (Free download available)



Module 5

1. Sarah Joseph: *Othappu: The Scent of the Other Side*. Trans. Valson Thampu, OUP, 2011.
2. Mahesh Dattani: *Dance Like a Man*. Penguin, 2006.

Seminar:

1. Nawal El Saadawi: *Woman at Point Zero*, Zed Books, 1975



BMEN4DN: DISSERTATION

Credit: 3

Course Objectives

1. To introduce the students to the field of academic research and enable them to undertake a serious study of a topic of their choice.
2. To familiarize the students with Research Methodology and documentation of research work.
3. To equip the students with the necessary skill set to articulate viable research questions, gather necessary material and data and produce a structured, reasoned study of the prescribed length and defend the same.

Course Description

A dissertation is a treatise advancing a new point of view resulting from research. The students are required to engage in a study of a topic of their choosing. They will collect relevant literature, explore the debates in their area of study, attempt critiques and commentary and develop scholarship and competence. They are then required to present a reasoned argument articulating their observations and inferences. They will familiarize themselves with and follow practices pertaining to research methodology and documentation of research work. The dissertation must, in addition to offering a commentary on select discourse, demonstrate familiarity with on-going debates and suggest scope for further work. The dissertation shall be in the range of 35-55 pages and shall adhere to the latest edition of the *MLA Handbook for Writers of Research Papers* for all guidelines pertaining to style and citation.

Course Outcomes

On completing the dissertation, students shall be able to

1. Explain the various aspects of research methodology and documentation of research work.
2. Frame viable research questions, gather necessary materials and data and produce a structured, reasoned study of the prescribed length and defend the same.
3. Do academic research further by seriously studying a topic of their choice.

Guidelines for External Evaluation of PG Dissertation

Dissertation (External):	75 marks
Dissertation (Internal):	25 marks
Dissertation Total:	100 marks



Dissertation: Break-up of marks

Methodology:	15 marks
Content:	20 marks
Originality of Ideas:	20 marks
Argument/Hypothesis:	10 marks
Grammatical and Typographical Accuracy:	10 marks
Total:	75 marks



BMEN4VV: VIVA VOCE

Credit: 2

Objectives

1. To facilitate an opportunity for the students to verbally articulate themselves academically.
2. To assess the students' command over concepts, texts and their respective research areas as well as presenting the students with an opportunity to defend their research work.
3. To validate the authenticity of the research work done.

Description

The Viva Voce is conducted to arrange a platform of interaction between the student and the examiners. The student's performance in the viva is to be assessed on two fronts: 1) His/her grasp over the subjects covered in the programme and; 2) His/her competence over the research work done. Equal weightage shall be allotted each for the programme content and the project content. The interaction shall be for 10-20 minutes and the student will be given the opportunity to explain and defend his/her work. The viva is primarily intended as an oral examination (as opposed to the written examination of the 20 courses that make up the programme) and hence the student's ability to sustain a conversation intelligently will also be assessed.

Viva Voce: Break-up of marks

Programme Viva	50 marks
Dissertation Viva	50 marks
Total:	100 marks

Programme Viva: Break-up of marks

Subject Knowledge:	40 marks
Communication Skills:	10 marks
Total:	50 marks

Dissertation Viva: Break-up of marks

Presentation:	30 marks
Defense of Argument:	20 marks
Total:	50 marks



Model Question Papers

(Code)

(Pages: 2)

Reg.No.

Name

MA DEGREE EXAMINATION

First Semester

INDIAN WRITINGS IN ENGLISH

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. What is the significance of the title *Vanity Bagh*?
2. What does Ramanujan say about his father in “Is There an Indian Way of Thinking”?
3. Write a note on the theme of nostalgia in “Our Casuarina Tree”.
4. What is Swaraj, according to Gandhi?
5. How does Dattani portray the communal disharmony in *Final Solutions*?
6. What were Macaulay’s arguments in favour of English?
7. What is the social significance of Mahapatra’s poem “Hunger”?
8. Write a note on the characterisation of Moorthy in *Kanthapura*.
9. What is the central premise of the essay “Is there a St Stephen’s School of Literature”?
10. What are the comments of the flames on the story of Rani and Appanna?

