

**MAR ATHANASIUS COLLEGE (AUTONOMOUS)  
KOTHAMANGALAM, KERALA - 686 666**

*NAAC Accredited 'A+' Grade Institution*

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**SCHEME AND SYLLABUS  
FOR  
POST GRADUATE PROGRAMME  
UNDER CREDIT AND SEMESTER SYSTEM  
MAC- PG- CSS 2020  
IN  
M A ENGLISH  
EFFECTIVE FROM THE ACADEMIC YEAR 2020- 21  
BOARD OF STUDIES IN ENGLISH (PG)**

## ACADEMIC COUNCIL

### COMPOSITION – With effect from 01-06-2020

**Chairperson** : **Dr. Shanti.A.Avirah**  
Principal  
Mar Athanasius College (Autonomous), Kothamangalam

**Experts/Academicians from outside the college representing such areas as Industry, Commerce, Law, Education, Medicine, Engineering, Sciences etc.**

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Mar Athanasius College Association  
Kothamangalam
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Former Vice-Chairman  
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Faridabad, Haryana -121002
4. **Dr. Sheela Ramachandran**  
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5. **Prof. Kuruvilla Joseph**  
Senior Professor and Dean,  
Indian Institute of Space Science and Technology (IIST),  
Department of Space, Govt. of India, Valiyamala, Thiruvananthapuram
6. **Dr. M.C. Dileep Kumar**  
Former Vice Chancellor  
SreeSankaracharya Sanskrit University  
Kalady, Kerala, India
7. **Dr. Mathew. K.**  
Principal  
Mar Athanasius College of Engineering,  
Kothamangalam, Kerala - 686 666

8. **Adv. George Jacob**  
Senior Advocate  
High Court of Kerala  
Ernakulam

**Nominees of the university not less than Professors**

9. **Dr. Biju Pushpan**  
SAS SNDP Yogam College  
Konni
10. **Dr. Suma Mary Sacharia**  
UC College  
Aluva
11. **Dr. V.B. Nishi**  
Associate Professor  
Sree Shankara College, Kalady.

**Member Secretary**

12. **Dr. M.S.Vijayakumary**  
Dean – Academics  
Mar Athanasius College (Autonomous)  
Kothamangalam

**Four teachers of the college representing different categories of teaching staff by rotation on the basis of seniority of service in the college.**

13. **Dr. Bino Sebastian. V**, Controller of Examinations)
14. **Dr. Manju Kurian**, Asst. Professor, Department of Chemistry
15. **Dr. Smitha Thankachan**, Asst. Professor, Department of Physics
16. **Dr. Asha Mathai**, Asst. Professor, Department of Malayalam

**Heads of the Departments**

1. Dr. Mini Varghese, Head, Department of Hindi
2. Dr. Jayamma Francis, Head, Department of Chemistry
3. Dr. Igy George, Head, Department of Economics
4. Ms. Shiny John, Head, Department of Computer Science

5. Dr. Deepa. S, Head, Department of Physics
6. Sri. Dr. Rajesh.K. Thumbakara, Head, Department of Mathematics
7. Dr. Aji Abraham, Head, Department of Botany
8. Dr. Selven S., Head, Department of Zoology
9. Dr. Diana Ann Issac, Head, Department of Commerce
10. Smt. Sudha. V, Head, Department of Statistics
11. Dr. Aswathy Balachandran, Head, Department of English
12. Dr. Diana Mathews, Head, Department of Sociology
13. Dr. Jani Chungath, Head, Department of History
14. Dr. Seena John, Head, Department of Malayalam
15. Mr. Haary Benny Chettiamkudiyil, Head, Department of Physical Education
16. Ms. Arya Gopi, Head, Department of International Business
17. Ms. Sheeba Stephen, Head, Department of B. Com Tax Procedure and Practice
18. Dr. Julie Jacob, Head, Department of Biochemistry
19. Ms. Nivya Mariyam Paul, Head, Department of Microbiology
20. Ms. Jaya Vinny Eappen, Head, Department of Biotechnology
21. Ms. Shalini Binu, Head, Department of Actuarial Science
22. Prof. Dilmol Varghese , Head, Department of M. Sc Zoology
23. Ms. Simi. C.V, Head, Department of M.A.History
24. Ms. Bibin Paul, Head, Department of M. A. Sociology
25. Ms. Shari Thomas, Head, Department of M.Sc Statistics

## **BOARD OF STUDIES**

### **Members of Board of Studies**

<b>NAME</b>	<b>DETAILS</b>
<b>CHAIRMAN</b>	
Dr.Aswathy Balachandran	Head, Department of English and Assistant Professor, Mar Athanasius College Kothamangalam
<b>EXPERTS (2)</b>	
1.Dr. Lakshmi Sukumar	Assistant Professor, Institute of English, University of Kerala , Thiruvananthapuram
2. Dr. Ajay Sekher	Assistant Professor, Sree Sankaracharya University of Sanskrit , Tirur campus, Malappuram Dist.
<b>EXPERT NOMINATED BY VC (MGU)</b>	
Dr. Sreekumar PK	Assistant Professor, Maharaja's College, Ernakulam.
<b>MEMBER FROM INDUSTRY</b>	
Sri. Girish Menon	Deputy Editor, The Hindu, Thiruvananthapuram.
<b>MERITORIOUS ALUMNUS</b>	
Dr. Krishnan Unni P	Associate Professor, Deshbandhu College, New Delhi.

