

**FATIMA MATA NATIONAL COLLEGE  
(Autonomous)**

**Grade 'A' Reaccreditation by NAAC**



**SCHEME AND SYLLABUS OF  
M.A. DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE  
(2017 Admissions)**

**BOARD OF STUDIES**

**Department of English**

**Scheme and Syllabus for the M.A. Degree Course in English Language and  
Literature for 2017 Admissions onwards  
Course Structure and Marks Distribution**

Semester 1	Core/ Elective	Course Code	Name of Paper	Instructional hours/week	Total Marks100	
					ESE	CA*
Paper 1	Core	15PEL11	Chaucer to the Elizabethan Age	6	70	30
Paper 2	Core	15PEL 12	Shakespeare	6	70	30
Paper 3	Core	15P EL13	The Augustan Age	7	70	30
Paper 4	Core	15P EL 14	The Romantic Age	6	70	30
<b>Semester 2</b>						
Paper 5	Core	15P EL 21	The Victorian Age	6	70	30
Paper 6	Core	15P EL22	The 20 <sup>th</sup> century	7	70	30
Paper 7	Core	15P EL23	Indian Writing in English	6	70	30
Paper 8	Core	15P EL 24	Literary Theory 1	6	70	30
<b>Semester 3</b>						
Paper 9	Core	15P EL 31	Linguistics & Structure of the English Language	7	70	30
Paper 10	Core	15P EL 32	Literary Theory 2	6	70	30
Paper 11	Elective 1	15P EL 33	Women's Writing	6	70	30
Paper 12	Elective 2	15P EL 34	Writing for the Media	6	70	30
<b>Semester 4</b>						
Paper 13	Core	15P EL 41	English Language Teaching	6	70	30
Paper 14	Core	15P EL 42	Introduction to Cultural Studies	7	70	30
Paper 15	Elective 3	15P EL 43	American Literature	6	70	30
Paper 16	Elective 4	15P EL 2 44	European Fiction	6	70	30
Paper 17	Compr Ppr	15P EL 45	Comprehensive Paper		100	
Paper 18	Project	15P EL 46	Project & Project based Viva Voce		80	20
					<b>Grand Total = 1800</b>	

\*Attendance =5, Seminar =5, Assignment =5, Test Paper -15 (Total =30)

## Syllabus & Text books for 2017 Admissions

### Semester One

#### **Paper I - Chaucer to the Elizabethan Age [6 hours/week]**

Course description - Topics to be covered

1. Socio-political background of Chaucer's Age
2. Chaucer and his contemporaries - Langland and Gower
3. The Renaissance in England
4. Ballads and sonnets - Wyatt, Surrey, Sidney, Spenser
5. Metaphysical poetry - Donne, Herbert, Vaughan, Marvell
6. The development of prose - More, Sidney, Bacon, Browne, Isaac Walton, Thomas Hobbes
7. The rise of English drama - Miracle plays, Morality plays, Interlude
8. Classical influence - Revenge tragedy - Seneca – Kyd
9. University Wits - Ben Jonson - Comedy of Humours
10. Elizabethan Romantic drama - Marlowe – Shakespeare
11. Jacobean drama - Webster, Beaumont and Fletcher, Massinger, Dekker

#### **Text Books**

##### **Detailed study**

##### **(a) Poetry:**

Chaucer : *The Prologue to the Canterbury Tales* - Lines 1-41, The Knight lines 42-80, The Prioress - lines 122-166, The Oxford Cleric-lines 295-318, The Franklin - lines 341-370, The Wife of Bath -lines 455-486, The Summoner - Lines 641-688. (Modern version by Nevil Coghill)

Spenser : *Prothalamion*

Donne : *A Hymn to God the Father & The Canonization.*

##### **(b) Prose**

Bacon : *Of Marriage and Single Life, Of Truth & Of Parents and Children*

##### **(c) Drama:**

Marlowe : *Dr Faustus*

##### **Non-detailed study**

##### **a) Poetry:**

Herbert : *The Collar*

Vaughan : *The Retreat*

Andrew Marvell : *To His Coy Mistress*

Ballad : *Sir Patrick Spens*

##### **b) Prose**

Sidney : Extract from *Apology for Poetry* - pgs. 40 to 48. (Edited by V. Chatterjee. Chennai: Orient Blackswan).

*The Book of Job* from The Authorized Version of the Bible

c) **Fiction:**

More : *Utopia*

d) Drama

Webster : *The Duchess of Malfi*

Jonson : *Epicoene*

**Paper II - Shakespeare [6 hours/week]****Course description - Topics to be covered**

1. Shakespeare and his age
2. Elizabethan theatre and audience
3. Life and works of Shakespeare - sources - early comedies - histories - problem plays - tragedies - last plays – sonnets
4. Folios and Quartos
5. Shakespeare's language - use of blank verse – prose
6. Shakespeare's characters - heroes, women, villains, fools and clowns.
7. Songs
8. The Supernatural element
9. Imagery
10. Shakespearean criticism - pre-1950 - post-1950.