(7X2=14)

PART B

Section I- Answer **any three** of the following questions.

Each question carries 5 marks.

11. Manjula Padmanabhan’s *Harvest* is a critique of the commoditization of the third world body. Substantiate.
12. What does Gauri Viswanathan say about English studies introduced in India under British Colonial rule?
13. Comment on the emotional and intellectual journey of Krishna in *The English Teacher*.
14. How, according to Amartya Sen, do illusions about identity contribute to violent conflict?
15. What are the satirical elements in Ezekial’s poem “Good Bye Party to Miss Pushpa T S”?

Section II- Annotate **any two** of the following

Each question carries 5 marks.



16. The language I speak,
 Becomes mine, its distortions, its queernesses
 All mine, mine alone.
17. And the next morning
 At ash grey-dawn
 The female bird too seemed
 To be giving away
 Having made the last shriek.
18. Her girdles and her fillets gleam.
 Like changing fires on sunset seas;
 Her raiment is like morning mist,
 Shot opal, gold and amethyst

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. “Spirituality is indeed the master key of the Indian mind; the sense of the infinite is native to it.” Elucidate this statement with reference to Sri Aurobindo’s “The Renaissance in India”.
20. *Nagamandala* is a play that highlights the empowerment of women. Discuss.
21. How does Arundhati Roy deal with theme of gender discrimination in *God of Small Things*?
22. What are the major arguments of A K Ramanujan in the essay “Is There an Indian Way of Thinking”?
23. With reference to the songs studied, analyse *Gitanjali* as a book of prayer.

(3X12=36)



(Code)

(Pages: 2)

Reg.No.

Name

MA DEGREE EXAMINATION

Fourth Semester

Core Course English

RESTORATION AND THE ENLIGHTENMENT

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. How did Locke and Hume differ on the concept of matter and mind?
2. Summarise Milton's concept of free will as expressed in the speeches made by Adam
3. Comment on the prologue and epilogue of "Lycidas".
4. How does Pope demonstrate his filial devotion in An Epistle to Dr Arbuthnot?
5. The prose style of Samuel Johnson.
6. Explain the significance of 'She Stoops to Conquer'.
7. What is the motto of Enlightenment as envisaged by Kant?
8. Significance of the title 'MacFlecknoe'
9. What do you think the 'Slough of Despond' represent?
10. How does Swift use language and style for the purpose of satire?

(7X2=14)

PART B

Answer **any five** of the following questions. Each question carries 5 marks.

Section I

11. Give an account of the seminal role played by printing as described by Goring in his essay.
12. Discuss the characteristics which qualify Mac Flecknoe to be the successor of the State.
13. What are Johnson's views on the sources of Shakespeare plays?
14. Attempt a character sketch of Millamant.
15. Tristram Shandy stands as a rich catalogue of possibilities of misunderstanding and confusion inherent in language. Elucidate

Section II

Annotate the following:

16. He scrupled not to eat Against his better knowledge, not



deceived, But fondly overcome with female charm.

17. Eve's tempter thus the Rabbins have expressed, A Cherub's face, a reptile ail the rest.

18. Thy Genius calls thee not to purchase fame In keen Iambicks,
but mild Anagram: Leave writing Plays, and choose for thy command Some peaceful
Province in Acrostick Land.

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. "Satan is not sheer evil, but goodness corrupted" Do you agree? Substantiate your views.

20. Describe the social context which facilitated the rise of the novel.

21. The 'Way of the World is a mirrior of contemporary society'. Discuss.

22. Comment on Dr. Johnson's critical analysis of Shakespeare's merits and demerits as a dramatist.

23. Discuss the mock-heroic quality of Dryden's MacFlacknoe.

(3X12=36)



MA DEGREE EXAMINATION

Fourth semester

ROMANTIC AND VICTORIAN WRITINGS

Time : 3 Hours

Maximum Marks: 75

PART A

Answer **any seven** of the following questions. Each question carries 2 marks.