<b>MEMBER TEACHER (All PhD. Holders of Dept. excluding HOD)</b>	
1. Dr. Anjali Abraham	Assistant Professor
2. Dr. Eldhose A. Y	Assistant Professor
3. Dr. Gils M George	Assistant Professor
<b>SPECIAL INVITIES (Other faculty of Dept.)</b>	
Ms. Anu George	Assistant Professor
Ms. Alphonsa CA	Assistant Professor
Ms. Minnu James	Assistant Professor
Ms. Jessy Varghese	Assistant Professor
Ms. Justina George	Assistant Professor
Ms. Sini KS	Assistant Professor
Ms. Reeba Thomas	Assistant Professor

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## **PREFACE**

Mar Athanasius College, Kothamangalam, was conferred with autonomous status in March 2016. In order to update the syllabus in accordance with the contemporary standards of curricula and mode of evaluation, the department revised the curriculum and syllabi of M.A Programme in English as per the guidelines provided by the college.

The Department of English introduced its undergraduate programme in 1964 during the tenure of Late. Dr.K.M.Tharakan, noted writer, orator, critic and academician, as the Head of the Department. The Post Graduate Course was introduced in 1984. In 1991, the department won recognition as a Regional Research Centre of the M.G.University. Currently the department consists of eleven teaching faculty who have excellent academic track records

We aim to provide quality education to enable the students to acquire global academic competence. Teachers who are experts in different branches of the subject prepared a draft syllabus which was finalized in the Board of Studies Meeting held on 15<sup>th</sup> June 2020.

I would like to express my sincere gratitude to all the members of the Board of Studies and my colleagues for their valuable suggestions and cooperation.

**Dr Aswathy Balachandran, Chairperson, PG Board of Studies in English**



**LIST OF POST GRADUATE PROGRAMMES IN MAR ATHANASIUS  
COLLEGE (AUTONOMOUS), KOTHAMANGALAM**

<b>SL. NO.</b>	<b>PROGRAMME</b>	<b>DEGREE</b>	<b>FACULTY</b>
1	ENGLISH	MA	LANGUAGE AND LITERATURE
2	ECONOMICS	MA	SOCIAL SCIENCES
3	SOCIOLOGY	MA	SOCIAL SCIENCES
4	HISTORY	MA	SOCIAL SCIENCES
5	MATHEMATICS	M.Sc	SCIENCE
6	CHEMISTRY	M.Sc	SCIENCE
7	PHYSICS	M.Sc	SCIENCE
8	BOTANY	M.Sc	SCIENCE
9	STATISTICS	M.Sc	SCIENCE
10	ZOOLOGY	M.Sc	SCIENCE
11	BIOCHEMISTRY	M.Sc	SCIENCE
12	BIOTECHNOLOGY	M.Sc	SCIENCE
13	MICROBIOLOGY	M.Sc	SCIENCE
14	ACTUARIAL SCIENCE	M.Sc	SCIENCE
15	COMMERCE Specialization:- FINANCE&TAXATION	M.Com	COMMERCE
16	COMMERCE Specialization:- MARKETING/ INTERNATIONAL BUSINESS	M.Com	COMMERCE

**REGULATIONS OF THE POSTGRADUATE PROGRAMMES  
UNDER CREDIT SEMESTER SYSTEM  
MAC-PG-CSS2020  
(2020 Admission onwards)**

**1. SHORT TITLE**

1.1 These Regulations shall be called “Mar Athanasius College (Autonomous) Regulations (2020) governing Postgraduate Programmes under the Credit Semester System (MAC-PG-CSS2020)”.

1.2 These Regulations shall come into force from the Academic Year 2020-2021.

**2. SCOPE**

2.1 The regulations provided herein shall apply to all Regular Postgraduate (PG) Programmes, M.A. /M.Sc. /M.Com. conducted by Mar Athanasius College (Autonomous) with effect from the academic year 2020-2021 admission onwards.

**3. DEFINITIONS**

3.1 ‘**Academic Committee**’ means the Committee constituted by the Principal under this regulation to monitor the running of the Post-Graduate programmes under the Credit Semester System (MAC-PG-CSS2020).

3.2 ‘**Academic Week**’ is a unit of five working days in which distribution of work is organized from day one to day five, with five contact hours of one hour duration on each day. A sequence of 18 such academic weeks constitutes a semester.

3.3 ‘**Audit Course**’ is a course for which no credits are awarded.

3.4 ‘**CE**’ means **Continuous Evaluation (Internal Evaluation)**

3.5 ‘**College Co-ordinator**’ means a teacher from the college nominated by the Principal to look into the matters relating to MAC-PG-CSS2020 for programmes conducted in the College.