**Text Books**

Detailed study

- *Othello*
- *As You Like It*
- Sonnets: Nos. 18 [*Shall I compare thee to a summer's day?*]  
30 [*When to the sessions of sweet silent thought*]  
127 [*In the old age black was not counted fair*], &  
30 [*My mistress' eyes are nothing like the sun*]

**Non-detailed study:**

- *Antony and Cleopatra*
- *Venus and Adonis*

**Suggested reading:**

A. C. Bradley: *Shakespearean Tragedy* [Lecture 1]

Ernest Jones: *The Psychoanalytical Solution* (Chapter Three of *Hamlet and Oedipus*, pp.45-70)

Alan Sinfield and Jonathan Dollimore. "Introduction: Shakespeare, Cultural Materialism and the New Historicism" in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP, 1985. Pp 2-17.

**Paper III - The Augustan Age [7 hours/week]****Course description - Topics to be covered**

1. The Reformation
2. Milton - life and works - early and later poetry
3. The Restoration
4. The poetry of Dryden and Pope
5. Transitional poetry - Gray, Collins, Cowper, Burns
6. The rise of modern prose - criticism, satire, diaries - Milton, Dryden, Swift, Locke, Pepys
7. The periodical essay - Addison and Steele
8. Dr. Johnson and his circle – Boswell
9. Milton's drama
10. Restoration drama - Comedy of Manners - Heroic drama - anti-sentimental comedy - Wycherley, Congreve, Goldsmith, Sheridan
11. The rise of the novel - Richardson, Fielding, Sterne, Smollett

**Text Books****Detailed study**

- a) Poetry
 

Milton	: <i>Paradise Lost Book I</i>
Pope	: <i>The Rape of the Lock</i>
  
- b) Prose
 

Dr Johnson	: <i>Preface to Shakespeare</i> - paras 1–40
Boswell	: Extracts from <i>The Life of Johnson</i> (pp. 292-300)
  
- c) Drama
 

Sheridan	: <i>The Rivals</i>
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**Non-detailed study**

- a) Poetry
 

Blake	: <i>A Cradle Song, Lamb</i>
Burns	: <i>Auld Lang Syne, A Red Red Rose</i>
Collins	: <i>Ode to Evening</i>
  
- b) Fiction
 

Sterne	: <i>Tristram Shandy</i>
Swift	: <i>Gulliver's Travels</i>
  
- c) Drama
 

Goldsmith	: <i>She Stoops to Conquer</i>
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**Paper IV - The Romantic Age [6 hours/week]****Course description - Topics to be covered**

1. The Romantic Revival
2. The poetry of Wordsworth, Coleridge, Byron, Shelley, Keats
3. Prose - modern review, magazines, essay, criticism- De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
4. Fiction - early 19th century novel - historical novel, gothic novel, domestic novel - Scott, Jane Austen, Horace Walpole, Mary Shelley

**Text Books****Detailed study****a) Poetry:**

Wordsworth	: <i>Tintern Abbey</i>
Coleridge	: <i>Kubla Khan</i>
Shelley	: <i>Ode to the West Wind</i>
Keats	: <i>Ode on a Grecian Urn</i>

**b) Prose:**

Lamb	: <i>Mackery End in Hertfordshire.</i>
Coleridge	: <i>Biographia Literaria</i> - Chapter 14
Hazlitt	: <i>On Familiar Style</i>

**Non-detailed study****a) Poetry:**

Wordsworth	: <i>London 1802 &amp; Upon Westminster Bridge</i>
Byron	: <i>Euthanasia</i>
Keats	: <i>The Eve of St. Agnes</i>

**b) Fiction:**

Sir Walter Scott	: <i>Ivanhoe</i>
Jane Austen	: <i>Persuasion</i>
Mary Shelley	: <i>Frankenstein.</i>

## Semester Two

### **Paper V - The Victorian Age [6 hours/week]**

#### **Course description - Topics to be covered**

1. Social and political background -change in mood and temper – Parliamentary Reform – political stability
2. The politics of colonization
3. Science and religion - the Victorian compromise
4. Contemplative poetry, love poetry, dramatic monologue - Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning.
5. Pre-Raphaelites - Rossetti, Swinburne, Morris and their group.
6. Precursors to modernist poetry - Hopkins, Hardy, Kipling, Thompson, Houseman, Bridges.
7. Prose and criticism - Carlyle, Ruskin, Arnold, Pater, Leslie Stephen, Huxley, Newman.
8. Social novel, moral and philosophical novel, realistic novel, Wessex novels - Dickens, Thackeray, George Eliot, Emily Bronte, Charlotte Bronte, Meredith, Stevenson, Hardy.
9. Precursors to modernist fiction - Butler.
10. The decline of drama - dramatists of transition and stage naturalism - Robertson.
11. Problem play - Pinero and Jones - comedy of manners - Wilde.