1. Carlyle's view on Dante
2. Angel Clare in *Tess*
3. The representation of heaven in "The Blessed Damozel"
4. Pastoral elegy
5. What is the theme of "How Do I Love Thee"?
6. Pip in *Great Expectations*.
7. Heathcliff in *Wuthering Heights*.
8. Imagery in the poem "Shakespeare".
9. Theme of the poem "Elegy Written in a Country Churchyard".
10. The representation of spirituality in "Dover Beach".

(7x2=14)

PART B

SECTION I

Answer **any three** of the following questions. Each question carries 5 marks.

11. Ulysses as a man of action
12. How does the speaker in the poem "Ode to the West Wind" identify intensely with the wind?
13. How does *The Importance of Being Earnest* satirise the cultural norms of marriage?
14. *Wuthering Heights* as gothic novel
15. What does Hazlitt say about his relationship with Wordsworth in "My First Acquaintance with Poets"?

(3X5=15)

SECTION II

Annotate **any two** of the following. Each question carries 5 marks.

16. Remember me when no more, day by day
You tell me of our future that you plann'd
17. A grief without a pang, void, dark and drear,
A stifled, drowsy, unimpassioned grief,



Which finds no natural outlet, no relief,

In word, or sigh, or tear

18. I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed

One too like thee: tameless, and swift, and proud

(2x5=10)

PART C

Answer **any three** of the following questions. Each question carries 12 marks.

19. Jane Austin's *Pride and Prejudice* is said to be a satirical and social critique on social status and expectations of women during the twentieth century. Explain

20. What were the anxieties of Victorian poets according to Isobel Armstrong?

21. Compare and contrast the Romanticism of Shelley and Keats as revealed through the prescribed poems.

22. How does Lamb present autobiographical element in his essays?

23. Analyse "Andrea delSarto" as a dramatic monologue.

(3x12=36)



MA DEGREE EXAMINATION

Second Semester

MODERNISM IN ENGLISH LITERATURE

Time: 3 Hours

Maximum Marks: 75

PART A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. Which writers does Virginia Woolf call 'materialists'? Why?
2. The portrayal of women in E M Forster's *A Passage to India*.
3. The powerful symbolic significance of the emblem *pylons*.
4. How is the river Thames presented as a foil to the river Congo in *Heart of Darkness*.
5. The classical unities in *Riders to the Sea*.
6. The historical background of the Play *Murder in the Cathedral*.
7. Significance of the title *To the Lighthouse*.
8. Comment on the use of dramatic monologue in the opening of "Leda and the Swan".
9. The myth of Icarus as portrayed in "Musée des Beaux Arts".
10. The development of art is registered through a series of shocks to the public. How far is this statement by Levin applicable in modernism?

(7x2=14)

PART B

Section 1

Answer **any three** of the following questions.

Each question carries 5 marks

11. Bring out the autobiographical elements in Lawrence's *Sons and Lovers*.
12. Significance of the Temptors in *Murder in the Cathedral*.
13. What are the features of the harbour town portrayed in "Poem in October"?
14. How does Owen depict the reconciliation of the soldiers in "Strange Meeting"?
15. Write a note on the sacramental imagery as depicted in "The Wreck of the Deutschland".

Section II

Annotate **any two** of the following .

Each question carries 5 marks.

16. Who is the third who walks always beside you
When I count, there are only you and I together



But when i look ahead up the white road
There is always another one walking beside you.

17. The dense and the driven Passion, and frightful sweat;

Thence the discharge of it, there its swelling to be,

Though felt before, though in high flood yet—

What none would have known of it, only the heart, being hard at bay.

18. Intellectual disgrace

Stares from every human face,

And the seas of pity lie

Locked and frozen in each eye.