- 3.6 **‘Comprehensive Viva-Voce’** means the oral examinations conducted by the appointed examiners and shall cover all courses of study undergone by a student for the programme.
- 3.7 **‘Common Course’** is a core course which is included in more than one programme with the same course code.
- 3.8 **‘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.
- 3.9 **‘Course’** means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork / seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
- 3.10 **‘Course Code’** means a unique alpha numeric code assigned to each course of a programme.
- 3.11 **‘Course Credit’** One credit of the course is defined as a minimum of one hour lecture / minimum of 2 hours lab/field work per week for 18 weeks in a Semester. The course will be considered as completed only by conducting the final examination.
- 3.12 **‘Course Teacher’** means the teacher of the institution in charge of the course offered in the programme.
- 3.13 **‘Credit (Cr)’** of a course is a numerical value which depicts the measure of the weekly unit of work assigned for that course in a semester.
- 3.14 **‘Credit Point(CP)’** of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course **CP=GP x Cr.**
- 3.15 **‘Cumulative Grade Point Average(CGPA)’** is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places. CGPA determines the overall performance of a student at the end of a programme.  
**(CGPA = Total CP obtained/ Total credits of the programme)**

- 3.16** ‘**Department**’ means any teaching Department offering a programme of study in the institution.
- 3.17** ‘**Department Council**’ means the body of all teachers of a Department in a College.
- 3.18** ‘**Dissertation**’ means a long document on a particular subject in connection with the project /research/ field work etc.
- 3.19** ‘**Duration of Programme**’ means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be 4 semesters spread over two academic years.
- 3.20** ‘**Elective Course**’ means a course, which can be substituted, by equivalent course from the same subject.
- 3.21** ‘**Elective Group**’ means a group consisting of elective courses for the programme.
- 3.22** ‘**ESE**’ means **End Semester Evaluation (External Evaluation)**.
- 3.23** ‘**Evaluation**’ is the process by which the knowledge acquired by the student is quantified as per the criteria detailed in these regulations.
- 3.24** **External Examiner** is the teacher appointed from other colleges for the valuation of courses of study undergone by the student in a college. The external examiner shall be appointed by the college.
- 3.25** ‘**Faculty Advisor**’ is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- 3.26** ‘**Grace Grade Points**’ means grade points awarded to course(s), recognition of the students' meritorious achievements in NSS/ Sports/ Arts and cultural activities etc.
- 3.27** ‘**Grade Point**’ (GP) Each letter grade is assigned a Grade point (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

- 3.28** ‘**Grade Point Average(GPA)**’ is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade point obtained in the course by the sum of the weights of Course.  $(GPA = \frac{\sum WGP}{\sum W})$
- 3.29** ‘**Improvement Course**’ is a course registered by a student for improving his performance in that particular course.
- 3.30** ‘**Internal Examiner**’ is a teacher nominated by the department concerned to conduct internal evaluation.
- 3.31** ‘**Letter Grade**’ or ‘**Grade**’ for a course is a letter symbol (A+, A, B+, B, C+, C, D) which indicates the broad level of performance of a student for a course.
- 3.32** **MAC-PG-CSS2020** means **Mar Athanasius College Regulations Governing Post Graduate programmes under Credit Semester System, 2020.**
- 3.33** ‘**Parent Department**’ means the Department which offers a particular postgraduate programme.
- 3.34** ‘**Plagiarism**’ is the unreferenced use of other authors’ material in dissertations and is a serious academic offence.
- 3.35** ‘**Programme**’ means the entire course of study and Examinations.
- 3.36** ‘**Project**’ is a core course in a programme. It means a regular project work with stated credits on which the student undergoes a project under the supervision of a teacher in the parent department/ any appropriate research centre in order to submit a dissertation on the project work as specified. It allows students to work more autonomously to construct their own learning and culminates in realistic, student-generated products or findings.
- 3.37** ‘**Repeat Course**’ is a course to complete the programme in an earlier registration.
- 3.38** ‘**Semester**’ means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days each.

- 3.39 ‘Seminar’** means a lecture given by the student on a selected topic and expected to train the student in self-study, collection of relevant matter from various resources, editing, document writing and presentation.
- 3.40 ‘Semester Grade Point Average(SGPA)’** is the value obtained by dividing the sum of credit points (CP) obtained by the student in the various courses taken in a semester by the total number of credits for the course in that semester. The SGPA shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester (SGPA = Total CP obtained in the semester / Total Credits for the semester).
- 3.41 ‘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.
- 3.42 ‘Weight’** is a numeric measure assigned to the assessment units of various components of a course of study.
- 3.43 University** means Mahatma Gandhi University Kottayam to which the college is affiliated.
- 3.44 ‘Weighted Grade Point (WGP)’** is grade points multiplied by weight. (WGP=GPxW)
- 3.45 ‘Weighted Grade Point Average (WGPA)’** is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points by the sum of the weights. WGPA shall be obtained for CE (Continuous Evaluation) and ESE (End Semester Evaluation) separately and then the combined WGPA shall be obtained for each course.

#### **4. ACADEMIC COMMITTEE**

- 4.1. There shall be an Academic Committee constituted by the Principal to Manage and monitor the working of MAC-PG-CSS2020.**
- 4.2. The Committee consists of:**
1. Principal
  2. Dean, Administration
  3. Dean, Academics

4. IQAC Coordinator
5. Controller of Examinations
6. One Faculty each representing Arts, Science, Commerce, Languages, and Self Financing Programmes

## **5. PROGRAMME STRUCTURE**

**5.1** Students shall be admitted to post graduate programme under the various Faculties. The programme shall include three types of courses, Core Courses, Elective Courses and Common core courses. There shall be a project with dissertation and comprehensive viva-voce as core courses for all programmes. The programme shall also include assignments / seminars/ practical's etc.

**5.2** No regular student shall register for more than 25 credits and less than 16 credits per semester unless otherwise specified. The total minimum credits, required for completing a PG programme is 80.