### **Text Books**

#### **Detailed study**

##### **a) Poetry:**

Tennyson	: <i>The Lotos Eaters</i>
Arnold	: <i>Dover Beach</i>
Browning	: <i>Andrea Del Sarto</i>
Hopkins	: <i>The Windhover</i>

##### **b) Prose:**

Arnold	: <i>The Study of Poetry</i>
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##### **c) Drama**

Oscar Wilde	: <i>The Importance of Being Ernest</i>
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### **Non-detailed study**

##### **a) Poetry:**

D. G. Rossetti	: <i>The Blessed Damozel</i>
Elizabeth Barrett Browning	: <i>Sonnets form the Portuguese</i> (# 14,25,33,43)

##### **b) Fiction:**

Dickens	: <i>A Tale of Two Cities</i>
Emily Bronte	: <i>Wuthering Heights</i>
George Eliot	: <i>The Mill on the Floss</i>
Hardy	: <i>Far from the Madding Crowd</i>



**Paper VI - The Twentieth Century [7 hours/week]**

**Course description - Topics to be covered**

1. The 20th century - socio-political background - literature and society - Liberal Humanism - literature and media.
2. Poetry - Symbolist Movement - Yeats - poets of World War I - Owen - modernist poetry - Eliot, Pound - Auden and the poets of the thirties - World War II and its aftermath - Movement Poetry - Larkin, Gunn, Jennings - new poets of the 50's - Ted Hughes, Betjeman - Mavericks - 60's and 70's - Heaney, Motion, Geoffrey Hill - 1980s - contemporary poetry.
3. Prose - criticism - Eliot, Virginia Woolf, I. A. Richards, Empson, F. R. Leavis, Raymond Williams, Terry Eagleton - the essay - Belloc, Chesterton, Beerbohm, Russell, Huxley - biography - Strachey - periodicals - the little magazine.
4. The Novel - psychological novel - D. H. Lawrence - stream-of-consciousness - Joyce, Virginia Woolf - E. M. Forster - George Orwell - post-war fiction - Graham Greene, Golding, Kingsley Amis, John Wain, Allan Sillitoe, Beckett, Angus Wilson, Doris Lessing, Anita Brookner, Iris Murdoch.
5. Drama - The new drama - influence of Ibsen - Bernard Shaw - poetic drama - Eliot, Fry - Irish Dramatic Movement - Abbey Theatre - Yeats, Synge, O'Casey - post-war drama - kitchen-sink drama - Wesker - the angry young men - Osborne - Theatre of the Absurd - Beckett, Pinter, Bond.
6. Recent trends in British writing.

**Text Books**

**Detailed study**

a) Poetry

W. B. Yeats	: <i>The Second Coming</i>
T. S. Eliot	: <i>The Waste Land</i>
W. H. Auden	: <i>In Memory of W. B. Yeats</i>
Dylan Thomas	: <i>Poem in October</i>

b) Prose

T. S. Eliot	: <i>The Frontiers of Criticism</i>
I. A. Richards	: <i>Four Kinds of Meaning</i>

c) Drama:

Harold Pinter	: <i>The Birthday Party</i>
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**Non-detailed study**

a) Poetry:

Philip Larkin	: <i>Church Going</i>
Ted Hughes	: <i>Thought Fox</i>
Seamus Heaney	: <i>Punishment</i>

b) Prose

Virginia Woolf : *The Russian Point of View*

c) Drama

G. B. Shaw : *The Doctor's Dilemma*

d) Fiction

Josef Conrad : *The Heart of Darkness*

James Joyce : *A Portrait of an Artist as a Young Man*

D. H. Lawrence : *Women in Love*

**Paper VII - Indian Writing in English [6 hours/week]**

**Course description - Topics to be covered**

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance - Rise of Indian nationalism
3. Early Indian English poets - Toru Dutt and her contemporaries
4. Contributions of Tagore - Vivekananda - Gandhi - Aurobindo – Nehru
5. Development of Indian English fiction - the Big Three - Mulk Raj Anand, Raja Rao and R. K. Narayan
6. Flowering of Indian English poetry - contributions of Nissim Ezekiel, Dom Moraes, Ramanujan, Parthasarathy and Kamala Das
7. Women novelists - their contributions
8. Indian English drama - Tagore - Karnad – Tendulkar
9. Major concerns in the fictional works of Salman Rushdie - Vikram Seth - Amitav Ghosh - Arundhati Roy - Shashi Tharoor
10. Recent trends in Indian English writing.

**Text Books**

**Detailed study**

- a) Poetry
- |                   |                                   |
|-------------------|-----------------------------------|
| Jayanta Mahapatra | : <i>Grandfather</i>              |
| Nissim Ezekiel    | : <i>Poet, Lover, Birdwatcher</i> |
| Kamala Das        | : <i>Daughter of the Century</i>  |
| Toru Dutt         | : <i>Our Casuarina Tree</i>       |
- b) Drama
- |               |                      |
|---------------|----------------------|
| Girish Karnad | : <i>Nagamandala</i> |
|---------------|----------------------|
- c) Prose
- |                 |                                      |
|-----------------|--------------------------------------|
| Ayyappa Paniker | : <i>Interiorization</i> (Chapter 1) |
|-----------------|--------------------------------------|

**Non-detailed study**

- a) Poetry
- |                   |   |
|-------------------|---|
| Sarojini Naidu    | : <i>Bangle Sellers</i>                   |
| Tagore            | : Songs 1, 6, 50 [from <i>Gitanjali</i> ] |
| Jayanta Mahapatra | : <i>Freedom</i>                          |
| Dom Moraes        | : <i>Absences</i>                         |
| Arun Kolatkar     | : <i>An Old Woman</i>                     |
- b) Prose
- |                 |  |
|-----------------|--|
| A. K. Ramanujan | : <i>Is There an Indian Way of Thinking: An Informal Essay</i> |
|-----------------|--|
- c) Drama
- |                 |                    |
|-----------------|--------------------|
| Vijay Tendulkar | : <i>Kanyadaan</i> |
|-----------------|--------------------|
- d) Fiction
- |                |                                   |
|----------------|-----------------------------------|
| R. K. Narayan  | : <i>The Man-eater of Malgudi</i> |
| Shashi Tharoor | : <i>The Great Indian Novel</i>   |
| Salman Rushdie | : <i>Shalimar the Clown</i>       |