(5 x 5 = 25)

PART C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. The blend of classical and modernistic traditions in Eliot's play *Murder in the Cathedral*.

20. Discuss *The Wasteland* as a treatise on modern civilization.

21. Summarize Virginia Woolf's remarks on modern fiction.

22. Discuss the features of modernism as exemplified in the novel, *A Portrait of the Artist as a Young Man*.

23. W.B.Yeats' "The Second Coming" is a prophetic poem that envisions the close of the Christian epoch and the violent birth of a new age. Discuss.

(3 X 12 = 36)



(Code)

(Pages: 2)

Reg.No.

Name

MA DEGREE EXAMINATION

Second Semester

Core Course English

ENGLISH LITERATURE FROM THE 1950S TO THE PRESENT

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. How is Realist fiction different from Modernist Fiction?
2. Comment on the Pozzo-Lucky relationship in *Waiting for Godot*
3. Comment on the significance of the title "Remembering the Thirties".
4. Write a note on confessional poetry with reference to Sylvia Plath.
5. Comment on some features of DeLillo's fiction.
6. How is Modernism "a curious mixture of abstraction and excess"?
7. Examine some features of hypertext fiction with an example.
8. In *Waiting for Godot* nothing happens, twice. Explain.
9. How does literature stake claim as an important laboratory for postmodernism?
10. Comment on the title of Larkin's poem 'Church Going'

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

Section I

Answer **any three** of the following

11. Evaluate the poetics of Modernism as operating through "principles of scenography"
12. Write a note on the Theatre of the Absurd
13. How does the life of the motor-cycle gang members become a metaphor for the existential choices man makes in the modern world, in Thom Gunn's poem?
14. Why does Connor align postmodernism with narrative fiction?
15. Attempt an analysis of Philip Larkin as a Movement Poet based on his poems you have studied.

Section II



Annotate **any two** of the following:

16. Tell-tale skin and teeth
Flecking the sleepers
Of four young brothers, trailed
For miles along the lines.
17. We can all be refugees
We can all be told to go,
We can be hated by someone
For being someone.
18. Till, with sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,
The page is printed.

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. Examine the nature of the relationship between the dominant and subordinate cultural formations as posited by Sinfield.
20. Attempt an essay on Movement Poetry
21. Examine Ted Hughes's depiction of the animal world in the context of his philosophy of life reflected in the poems prescribed for study.
22. Write an essay on the philosophy of the Absurd citing the texts prescribed for study
23. Identify and elaborate on some features of literary postmodernism citing relevant examples

(3X12=36)



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Reg.No.

Name

MA DEGREE EXAMINATION

Second Semester

Core Course English

**HISTORY OF THE ENGLISH LANGUAGE AND INTRODUCTION TO
LINGUISTICS**

Time: 3 Hours

Maximum Marks: 75

Part A

Answer any *six* of the following (Qns. 1-9), each in a paragraph about 50 words and the transcription question (Qn. 10). Each carries 2 marks.

1. Differentiate between phoneme and morpheme.
2. Outline some of the major foreign influences on the English language.
3. Define Assimilation and its types.
4. What is the difference between linguistic competence and performance?
5. English is a stress timed language. Illustrate.
6. Define Standard English.
7. Define Cardinal vowels.
8. Diglossia
9. Hyponymy
10. Transcribe the following words and mark their primary stress:

Compulsory, technical, dissociation, tranquility.

(7X2=14)

PART B

Answer any *four* of the following (Qns. 11-17), each in about 100 words, and the transcription question (Qn.18). Each carries 5 marks.

11. What are psycholinguistics?
12. Psycholinguistics as a branch of language study.
13. Allophones and free variation.
14. Free and bound morphemes.
15. How do content words and function class words determine the word order pattern in sentences?
16. The evolution of English dictionaries.
17. Explain the two terms 'nasal plosion' and 'incomplete plosives'.