### **5.3. Elective Courses and Groups**

**5.3.1** There shall be various groups of Programme Elective courses for a Programme such as Group A, Group B etc. for the choice of students subject to the availability of facility and infrastructure in the institution and the selected group shall be the subject of specialization of the programme.

**5.3.2** The elective courses shall be either in fourth semester or distributed among third and fourth semesters. There may be various groups of Elective courses (three elective courses in each group) for a programme such as Group A, Group B etc. for the choice of students, subject to the availability of facility and infrastructure in the institution.

**5.3.3** The selection of courses from different elective groups is not permitted.

**5.3.4** The elective groups selected for the various Programmes shall be intimated to the Controller of Examinations within two weeks of commencement of the semester in which the elective courses are offered. The elective group selected for the students who are admitted in a particular academic year for various programmes shall not be changed.

#### **5.4 Project Work**

**5.4.1.** Project work shall be completed in accordance with the guidelines given in the curriculum.

**5.4.2** Project work shall be carried out under the supervision of a teacher of the department concerned.

**5.4.3.** A candidate may, however, in certain cases be permitted to work on the project in an Industrial/Research Organization on the recommendation of the supervising teacher.

**5.4.4** There shall be an internal assessment and external assessment for the project work.

**5.4.5.** The Project work shall be evaluated based on the presentation of the project work done by the student, the dissertation submitted and the viva-voce on the project.

**5.4.6** The external evaluation of project work shall be conducted by two external examiners from different colleges and an internal examiner from the college concerned.

**5.4.7** The final Grade of the project (External) shall be calculated by taking the average of the Weighted Grade Points given by the two external examiners and the internal examiner.

**5.5 Assignments:** Every student shall submit at least one assignment as an internal component for each course.

**5.6 Seminar Lecture:** Every PG student shall deliver one seminar lecture as an Internal component for every course with a weightage of two. The seminar lecture is expected to train the student in self-study, collection of relevant matter from the various resources, editing, document writing and presentation.

**5.7 Test Papers(Internal):** Every PG student shall undergo at least two class tests as an internal component for every course with a weight one each. The best two shall be taken for awarding the grade for class tests.

**5.8. No courses shall have more than 5 credits unless otherwise specified.**



**5.9. Comprehensive Viva-Voce** -Comprehensive Viva-Voce shall be conducted at the end of fourth semester of the programme and its evaluation shall be conducted by the examiners of the project evaluation.

**5.9.1.** Comprehensive Viva-Voce shall cover questions from all courses in the Programme.

**5.9.2.** There shall be an internal assessment and an external assessment for the Comprehensive Viva-Voce.

## **6. ATTENDANCE**

**6.1.** The minimum requirement of aggregate attendance during a semester for appearing at the end-semester examination shall be 75%. Condonation of shortage of attendance to a maximum of 15 days in a semester subject to a maximum of two times during the whole period of the programme may be granted by the University.

**6.2** If a student represents his/her institution, University, State or Nation in Sports, NCC, or Cultural or any other officially sponsored activities such as college union/ university union etc., he/she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum 15 days in a Semester based on the specific recommendations of the Head of the Department or teacher concerned.

**6.3** Those who could not register for the examination of a particular semester due to shortage of attendance may repeat the semester along with junior batches, without considering sanctioned strength, subject to the existing University Rules and Clause 7.2.

**6.4.** A Regular student who has undergone a programme of study under earlier regulation/ Scheme and could not complete the Programme due to shortage of attendance may repeat the semester along with the regular batch subject to the condition that he has to undergo all the examinations of the previous semesters as per the MAC-PG-CSS2020 regulations and conditions specified in 6.3.

**6.5** A student who had sufficient attendance and could not register for fourth semester examination can appear for the end semester examination in the subsequent years with the attendance and progress report from the principal.

**7. REGISTRATION/ DURATION**

- 7.1** A student shall be permitted to register for the programme at the time of admission.
- 7.2** A student who registered for the Programme shall complete the Programmewithin a period of four years from the date of commencement of the programme.
- 7.3** Students are eligible to pursue studies for additional post graduate degree. They shall be eligible for award of degree only after successful completion of two years (four semesters of study) of college going.

**8. ADMISSION**

- 8.1** The admission to all PG programmes shall be done through the Centralised Allotment Process of Mar Athanasius College (Autonomous), Kothamangalam(MAC-PG CAP) as per the rules and regulations prescribed by the affiliating university and the Government of Kerala from time to time.
- 8.2** The eligibility criteria for admission shall be as announced by the Parent University from time totime.

**9. ADMISSION REQUIREMENTS**

- 9.1** Candidates for admission to the first semester of the PG programme through CSS shall berequired to have passed an appropriate Degree Examination of Mahatma Gandhi University asspecified or any other examination of any recognized University or authority accepted by the Academic council of Mahatma Gandhi University as eligible thereto.
- 9.2** Students admitted under this programme are governed by theRegulations in force.

**10. PROMOTION:**

- 10.1** A student who registers for the end semester examination shall bepromoted to the next semester
- 10.2** A student having 75% attendance and who fails to register forexamination of a particular semester will be allowed to register notionally and is promoted to

the next semester, provided application for notional registration shall be submitted within 15 days from the commencement of the next semester.

**10.3** The medium of Instruction shall be English except programmes under faculty of Language and Literature.

## **11. EXAMINATIONS**

**11.1 End-Semester Examinations:** The examinations shall be at the end of each Semester of three hour duration for each centralised and practical course.