Bama : *Sangati*

e) Short Stories:

Ruskin Bond : *The Cherry Tree*

Mahaswetha Devi : *The Breast Giver*

## **Paper VIII - Literary Theory 1 [6 hours/week]**

### **Course description - Topics to be covered**

This course will enable the students to understand that:

1. The binaries of Nature and Culture
2. The reflections of environmental concerns in literary texts
3. Meaning is not fixed; rather it is a fluid, ambiguous domain of human experience.
4. Human beings are motivated by desires, fears, conflicts and needs of which they are unaware.
5. Unconscious is the storehouse of painful and repressed emotions.
6. Unconscious is structured like language.
7. Cultural productions reinforce the economic, political, social and psychological oppression.
8. Reader's response is pivotal in the analysis of literary texts.
9. Reader actively participates in creating the meaning of the text.

### **Module I: Theory of Ecocriticism**

The theory of Ecocriticism attempts to correct the chronic anthropocentric readings of literature that have been in currency all the while and replace it with an enhanced consciousness of the interdependence of human interest and environmental health.

- Michael Branch **“Ecocriticism: The Nature of Nature in Literary Theory and Practice”**

### **Module II: Theories of Deconstruction**

Theories of Deconstruction rest on the belief that there is no transcendental signified and that there is nothing outside of the text. However, texts betray traces of their own instability, making the possibility of determinate meaning suspect.

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

### **Module III: Psychoanalytic Theories**

The existence of the unconscious is central to all psychoanalytic theories. Individuals move through developmental stages early in life, and traumas or experiences during that process may have a lasting effect on personality. Literary and other cultural texts may have a psychological impact on readers or meet a psychological need in them.

- Jacques Lacan. **"The Insistence of the Letter in the Unconscious"** *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 178-183.

### **Module IV: Feminist Theories**

Language, institutions, and social power structures have reflected patriarchal interests throughout history; and this has had a profound impact on women's ability to express themselves and the quality of their daily lives. This combination of patriarchal oppression and women's resistance to it is apparent in many literary and other cultural texts.

- Elaine Showalter. "**Towards a Feminist Poetics.**" *Women Writing and Writing about Women*. London: CroomHelm, 1979. Pp. 10-22

### Recommended Reading:

1. Roman Jakobson. "**Linguistics and Poetics**" *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 141-164.
2. Claude Levi-Strauss. "**The Structural Study of Myth.**" *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
3. Jonathan Culler. *Structuralist Poetics*. Routledge, 1975.
4. Roland Barthes. "**The Death of the Author.**" *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 313-316.
5. Jean-Francois Lyotard. "**The Postmodern Condition.**" *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
6. Madan Sarup. *An Introductory Guide to Post-Structuralism and Post-modernism*. Longman, 1993.
7. Sigmund Freud. "**The Interpretation of Dreams.**" *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
8. Gilles Deleuze and Felix Guattari. "**The Anti-Oedipus.**" *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
9. MaudEllman. *Psychoanalytic Literary Criticism*. Longman, 1994.
10. Luce Irigaray. "**The Power of discourse and the Subordination of the Feminine.**" *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
11. Simone de Beauvoir. "**Myth and Reality.**" *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 95- 102.
12. Mary Eagleton, ed. *Feminist Literary Criticism*. London: Longman, 1991.

## Semester Three

### Paper IX - Linguistics and Structure of the English Language [7 hours/week]

#### Course description - Topics to be covered

This paper aims to introduce the latest trends in 20th century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today. Various schools of thought including Bloomfield's American Structuralism, Noam Chomsky's T. G. Grammar among others, will be studied in addition to Singulary and Double-based transformations in T. G. Grammar, and the derivation of sentences. The paper also looks at the various aspects of Semantics and Pragmatics, Sociolinguistics and Psycholinguistics, as well as aspects of Stylistics and Phonetics. Theories of meaning, the study of language use and communication, the study of language acquisition and linguistic behaviour and the psychological mechanisms responsible for them, the concepts of society, culture and language, language in its social context, aspects of linguistics style study, aspects of segmental and supra-segmental phonemes, including stress, rhythm and intonation also have to be discussed.

**Unit-1: The Nature of Language** - linguistics as the scientific study of language - the properties of natural human languages - human languages and systems of animal communication - langue and parole - the concept of grammar - prescriptive - descriptive - the fallacies of Traditional Grammar.

**Unit-2: Structuralism** - its roots and theoretical formulation. **Structural Phonology** - phoneme theory - environment and distribution - principles of phonemic analysis. **Structural Morphology** – morphemes - classification - lexical and Grammatical - free and bound morphemes - stem, root and affixes - allomorphs - zero allomorph. **Structural Syntax** - word classes - form class, function words - Immediate Constituent Analysis - the problem of the Structuralist Paradigm - syntax - structure of phrases, clauses and sentences. **TG Grammar** - Noam Chomsky and his theories – linguistic competence - Transformations - (a) Singulary: Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions - (b) Double-based: Relativization, Complementation, Adverbialization, Co-ordination.