18. Transcribe the following conversation:

Sam : Hey friend, can i ask you a very simple question? Krish : Why not? Im sitting doing nothing and was on the look out for a bit of an occupation. Can you possibly make the question a little difficult? Sam : Oh! Well, what a strange request! Let me get you introduced to a philosopher. He will ensure that you never ever get bored!

(5X5= 25)

Part C

Write essays of about 300 words on any three of the following.

Each question carries 12 marks.

19. What are the fallacies of Traditional Grammar?
20. Introduce the Indo-European family.
21. Suprasegmental features of English.
22. Classify vowels of the English RP according to their different criteria.
23. Which are the interdisciplinary fields of linguistics

(3X12=36)



MA DEGREE EXAMINATION

Third Semester

AMERICAN LITERATURE

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. Man-woman relationship in *Herzog*.
2. What is the significance of the title "Mending Wall"?
3. Comment on the epigraph of the poem "For the Union Dead".
4. What all elements of confessional poetry can be traced in Sexton's "Words"?
5. How does Ginsberg pay homage to Whitman in "A Supermarket in California"?
6. Marital infidelity in *Herzog*.
7. Symbolism of the 'dead letter' office in "Bartleby the Scrivener".
8. Significance of the title *A Streetcar Named Desire*.
9. Dramatic importance of tom – tom in *The Emperor Jones*.
10. Significance of fun and games in *Who's Afraid of Virginia woolf*.

(7 X 2 = 14)

PART B

Section 1

Answer **any three** of the following questions.

Each question carries 5 marks.

- 11 The emperor Jones as an Expressionist play.
- 12 How does "Two Soldiers" depict the impact of America's entry in to the II World War?
- 13 Comment on the use of flashback techniques in "Snows of Kilimanjaro".
14. Explain the picaresque elements in *The Adventures of Huckleberry Finn*.
- 15 How does Lee's *To Kill a Mocking Bird* become a document of social inequality?

Section 11

Annotate **any two** of the following.

Each question carries 5 marks.

16. O what shall I hang on the chamber walls?
And what shall the pictures be that I hang on the walls,
To adorn the burial-house of him I love?



17. With Blue - uncertain - stumbling Buzz -
Between the light - and me -
And then the Windows failed - and then
I could not see to see -

18. Take from the dresser of deal.
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.

(5 x 5 = 25)

PART C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. Examine the essays of Emerson and Thoreau regarding their concept of breaking free of conformity and displaying individuality.
20. Critically analyze how Langston Hughes proposes the Negro artists to bring out the essential spirit of the Racial Mountain.
21. Analyse *Who is Afraid of Virginia Woolf* and *A Street Car Named Desire* as exploration of the American Dream.
22. Analyse the significance of the Scarlet letter to bring out the change in its meaning as the novel progresses.
23. What are the arguments of Henry James in “The Art of Fiction”?

(3 x 12 ==36)



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Reg.No.

Name

MA DEGREE EXAMINATION

Third Semester

Core Course English

CULTURAL STUDIES

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. How does Roland Barthes contrast wood and plastic as material for making toys?
2. Comment on the emergence of the distinct political identity of modern Kerala, as outlined by V C Harris.
3. How did film music participate historically in the construction of a public space in Kerala?
4. What does Williams mean when he says 'culture is ordinary'?
5. Where are the justifications for culture industry and how does one critique it?
6. What is meant by "the objective social tendency is incarnate in the hidden subjective purposes of company directors"?
7. How does the sound film stunt the mass-media consumer's powers of imagination and spontaneity?
8. Cultural materialism
9. Frantz Fanon as a proto-cultural-studies figure
10. Eurocentrism

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

11. What, according to Roland Barthes, are the problems with the French toys of 1950's?
12. Comment on V C Harris's analysis of the family fixation in Fazil's movies.
13. How does work and leisure become one and the same in Culture Industry?
14. What are the implications of multiculturalism for Cultural Studies?
15. Whiteness Studies



16. Humiliation Vs Degradation
17. Bikhu Parekh's critique of Immanuel Kant.
18. Cultural rights Vs political rights

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. What are V C Harris's arguments regarding the gendering of popular Malayalam cinema?
20. What are the characteristic features of Culture Industry?
21. What is institutionalized humiliation? How does it manifest?
22. How do the Shah Bano and the Roop Kanwar cases provide for interrogating the male definitions of community?
23. Anglo-American popular culture and Cultural Studies

(3X12=36)



(Code)

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Reg.No.