**11.2** Practical examinations shall be conducted at the end of each semester or at the end of even semesters as prescribed in the syllabus of the particular programme. The number of examiners for the practical examinations shall be prescribed by the Board of Studies of the programmes.

**11.3** A question paper may contain short answer type/annotation, shortessay type questions/problems and long essay type questions. Different types of questions shall have differentweightage.

## **12. EVALUATION AND GRADING**

**12.1 Evaluation:** The evaluation scheme for each course shall contain two parts; (a) End Semester Evaluation(ESE) (External Evaluation) and (b) Continuous Evaluation(CE)(Internal Evaluation). 25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ratio and weightage between internal and external is 1:3. Both End Semester Evaluation(ESE) and Continuous Evaluation(CE) shall be carried out using direct grading system.

**12.2 Direct Grading:** The direct grading for CE (Internal) and ESE(External Evaluation) shall be based on 6 letter grades (A+, A, B, C, D and E) with numerical values of 5, 4, 3, 2, 1 and 0 respectively.

**12.3 Grade Point Average (GPA):**Internal and External components are separately graded and the combined grade point with weightage 1 for internal and 3 for external shall be applied to calculate the Grade Point Average (GPA) of each course. Letter grade shall be assigned to each course based on the categorization provided in 12.16.

12.4 **Internal evaluation:** The internal evaluation shall be based on predetermined transparent system periodic written tests, assignments, seminars, lab skills, records, viva-voce etc.

12.5 Components of internal (CE) and External Evaluation (ESE): Grades shall be given to the evaluation of theory / practical / project / comprehensive viva-voce and all internal evaluations are based on the Direct Grading System.

Proper guidelines shall be prepared by the BOS for evaluating the assignment, seminar, practical, project and comprehensive viva-voce within the framework of the regulation.

12.6 There shall be no separate minimum grade point for internal evaluation.

12.7 **The model of the components and its weightages for Continuous Evaluation (CE) and End Semester Evaluation (ESE) are shown in below:**

**a) For Theory (CE) (Internal)**

	Components	Weightage
i.	Assignment	1
ii.	Seminar	2
iii.	Best Two Test papers	2(1 each)
<b>Total</b>		<b>5</b>

(Average grade of the best two papers can be considered. For test paper all the Questions shall be set in such a way that the answers can be awarded A+, A, B, C, D, E grades)

**b) For Theory (ESE) (External)**

Evaluation is based on the pattern of Question specified in 12.15.5

**c) For Practical(CE) (Internal)**

Components	Weightage
Written / Lab Test	2
Lab Involvement and Record	1
Viva	2
<b>Total</b>	<b>5</b>

(The components and weightage of the practical(Internal) can be modified by the concerned BOS without changing the total weightage 5)

**d) For Practical (ESE) (External)**

Components	Weightage
Written / Lab Test	7
Lab Involvement and Record	3
Viva	5
<b>Total</b>	<b>15</b>

(The components and weightage of the practical (External) can be modified by the concerned BOS without changing the total weightage 15)

**e) For Project(CE) (Internal)**

Components	Weightage
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva	1
<b>Total</b>	<b>5</b>

(The components and the weightage of the components of the Project (Internal) can be modified by the concerned BOS without changing the total weightage 5)

**f) For Project(ESE) (External)**

Components	Weightage
Relevance of the topic and analysis	3
Project content and presentation	7
Project viva	5
<b>Total</b>	<b>15</b>

(The components and the weightage of the components of the Project (External) can be modified by the concerned BOS without changing the total weightage 15)

**g) Comprehensive viva-voce (CE) (Internal)**

Components	Weightage
Comprehensive viva-voce(all courses from first semester to fourth semester)	5
<b>Total</b>	<b>5</b>

(Weightage of the components of the Comprehensive viva-voce(Internal) shall not be modified.)

**h)Comprehensive viva-voce (ESE) (External)**

<b>Components</b>	<b>Weightage</b>
Comprehensive viva-voce(all courses from first semester to fourth semester)	15
<b>Total</b>	<b>15</b>

**(Weightage of the components of the Comprehensive viva-voce(External) shall not be modified.)**

- 12.8 **All grade point averages shall be rounded to two digits.**
- 12.9 To ensure transparency of the evaluation process, the internal assessment grade awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination.
- 12.10 **There shall not be any chance for improvement for Internal Grade.**
- 12.11 The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course and a copy should be kept in the college for verification for at least two years after the student completes the programme.
- 12.12 **External Evaluation.** The external examination in theory courses is to be conducted by the College at the end of the semester. The answers may be written in English or Malayalam except those for the Faculty of Languages. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation. The external evaluation shall be done immediately after the examination.
- 12.13 Photocopies of the answer scripts of the external examination shall be made available to the students on request as per the rules prevailing in the University.
- 12.14 The question paper should be strictly on the basis of model question paper set and directions prescribed by the BOS.

**12.15. Pattern of Questions**

- 12.15.1 **Questions shall be set to assess knowledge acquired, standard, and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. Due weightage shall be given to each module based on content/teaching hours allotted to each module.**
- 12.15.2 The question setter shall ensure that questions covering all skills are set.
- 12.15.3 A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.
- 12.15.4 The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E grades.
- 12.15.5 Weight: Different types of questions shall be given different weights to quantify their range as follows:

Sl.No.	Type of Questions	Weight	Number of questions to be answered
1	Short Answer type questions	1	8 out of 10
2	Short essay / problem solving type questions	2	6 out of 8
3	Long Essay Type questions	5	2 out of 4

**12.16 Pattern of question for practical.** The pattern of questions for external evaluation of practical shall be prescribed by the Board of Studies.