**Unit-3: Phonetics**, phonemics, phonology - phonemes - allophones - supra-segmental features – word stress, sentence stress, rhythm, pitch and intonation - comparison between RP, GIE and Malayalam sounds - difficulties of Malayali speakers - remediation - distinction between phonetic and phonemic transcription.

**Unit-4: Semantics and Pragmatics** - context and meaning - invisible meaning - speech act – discourse and conversation - communicative competence. **Psycholinguistics** - language acquisition, linguistic behaviour, motivation and aptitude. **Sociolinguistics** - basic concepts - Dialect - Register - regional and social varieties of English - British, American, South Asian and Indian - gendered speech. **Stylistics** - linguistic style study.

#### **Recommended Reading:**

David Crystal	: <i>Linguistics</i>
Frank Palmer	: <i>Grammar</i>
George Yule	: <i>The Study of Language</i>
C. C. Fries	: <i>The Structure of English.</i>
Peter Trudgill	: <i>Sociolinguistics: An Introduction to Language and Society</i>
M. Garman	: <i>Psycholinguistics.</i>

- R. Titone and M. Danesi : *Applied Psycholinguistics*  
T. Balasubramaniam : *A Textbook on Phonetics for Indian Students.*  
S. K. Verma and N. Krishnaswamy : *Modern Linguistics*  
Adrian Akmajain, et al. : *Linguistics: An Introduction to Language and Communication*  
Graham Hough : *Style and Stylistics.*



## **Paper X - Literary Theory II [6 hours/week]**

### **Course description - Topics to be covered**

The course will help the student to understand that:

1. Human societies are structured by the economic system.
2. All social and political activities aim at gaining and sustaining economic power.
3. History is not linear and progressive.
4. It is impossible to analyze history objectively.
5. The mundane activities and conditions of everyday life can tell us much about the belief systems of a time period.
6. Discourses wield power for those in charge and they do not remain permanent.
7. Colonization is a process of political domination mainly based on race, ethnicity, economic greed and expansionism.
8. A literary text represents various aspects of colonial oppression.
9. Media has its effects on society and culture.
10. Media's relationship with other forms of arts and society is informed by ideology.

### **Module I: Marxist Theories**

Literary and other cultural texts are ideological in background, form and function and the production and consumption of texts reflects class ideologies. An attention to the material conditions of life and a critical engagement with our attitudes about those conditions are essential for achieving positive social change.

- **Raymond Williams. "Advertising the Magic System"** (Edited Version) *Culture and Materialism: Selected Essays*

### **Module II: Theories of New Historicism**

History is not linearly progressive and is not reducible to the activities of prominent individuals. The mundane activities and conditions of everyday life can tell us much about the belief systems of a time period. Literary texts are connected in complex ways to the time period in which they were created and systems of social power are both reflected in and reinforced by such texts.

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

### **Module III: Postcolonial Theories**

The analysis of racism and ethnocentrism in texts from the past may have relevance to the ways we live our lives today. Textual analysis of race, ethnicity, and postcoloniality can serve as a starting point for positive forms of social change in the future.

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

### **Module IV: Theories of New Media**

Media theories examine the reciprocal relationship between media and its audience. The development of print media and digital media is associated with the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

- **Manuel Castells. "The Network Society: from Knowledge to Policy"**. *The Network Society: From Knowledge to Policy*. Eds. Manuel Castells and Gustavo Cardoso. Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005. Pp. 3-21. Web.

### **Recommended Reading:**

1. **Marx. "The German Ideology: Wage, Labour and Capital."** *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 653-658.

2. **Althusser. "Ideology and Ideological State Apparatus."** *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 693-702.
3. **Terry Eagleton. Marxism and Literary Criticism.** London: Routledge, 1976.
4. **Stephen Greenblatt. "Towards a Poetics of Culture."** *The New Historicism*. Ed. H. Aram Veenser. London: Routledge, 1989. Pp. 1-14.
5. **Dipesh Chakrabarty. "Post Coloniality and the Artifice of History."** *Representations 37, Special Issue: Imperial Fantasies and Postcolonial Histories* (Winter, 1992). Pp. 1-26.
6. **Jonathan Dollimore and Alan Sinfield. Political Shakespeare: New Essays in Cultural Materialism.** Manchester: Manchester UP, 1994.
7. **Franz Fanon. "On National Culture."** *The Wretched of the Earth*. Trans. Constance Farrington. Penguin, 1967. Pp. 168-78.
8. **Partha Chatterjee. "Nationalism as a Problem in the History of Political Ideas."** *Nationalist Thought and the Colonial World: A Derivative Discourse?* The Partha Chatterjee Omnibus, New Delhi: Oxford UP, 1994. Pp. 1-35.
9. **Ania Loomba. Colonialism/Post-Colonialism.** London: Routledge, 2005.
10. **Nancy Fraser. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy."** *The Cultural Studies Reader*. 2nd ed. Ed. Simon During. London: Routledge, 2007. Pp. 518-536.
11. **M. Madhava Prasad. "The Absolutist Gaze: Political Structure and Cultural Form."** *Ideology of the Hindi Film: A Historical Construction*. Pp. 52-87.
12. **Dan Laughy. Key Themes in Media Theory.** London: McGraw-Hill, 2007.