Name

MA DEGREE EXAMINATION

Third Semester

Core Course English

EMERGING MODES OF WRITING

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. What were the criteria for the distinction made between ‘serious’ autobiography and its popular counterpart by critics of the genre?
2. What is ‘cyberspace’?
3. Comment on Mary Jean Corbett’s view of autobiography as providing “literary legitimacy and a desired subjectivity”.
4. Bring out the relationship between fantasy and realism
5. How do fantasy writers redeem their creatures from becoming baffling and absurd?
6. Comment on the point of view in Do Androids Dream of Electric Sheep?
7. Question based on the module, “Food and Literature”
8. Question based on the module, “Food and Literature”
9. Question based on the module, “Disability and Literature”
10. Question based on the module, “Disability and Literature”

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

11. Which three laws of robotics have become scripture in science fiction?
12. Comment on Mary Jean Corbett’s view of autobiography as providing “literary legitimacy and a desired subjectivity”.
13. “Fantasy can be adapted to suit changing social and cultural values” Substantiate
14. Didacticism and children’s fantasy literature
15. Question based on the text, *The Ivory Throne*
16. Question based on the module, “Food and Literature”
17. Question based on the module, “Food and Literature”



18. Question based on the module, “Disability and Literature”

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. “Fantasy literature provides moral, political, practical and psychological lessons to children” Substantiate.

20. How does Linda Anderson illustrate the operation of the 'law of genre' as legitimising certain works in rejection of others?

21. “If Scientific Fiction were an education scheme, the report card for the human race would always read ‘could do better’”. Respond to this statement based on any scientific fiction that you have read.

22. Question based on the module, “Food and Literature”

23. Question based on the module, “Disability and Literature”

(3X12=36)



(Code)(Pages: 2)Reg.No.

Name

MA DEGREE EXAMINATION

Third Semester

Core Course English

FILMS, PERFORMANCES AND ADAPTATIONS

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. What is the SacerLudus? What is its connection to Tragedy and Comedy?
2. According to Artaud, why is it pointless to accuse the masses of not having a sense of the sublime?
3. How does Hutcheon explain familiarity and contempt?
4. Comment on Haider's visit to his home in Srinagar?
5. Which are the variants of Briony presented in *Atonement*?
6. Write on the use of monochrome in *Schindler's List*?
7. Explain the term 'male gaze'.
8. Define ideological apparatus as conceived by Baudry.
9. What is Zizek's observation on Hitchcock's *Birds*?
10. What are the main features of Italian Neo-Realism?

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

11. Examine the arguments supporting and rejecting the 'Cambridge Thesis'
12. How does Artaud define the Theatre of Cruelty?
13. Which are the three levels of adaptation that Linda Hutcheon speaks about?
14. Comment on the cinematic devices used in the adaptation of *Atonement*.
15. How does Laura Mulvey explain the working of cinema as a medium for visual pleasure?
16. Comment on the use of psychoanalysis in Zizek's *The Pervert's Guide to Cinema*.
17. Goddard's *Breathless* is a representative piece of the French New Wave. Substantiate.
18. Write on the experiments used in the movie *Anomalisa*.

(5X5= 25)



Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. Elaborate on the theoretical possibilities of adaptation.
20. Comment on Jean Baudry's observation of cinema as an ideological apparatus.
21. What activities constitute the spectrum of Performance? Explain the chief qualities that qualify them as Performance.
22. Comment on Žižek's reading of the movies of David Lynch and Alfred Hitchcock.
23. Write an essay on various film movements and their features.

(3X12=36)



(Code)

(Pages: 2)

Reg.No.