**12.17 Direct Grading System**

Direct Grading System based on a 6- point scale is used to evaluate the Internal and External examinations taken by the students for various courses of study.

Grade	Grade point(G)	Grade Range
A+	5	4.50 to 5.00
A	4	4.00 to 4.49
B	3	3.00 to 3.99
C	2	2.00 to 2.99
D	1	0.01 to 1.99
E	0	0.00

**12.18 Performance Grading**

Students are graded based on their performance (GPA/SGPA/CGPA) at the examination on a 7-point scale as detailed below.

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good(Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal
up to 1.99	D	Deficient(Fail)

**12.19 No separate minimum is required for Internal Evaluation for a pass, but**

**a**

**minimum grade is required for a pass in an External Evaluation.**

**However, a minimum C grade is required for pass in a Course**

12.20 A student who fails to secure a minimum grade for a pass in a course will be permitted to write the examination along with the next batch.

12.21 **Improvement of Course-** The candidate who wish to improve the grade/grade point of the external examination of the of a course/ courses he/ she has passed can do the same by appearing in the external examination of the semester concerned along with the immediate junior batch. This facility is restricted to first and second semester of the programme.

12.22 **One Time Betterment Programme-** A candidate will be permitted to improve the **CGPA** of the programme within a continuous period of four semesters immediately following the completion of the programme allowing only once for a particular semester. The **CGPA** for the betterment appearance will be computed based on the **SGPA** secured in the original or betterment appearance of each semester whichever is higher.

If a candidate opts for the betterment of **CGPA** of a programme, he/she has to appear for the external examination of the entire semester(s) excluding practical /project/comprehensive viva-voce. One time betterment programme is restricted to students who have passed in all courses of the programme at the regular (First appearance)



### 12.23 Semester Grade Point Average(SGPA) and Cumulative Grade Point

**Average (CGPA) Calculations.** The SGPA is the ratio of sum of the credit point of all courses taken by a student in a semester to the total credit for that semester. After the successful completion of a semester, Semester Grade Point Average(SGPA) of a student in that semester is calculated using the formula given below.

$$\text{Semester Grade Point Average -SGPA } (S_j) = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

(SGPA= Total credit Points awarded in a semester / Total credits of the semester)

Where 'S<sub>j</sub>' is the j<sup>th</sup> semester, 'G<sub>i</sub>' is the grade point scored by the student in the i<sup>th</sup> course 'C<sub>i</sub>' is the credit of the i<sup>th</sup> course.

### 12.24 Cumulative Grade Point Average (CGPA) of a programme is calculated using the formula:-

$$\text{Cumulative Grade Point Average (CGPA)} = \frac{\sum(C_i \times S_i)}{\sum C_i}$$

(CGPA= Total credit Points awarded in all semester / Total credits of the programme)

Where 'C<sub>i</sub>' is the credit for the i<sup>th</sup> semester, 'S<sub>i</sub>' is the SGPA for the i<sup>th</sup> semester. The **SGPA** and **CGPA** shall be rounded off to 2 decimal points.

For the successful completion of semester, a student shall pass all courses and score a minimum **SGPA** of 2.0. However a student is permitted to move to the next semester irrespective of her/his **SGPA**

## 13. GRADE CARD

13.1 The Institution under its seal shall issue to the students, a consolidated grade card on completion of the programme, which shall contain the following information.

- a) Name of the University.
- b) Name of college
- c) Title of the PG Programme.
- d) Name of Semesters
- e) Name and Register Number of students
- f) Code, Title, Credits and Max GPA(Internal, External & Total) of each course (theory & practical), project, viva etc in each semester.

- g) Internal, external and Total grade, Grade Point (G), Letter grade and Credit point (P) in each course opted in the semester.
- h) The total credits and total credit points in each semester.
- i) Semester Grade Point Average (SGPA) and corresponding Grade in each semester
- j) Cumulative Grade Point Average (CGPA), Grade for the entire programme.
- k) Separate Grade card will be issued.
- l) Details of description of evaluation process- Grade and Grade Point as well as indicators, calculation methodology of SGPA and CGPA as well as conversion scale shall be shown on the reverse side of the grade card.

**14. AWARD OF DEGREE** - The successful completion of all the courses with 'C' grade within the stipulated period shall be the minimum requirement for the award of the degree.

**15. MONITORING COMMITTEE**

There shall be a Monitoring Committee constituted by the Principal to monitor the internal evaluations conducted.

**16. RANK CERTIFICATE**

Rank certificate shall be issued to candidates who secure positions 1<sup>st</sup> and 2<sup>nd</sup>. Candidates shall be ranked in the order of merit based on the CGPA secured by them. Grace grade points awarded to the students shall not be counted for fixing the rank. Rank certificate shall be signed by the Principal and the Controller of Examinations.

**17. GRIEVANCE REDRESSAL COMMITTEE**

17.1 Department level: The College shall form a Grievance Redressal Committee in each Department comprising of the course teacher and one senior teacher as members and the Head of the Department as Chairperson. The Committee shall address all grievances relating to the internal assessment grades of the students.