## Semester Four

### Paper XIII - English Language Teaching [6 hours/week]

This paper aims to introduce students to the basic concepts and principles of language teaching. In addition to the schools of thought and their impact on language teaching, the role of sociolinguistics and psychology in language teaching and different teaching methods will also be taken in. Students will be introduced to the manifold classroom strategies, teaching aids, the lesson plan to teach the language skills and different genres, and also the process of testing and evaluation.

#### Unit I

Conceptual framework - basic terms and concepts - L1, L2, ELT and ELS - bilingualism, multilingualism, teaching/learning distinction, acquisition/learning distinction - principles of language teaching - aspects of language study - schools of thought - structuralism - neo-Firthian theory.

#### Unit II

Culture and language - aspects of sociolinguistics - ethnography of communication - communicative competence vs linguistic competence - psychological approaches to language learning - behaviourism, cognitivism, constructivism - Skinner, Chomsky, Rivers - the role of psychology in language learning - learner factors - age, aptitude, personality, conditions of learning and environment.

#### Unit III

Methods of Language Teaching - Grammar Translation method, Direct method, Audio-lingual method, Audio-visual method, Communicative Language Teaching, CALL, Structural method, functional-notional approach, the Silent Way, Suggestopaedia, Community Language Learning. Classroom Procedures - Literature and Language Teaching - teaching without lecturing - student participation - group work, seminars, tutorials and library work - Lesson Plan to teach grammar, prose, poetry and fiction.

#### Unit IV

Testing and Evaluation - types of tests, types of questions - objectivity in evaluation - internal and external evaluation - Practice in classroom teaching (to be given by the teacher concerned as part of the Internal Assessment).

#### **Books for Reference:**

- |                                   |   |
|-----------------------------------|---|
| H. H. Sterne                      | : <i>Fundamental Concepts of Language Teaching</i> (OUP)          |
| Dianne Larsen-Freeman             | : <i>Principles and Techniques in Language Teaching</i> (OUP)     |
| J. C. Richards and T. S. Rodgers  | : <i>Approaches and Methods in Language Teaching</i> (CUP)        |
| Wilga Rivers                      | : <i>Teaching Foreign Language Skills</i>                         |
| Ruth Gairns and Stuart Redman     | : <i>Working with Words: A Guide to Teaching Vocabulary</i> (CUP) |
| Harold V. Allen                   | : <i>Teaching English as a Second Language</i>                    |
| D. H. Harding                     | : <i>New Patterns of Language Teaching</i>                        |
| Rosamond Mitchell & Florence Myle | : <i>Second Language Learning Theories</i>                        |
| Jean Forester                     | : <i>Teaching without Lecturing</i>                               |
| M. L. Tickoo                      | : <i>English Language Teaching</i>                                |

## **Paper XIV - Introduction to Cultural Studies [6 hours/week]**

### **Course description - Topics to be covered**

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. This course will try to develop theoretical tools and critical perspective to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.

1. Historical context for the rise of Cultural Studies.
2. New perspectives to the notion of 'Texts'.
3. Defining Cultural Studies
4. Cultural Studies and English Literature
5. Revising the concept of 'Culture.
6. Culture and Power
7. Culture and Discourse
8. Culture and Representation
9. Popular Culture
10. Methodologies
11. How to do Cultural Studies

#### **Unit I: Cultural Studies: Ideas and Concepts**

- Toby Miller, "What it is and what it isn't: Introducing Cultural Studies," A Companion to Cultural Studies, Ed. Toby Miller. Blackwell, 2001. Pp. 1-5.  
**Toby Miller What is Cultural Studies.pdf**
- Simon During - Cultural Studies Reader, Introduction. Pp. 1-6.

#### **culturestudies reader.pdf**

#### **Unit II: Cultural Studies: Theory**

- Adorno and Horkheimer - excerpts from "The Culture Industry: Enlightenment as Mass Deception" <http://www.scribd.com/doc/3998279/The-Culture-Industry-Enlightenment-as-Mass-Deception->

Adorno-Horkheimer

- Raymond Williams - excerpts from "Culture Is Ordinary"

<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf>

#### **Unit III: Cultural Studies: Methodology**

- Stuart Hall - "Encoding, Decoding"

<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>

- Paul du Guy- Doing Cultural Studies: The Story of the Sony Walkman (Introduction)  
The Story of the Sony Walkman.pdf

#### **Unit IV: Cultural Studies: Praxis**

- Janice Radway. *Excerpts from Reading the Romance*. UNC Press, 1984.

## ELECTIVES

### Semester III

#### Elective 1: Women's Writing [6 hours/week]

##### Course description - Topics to be covered

This paper is a testament to the creativity of women who have always borne witness to life, but were hardly ever permitted to speak. The poems, stories, plays and essays in this paper will look at historical understandings that frame relationships in different social contexts. It will go on to examine the possibilities and limitations that the body imposes on women and the way to freedom that is the dream of every woman. Writing offers a medium to record the nature of this journey to selfhood, at times joyous and at times painful.

1. Women's writing as a genre.
2. The richness and variety of women's writing and to make them discern its wide range.
3. Key concepts and debates in women's writing
4. Major women writers and the salient features of the works of major women writers.
5. Analyze texts written by women.
6. Strategies employed by women in their writing practices.
7. Tracing the female literary tradition.
8. Understanding of women, their work and family through their own representation.
9. Women's writing from different communities, classes, countries etc.
10. Strategies used by women writers for the contestation of gender representation.