Name

MA DEGREE EXAMINATION

Fourth Semester

Core Course English

EUROPEAN LITERATURE

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. Explain Kundera's perspective on lightness.
2. What is Umberto Eco's observation on reading?
3. How does Goethe present the romantic night in his poem?
4. How is the swan in Mallarme's poem a symbol of loss?
5. Identify a few instances of paradoxes in Tristram's poem.
6. Write on the images in the poem *Autobiography*.
7. What was Joseph K's experience in the court?
8. What is unique about Oskar's character in *Tin Drum*?
9. Comment on the title *If On a Winter's Night a Traveller*.
10. How is Pirandello's play self reflexive?

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

11. Why does Milan Kundera reject the adjective 'Psychological' for his novels?
12. What are the functions of literature?
13. How does Milosz subvert the notion of mother tongue?
14. Why is the sixth act the most significant in tragedies?
15. How does autumn season appear in the poem of Baudelaire?
16. Describe Joseph K's wanderings through the bureaucratic maze.
17. *Tin Drum* is a stylistic experiment. Substantiate
18. Narrate the harrowing experience of the blind people in the hospital ward.

(5X5= 25)

Part C



Answer **any three** of the following questions.

Each question carries 12 marks.

19. What are the elements from Epic Theatre used in the play *Caucasian Chalk Circle*?
20. Comment on parallel narrative in *If On a Winter's Night a Traveller*.
21. Why is Joseph K's life an allegory and a premonition of future events?
22. Comment on the themes discussed in *Theatre Impressions*.
23. Write on the unique views shared by Kundera in his analysis of novel genre .

(3X12=36)



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Reg.No.

Name

MA DEGREE EXAMINATION

Fourth Semester

WRITINGS FROM THE MARGINS

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. “Kandathi” is a bitter comment on the hardships of a Dalit woman. Explain.
2. Comment on the voice of the poem “The Negro Mother” by Langston Hughes.
3. Sketch the character of Beema from Anna Bhau Sathe’s “Gold from the Grave”.
4. How does Sally Morgan depict the question of aboriginal identity in *My Place*?
5. How does Nalini Jameela present the patriarchal oppression faced by women in *The Autobiography of a Sex Worker*?
6. What are the objectives of Dalit studies as presented by T.M. Yesudasan?
7. What does Joy Harjo intend to say by giving the title “Remember” to her poem?
8. What is the main theme of "The Boy who Painted Christ Black"?
9. *Joothan* is the tragic tale of the community to which Valmiki belongs. Sustainiate.
10. What is the central theme of Karikalan’s “Oorakali”?

(7X2=14)

PART B

Section I- Answer **any three** of the following questions.

Each question carries 5 marks.

11. Why does Ambedkar opine that the Hindu leaders are unfit to determine and control moral regeneration?
12. Vinodini’s “The Parable of the Lost Daughter” is an indictment of the sufferings of a marginalied woman. Substantiate.
13. How does Sartre see the victims of colonization as bicultural hybrids?
14. Comment on the language used in Hurston’s *Their Eyes are Watching God*.
15. *Karukku* is the testimony which accounts not only her life, but also the life of the Dalit community. Analyse.

Section II- Annotate **any two** of the following

Each question carries 5 marks.



16. What you want is freedom, right?

That is all we have:

You can say what you like,

Turn over can bathe in the brook,

can chirp with the wagtails visiting the compound,

can sit on a mat on the veranda.

17. "HOW DARK?" . . . I had not misheard . . . "ARE YOU LIGHT
OR VERY DARK?" Button B, Button A.

18. Remember the sky that you were born under,
know each of the star's stories.

Remember the moon, know who she is. I met her
in a bar once in Iowa City.

Remember the sun's birth at dawn, that is the
strongest point of time.

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. How does Limbale draw the similarities between the politics of caste and race in the essay "Dalit Literature and African American Literature"?