17.2. College level: There shall be a college level Grievance Redressal Committee comprising of faculty advisor, college coordinator, one senior teacher and one staff council member and the Principal as Chairperson.

18. **FACTORY VISIT / FIELD WORK/VISIT TO A REPUTED RESEARCH INSTITUTE/ STUDENT INTERACTION WITH RENOWNED ACADEMICIANS** may be conducted for all Programmes before the commencement of Semester III.

19. Each student may undertake **INTERNSHIP/ON THE JOB TRAINING** for a period of not less than 15 days. The time, duration and structure of internship/on the job training can be modified by the concerned Board of Studies.

20. **TRANSITORY PROVISION**

Notwithstanding anything contained in these regulations, the Principal shall, for a period of three year 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.

21. **REPEAL**

The Regulations now in force in so far as they are applicable to programmes offered by the college and to the extent they are inconsistent with these regulations are hereby repealed. In the case of any inconsistency between the existing regulations and these regulations relating to the Credit Semester System in their application to any course offered in a College, the latter shall prevail.

22. **Credits allotted for Programmes and Courses**

22.1 Total credit for each programme shall be **80**.

22.2 Semester-wise total credit can vary from 16 to 25

22.3 The minimum credit of a course is 2 and maximum credit is 5

23. **Common Course:** If a course is included as a common course in more than one programme, its credit shall be same for all programmes.

24. **Course Codes:** The course codes assigned for all courses (Core Courses, Elective Courses, Common Courses etc.) shall be unique.
25. **Models of distribution of courses, course codes, type of the course, credits, teaching hours for a programme are given in the following tables**

**Programmes without practical -Total Credits 80- Scheme of the syllabus**

Course Code	Title of the Course	Type of the Course	Hours per week	Credits
<b>FIRST SEMESTER</b>				
PG20EN101	Up Until Chaucer: Early Literatures in English	CORE	5	4
PG20EN102	Literatures of the English Renaissance	CORE	5	4
PG20EN103	Literatures of the English Revolution/ Enlightenment	CORE	5	4
PG20EN104	19 <sup>th</sup> Century English Literatures	CORE	5	4
PG20EN105	Literary Criticism	CORE	5	4
<b>SECOND SEMESTER</b>				
PG20EN206	Modernity and Modernisms	CORE	5	4
PG20EN207	Postmodernism and Beyond	CORE	5	4
PG20EN208	American Literatures	CORE	5	4
PG20EN209	English Language History and Contemporary Linguistics	CORE	5	4
PG20EN210	Thinking Theory	CORE	5	4
<b>THIRD SEMESTER</b>				
PG20EN311	Reading India	CORE	5	4
PG20EN312	Post Colonial Fiction	CORE	5	4
PG20EN313	Body, Text and Performance	CORE	5	4
PG20EN314	Literature and Gender	CORE	5	3
PG20EN315	Ethics in/as Literature	CORE	5	3
<b>FOURTH SEMESTER</b>				
PG20EN416	Cultural Studies	CORE	5	4
PG20EN417	Post Colonial Poetry	CORE	5	3
PG20EN418	Modern European Fiction	ELECTIVE	5	3
PG20EN419	Modern European Drama	ELECTIVE	5	3
PG20EN420	Indian Poetics: Theories and Texts	ELECTIVE	5	3
PG20ENP	Project			3
PG20ENV	Viva			2
	National/ International Seminar (Presented in any one of the semesters)			1

**Appendix****1. Evaluation first stage – Both internal and external to be done by the teacher)**

<b>Grade</b>	<b>Grade Points</b>	<b>Range</b>
<b>A+</b>	<b>5</b>	<b>4.50 to 5.00</b>
<b>A</b>	<b>4</b>	<b>4.00 to 4.49</b>
<b>B</b>	<b>3</b>	<b>3.00 to 3.99</b>
<b>C</b>	<b>2</b>	<b>2.00 to 2.99</b>
<b>D</b>	<b>1</b>	<b>0.01 to 1.99</b>
<b>E</b>	<b>0</b>	<b>0.00</b>

**The final Grade range for courses, SGPA and CGPA**

<b>Range</b>	<b>Grade</b>	<b>Indicator</b>
<b>4.50 to 5.00</b>	<b>A+</b>	<b>Outstanding</b>
<b>4.00 to 4.49</b>	<b>A</b>	<b>Excellent</b>
<b>3.50 to 3.99</b>	<b>B+</b>	<b>Very good</b>
<b>3.00 to 3.49</b>	<b>B</b>	<b>Good</b>
<b>2.50 to 2.99</b>	<b>C+</b>	<b>Fair</b>
<b>2.00 to 2.49</b>	<b>C</b>	<b>Marginal</b>
<b>Upto1.99</b>	<b>D</b>	<b>Deficient(Fail)</b>

**Theory-External-ESE**

Maximum weight for external evaluation is 30. Therefore Maximum Weighted Grade Point (WGP) is 150

Type of Question	Qn. No.'s	Grade Awarded	Grade Point	Weights	Weighted Grade Point
Short Answer	1	A+	5	1	5
	2	-	-	-	-
	3	A	4	1	4
	4	C	2	1	2
	5	A	4	1	4
	6	A	4	1	4
	7	B	3	1	3
	8	A	4	1	4
	9	B	3	1	3
	10	-	-	-	-
Short Essay	11	B	3	2	6
	12	A+	5	2	10
	13	A	4	2	8
	14	A+	5	2	10
	15	-	-	-	-
	16	-	-	-	-
	17	A	4	2	8
	18	B	3	2	6
Long Essay	19	A+	5	5	25
	20	-	-	-	-
	21	-	-	-	-
	22	B	3	5	15
			<b>TOTAL</b>	<b>30</b>	<b>117</b>
<b>Calculation :</b>					
<b>Overall Grade of the theory paper = Sum of Weighted Grade Points /Total Weight = 117/30 = 3.90 = Grade B</b>					

**Theory-Internal-CE**

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25.