#### Text Books

##### **Unit 1: Poetry Detailed**

- |                    |                            |
|--------------------|----------------------------|
| 1. Kamala Das      | : "Too Late For Making Up" |
| 2. Vijila          | : "A Place for me"         |
| 3. Imtiaz Dharker  | : "Minority"               |
| 4. Maya Angelou    | : "Phenomenal Woman"       |
| 5. Judith Wright   | : "Naked Girl and Mirror"  |
| 6. Carol Ann Duffy | : "Eurydice"               |

##### **Non-detailed**

- |                        |                     |
|------------------------|---------------------|
| 1. Vijayalekshmi       | : "Thachante Makal" |
| 2. Pratibha Nandakumar | : "Poem"            |
| 3. Temsula Ao          | : "Heritage"        |

##### **Unit 2: Drama Non-detailed:**

- |             |            |
|-------------|------------|
| 1. Vinodini | : "Thirst" |
|-------------|------------|

##### **Unit 3: Prose Detailed**

- |                  |   |
|------------------|---|
| Nabneeta Dev Sen | : "Women Writing in India at the Turn of the Bengali Renaissance"   |
| Jasbir Jain      | : "From Experience to Aesthetics: The Dialectics of Language and Representation" ( <i>Growing up as a</i> |

*Woman Writer*. New Delhi: Sahitya Akademi, 2006.  
Pp 361-369)

Tanika Sarkar

: "Nationalist Iconography"

**Non-detailed**

1. Dorothy Parker

: "Good Souls"

**Unit 4: Fiction: Short Story**

**Non-Detailed**

1. Lalithambika Antarjanam

: *Goddess of Revenge*

2. P. Vatsala

: *The Nectar of Panguru Flower*

3. Shashi Deshpande

: *Independence Day*

4. Doris Lessing

: *No Witchcraft for Sale*

5. Kumudini

: *Letters from the Palace*

## **ELECTIVES**

### **Semester III**

#### **Elective 2: Writing for the Media [6 hours/week]**

##### **Course description - Topics to be covered**

1. Dynamics of communication
2. Types of communication
3. Uses and functions of Mass Communication
4. Types of writing - essays, features, monographs/abstracts
5. Writing for the print medium
6. Literature and Mass Media
7. Writing for the Broadcast Media
8. Computer as a Mass Medium.

#### **Unit1**

Communication - Definitions and types - interpersonal communication, intrapersonal communication, gestures, chemical communication, proxemics - communication and culture - 'Mass culture', 'Popular culture', and 'Folk culture' - communication and language - Mass Communication - major Mass Media - their characteristics and functions.

#### **Unit 2**

Writing for the print medium - news - types, structure, values - basics of reporting - newspaper, magazine, newsletter - reporting skills - types of reporting - crime, court, civil, political, business, science and technology, sports, culture - writing techniques - OP-ED, letter to the Editor, film review, book review, sports review - terms used in broadcast journalism - print medium and Indian Independence Struggle.

#### **Unit 3**

Writing for the Broadcast Media - Radio - Radio Journalism - key elements of radio writing - preparation of radio news - characteristics of a radio script - radio feature, documentary, drama, interview, discussions, and commercials/jingles - future of radio - TV - similarities and difference between print and broadcast journalism - writing for visuals - Spots (TV ads) and creation of spots - live news reports - live shows - anchoring - interviews - terms used in TV journalism - Web writing -online journalism - features - interactivity - hypermedia - media studies

#### **Books for reference:**

David K. Berlo	: <i>The Process of Communication</i>
Marshall McLuhan	: <i>Understanding Media</i>
Ault, Emery, et al	: <i>Mass Communication</i>
George A. Miller	: <i>The Psychology of Communication</i>
Richard Keeble	: <i>Newspaper Handbook</i>
Thomas S. Kane	: <i>The New Oxford Guide to Writing</i>
Fred Fedle	: <i>Reporting for the Media</i>
Bonime and Pohlmen	: <i>Writing for the News Media</i>
Robert McLeish	: <i>Techniques of Radio Production</i>
William Van Nostram	: <i>Script writer's Handbook</i>
Delancy and Landow	: <i>Hypermedia and Literary Studies</i>
Allen Rosenthal	: <i>Writing, Directing and Producing Documentaries</i>
Nigel D. Turton	: <i>ABC of Common Grammatical Errors</i>

**ELECTIVES**  
**Semester IV**

**Elective 3: American Literature [6 hours/week]**

**Course description - Topics to be covered**

1. Historical background - colonization - European heritage
2. Puritanism - Americanness of American literature - contributions of the 19th century
3. Transcendentalism - Emerson, Thoreau, Poe
4. Contributions of Dickinson - Whitman - Hawthorne - Melville - Mark Twain
5. Lost generation - Hemingway - O'Neil - American Theatre
6. New Critics
7. Modernism - Frost - e. e. cummings - Carlos Williams - Wallace Stevens -Harlem Renaissance - Langston Hughes
8. Dramatists - Miller - Tennessee Williams - Sam Sheppard
9. Recent trends in American literature

**Text Books**

**Detailed study**

(a) Poetry:

Walt Whitman

Emily Dickinson

: "**Out of the Cradle Endlessly Rocking**"

: The following poems: - 254: "**Hope is the Thing with Feathers**" 280: "**I Felt a Funeral in My Brain**" 327: "**Before I Got My Eye Put Out**" 465: "**I Heard a Fly Buzz when I Died**" 1624: "**Apparently with No Surprise**"

Robert Frost

Allen Ginsberg

: "**Birches**" & "**Fire and Ice**"

: "**A Supermarket in California**"

(b) Prose:

Ralph Waldo Emerson

: *Self-Reliance*

(c) Drama:

Eugene O' Neill

: *Emperor Jones*

**Non-detailed study**

(a) Poetry:

Edgar Allan Poe

Sylvia Plath

Langston Hughes

William Carlos Williams

: "**Raven**"

: "**Daddy**"

: "**The Negro Mother**"

: "**The Red Wheel Barrow**"

(b) Prose

Wimsatt and Beardsley

: "**The Intentional Fallacy**" & "**The Affective Fallacy**"

(c) Drama

Arthur Miller

: *The Crucible*

(d) Fiction:

Hawthorne

Faulkner

Hemingway

: *The Scarlet Letter*

: *The Sound and the Fury*

: *The Sun also Rises*



**ELECTIVES**  
**Semester IV**

**Elective 4: European Fiction [6 hours/week]**

**Course description – Topics to be covered**

1. The beginnings of fiction in Europe
2. Italian Renaissance
3. Contributions of Boccaccio, Rabelias and Cervantes.
4. The Romantic Movement
5. The picaresque novel – Gothic novel – Historical Romance
6. Contributions of Goethe, Balzac, Stendal, Hugo, Turgenev, Dostoevsky, Tolstoy, Kafka and Proust.
7. Modernism in European fiction – 20<sup>th</sup> century German novel – Thomas Mann – Herman Hesse – 20<sup>th</sup> century French novel – Camus – modern Italian fiction – Alberto Moravio.
8. Neo-Romanticism – Post war Russian novel – Solzhenitsyn.
9. Postmodernism – Milan Kundera
10. Contemporary Greek fiction – Kazantzakis.

**Text Books**

**Non-detailed study**

- |                      |                               |
|----------------------|-------------------------------|
| 1. Emile Zola        | : <i>Nana</i>                 |
| 2. Thomas Mann       | : <i>Death in Venice</i>      |
| 3. Fyodor Dostoevsky | : <i>Crime and Punishment</i> |
| 4. Marcel Proust     | : <i>Swan's Way</i>           |
| 5. Gustave Flaubert  | : <i>Madame Bovary</i>        |
| 6. Boris Pasternak   | : <i>Doctor Zhivago</i>       |
| 7. Herman Hesse      | : <i>Siddhartha</i>           |
| 8. Milan Kundera     | : <i>The Joke</i>             |
| 9. Nikos Kazantzakis | : <i>Zorba the Greek</i>      |

## EVALUATION

### 1. Evaluation of each paper shall be done in two parts for 100 marks

#### a) Continuous Assessment (CA) 30 marks

The allocation of marks for each component under Continuous Assessment (CA) shall be in the following proportions:

Attendance = 5, Seminar = 5, Assignment = 5, Test Paper - 15 (Total = 30)

#### b) End Semester Assessment (ESA) 70 marks

End semester assessment of all the semesters shall be conducted by the College. The total number of papers is sixteen (12 core papers and 4 electives). For each of the core papers and electives the maximum marks is 70 and 30 marks will be set aside for internal assessment of area of study of each paper. The comprehensive paper (written) carries 100 marks. Project & Project based Viva voce carry 80+20 marks.

### **Minimum Pass Requirement for PG & UG Degree Courses**

The minimum pass requirement for PG Degree courses from the academic year 2015 - 16 onwards shall be –

40% for CE and 40% for ESE for each Theory paper and aggregate minimum of 50% for Theory, Project, Project based Viva-voce and Comprehensive Paper of PG Degree courses under Semester Pattern.

## M.A. ENGLISH LANGUAGE AND LITERATURE

Question Paper pattern (2017 Admissions)

Pattern Number - I (For Core with detailed texts)

**Time: 3 Hours**

**Maximum Marks: 70**

- I. Write critical notes on **any two** of the following choosing **one** from each section

**Section - A & Section - B**  
**[Questions 1 to 4 from the detailed text prescribed]**

(2 x 5 = 10)

- II. Answer **any three** of the following each in about **300** words.

**[Questions 5 to 10 from all the units prescribed]**

(3 x 5 = 15)

- III. Write essay in about **four pages** each, on **any three** of the following, not omitting any section.

**Section - A - Two Questions (Poetry)**

**Section - B - Three Questions (Prose / Drama / Fiction)**

**Section - C - Three Questions (Course Description)**

**[Questions 11 to 18]**

(3 x 15 = 45)

**Pattern Number - II (For papers without detailed text)**

**Time: 3 Hour**

**Maximum Marks: 70**

I. Answer **any five** of the following each in about **300** words:

**[Questions 1 to 10 from the four units prescribed]**

(5x5 = 25)

II. Write essays in about **four pages** each on any **three** of the following:

**[Questions 11 to 18 from the four units prescribed]**

(3x15=45)