20. Elucidate the optimistic outlook expressed by the poem "A Song of Hope" for the Indigenous Australians.

21. Examine Richard Wright's *Black Boy* as a memoir.

22. Why does Thiong'O stress on the importance of decolonizing the very thought processes so that the spectre of colonisation would be erased completely?

23. Discuss the relevance of Kocharethi at a time when tribals are fighting a losing battle to preserve their lands and cultural identity?

(3X12=36)



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Name

MA DEGREE EXAMINATION

Fourth Semester

Core Course English

TRANSLATION STUDIES: TEXTS AND CONTEXTS

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. What does the term “foreignisation” denote?
2. What is a “cultivated” language?
3. What is free/paraphrastic translation?
4. Cite an instance of the failure of finding a cultural equivalent in any of the poems prescribed for study.
5. Analyse P.P. Raveendran’s translation of Kadamanitta’s poem
6. Comment on the imaginative recreation by Kamala Das of Balamaniamma’s poem
7. What are the changes that N. S. Madhavan made in translating one of his famous short stories as “The Blue Pencil”
8. Write a note on the Southeast Asian Tellings of *Ramayanas*.
9. Explain the three Peircean terms which describe the translation-relations between texts.
10. Compare and contrast the two versions of the Ahalya episode as given by Valmiki and Kampan

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

Section I

Answer **any three** of the following

11. What is Berman’s methodology in ‘Trials of the Foreign’?
12. How are differences in translations generally accounted for?
13. Translation is cultural transposition. Do you agree? Justify your argument with suitable examples.
14. How does Ramanujan elaborate upon the multiple meanings of the word ‘Sita’?



15. The oral traditions related to the Rama story seem to partake a set of themes unknown to Valmiki. Discuss

16. How do the translators of K.G. Shankarapilla's "The Trees of Kochi" articulate the tradition of modern Malayalam poetry?

17. Analyse Ayyappa Paniker's translations of his own poems

18. Comment on O. V. Vijayan's self-translation of *Khasakkinte Ithihasam*

(5X5= 25)

Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. Discuss Ramanujan's thoughts on translation based on the different renderings and translations of the *Ramayana*.

20. Examine the system of textual deformation and deforming tendencies that Berman posits.

21. What are the major arguments that Sujit Mukherjee makes in "Translation as Discovery"?

22. Examine in detail the two basic orientations in translation.

23. What are the prospects and problems of the author becoming a translator? Answer with reference to the poems prescribed for study.

(3X12=36)



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Name

MA DEGREE EXAMINATION

Fourth Semester

Elective Course English

ENGLISH LANGUAGE TEACHING

Time: 3 Hours

Maximum Marks: 75

Part A

Answer **any seven** of the following questions.

Each question carries 2 marks.

1. What are the differences between second language acquisition and second language learning?
2. What are the steps to be followed while teaching language using the Direct Method?
3. What is the teacher role of Group Process Manager in CLT?
4. Communicative competence and Linguistic competence.
5. Second language Vs Foreign language.
6. How is Approach different from Method?
7. Differentiate between ESP and EAP
8. Task Based Language Teaching
9. CALL
10. Realia

(7X2=14)

PART B

Answer **any five** of the following questions.

Each question carries 5 marks.

11. What is the theory of language underlying Cooperative Language Learning?
12. What is the nature of syllabus in the Content-Based Instruction method?
13. Explain the theory of learning behind CLT.
14. The Cognitivist theory of learning.
15. Differentiate between classical conditioning and operant conditioning.
16. Analyse the different types of tests that are used for evaluation.
17. Write a note on Situational Language Teaching.
18. The role of a teacher in language classes

(5X5= 25)



Part C

Answer **any three** of the following questions.

Each question carries 12 marks.

19. Discuss the approach, methods and techniques of Communicative Language Teaching.
20. The process of preparing lesson plans.
21. Explain the principal characteristic of the Grammar Translation Method.
22. Discuss the process of evaluation.
23. How has the internet influenced English language learning and teaching in India?

(3X12=36)



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