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the Course
Assignment	1	A	4	4	WGP/Total Weight= 24/5 =4.8
Seminar	2	A+	5	10	
Test Paper 1	1	A+	5	5	
Test Paper 2	1	A+	5	5	
<b>Total</b>	<b>5</b>			<b>24</b>	<b>A+</b>

**Practical-External-ESE**

Maximum weight for external evaluation is 15. Therefore Maximum Weighted Grade Point (WGP) is 75

Components	Weight(W )	Grade Awarded	Grade Point(GP)	WGP=W*G P	Overall Grade of the Course
Written/Lab Test	7	A	4	28	WGP/Total Weight= 58 / 15 = 3.86
Lab involvement & record	3	A+	5	15	
Viva	5	B	3	15	
<b>Total</b>	<b>15</b>			<b>58</b>	<b>B+</b>

**Practical-Internal-CE**

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the Course
Written/ Lab Test	2	A	4	8	WGP/Total Weight=17/5 =3.40
Lab involvement & record	1	A+	5	5	
Viva	2	C	2	4	
<b>Total</b>	<b>5</b>			<b>17</b>	<b>B</b>

**Project-External-ESE**

Maximum weight for external evaluation is 15. Therefore Maximum Weighted Grade Point (WGP) is 75

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W*GP	Overall Grade of the Course
Relevance of the topic & Analysis	3	C	2	6	WGP/Total Weight = 56/15= 3.73
Project Content & Presentation	7	A+	5	35	
Project Viva- Voce	5	B	3	15	
<b>Total</b>	<b>15</b>			<b>56</b>	<b>B</b>

**Project-Internal-CE**

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the Course
Relevance of the topic & Analysis	2	B	3	6	WGP/Total Weight= 21/5 = 4.2
Project Content & Presentation	2	A+	5	10	
Project Viva-Voce	1	A+	5	5	
<b>Total</b>	<b>5</b>			<b>21</b>	<b>A</b>

**Comprehensive viva-voce-External-ESE**

Maximum weight for external evaluation is 15. Therefore Maximum Weighted Grade Point (WGP) is 75

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W*GP	Overall Grade of the Course
Comprehensive viva-voce	15	A	4	60	WGP/Total Weight = 60 / 15 = 4
<b>Total</b>	<b>15</b>			<b>60</b>	<b>A</b>



**Comprehensive viva-voce-Internal-CE**

Maximum weight for internal evaluation is 5. Therefore Maximum Weighted Grade Point (WGP) is 25

Components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the Course
Comprehensive viva-voce	5	A+	5	25	WGP/Total Weight = 25/ 5 = 5
Total	5			25	A+

**2. Evaluation Second stage-(to be done by the College)****Consolidation of the Grade(GPA) of a Course PC-1**

The End Semester Evaluation (ESE) (External evaluation) grade awarded for the course PC-1 is A and its Continuous Evaluation (CE) (Internal Evaluation) grade is A. The consolidated grade for the course PC-1 is as follows

Evaluation	Weight	Grade awarded	Grade Points awarded	Weighted Grade Point
External	3	A	4.20	12.6
Internal	1	A	4.40	4.40
Total	4			17
Grade of a course.	GPA of the course =Total weighted Grade Points/Total weight= 17/4 =4.25 = Grade A			

**3. Evaluation Third stage-(to be done by the College)****Semester Grade Point Average (SGPA)**

Course code	Title of the course	Credits (C)	Grade Awarded	Grade Points(G)	Credit Points (CP=C X G)
01	PC-1	5	A	4.25	21.25
02	-----	5	A	4.00	20.00
03	-----	5	B+	3.80	19.00
04	-----	2	A	4.40	8.80
05	-----	3	A	4.00	12.00
TOTAL		20			81.05
SGPA	Total credit points / Total credits = 81.05/20 = 4.05= Grade- A				

**4. Evaluation Third stage-(to be done by the College)****Cumulative Grade Point Average (CGPA)**

If a candidate is awarded three **A+** grades in semester 1(SGPA of semester 1), semester 2(SGPA of semester 2), semester 4(SGPA of semester 4) and **B** grades in semester 3(SGPA of semester 3). Then CGPA is calculated as follows:

Semester	Credit of the Semesters	Grade Awarded	Grade point (SGPA)	Credit points
I	20	A+	4.50	90
II	20	A+	4.60	92
III	20	B	3.00	60
IV	20	A+	4.50	90
<b>TOTAL</b>	<b>80</b>			<b>332</b>
<p><b>CGPA= Total credit points awarded / Total credit of all semesters = 332 / 80= 4.15</b>  <b>( Which is in between 4.00 and 4.49 in 7-point scale)</b>  <b>Therefore the overall Grade awarded in the programme is A</b></p>				

## ELIGIBILITY FOR ADMISSION

Academic eligibility should be satisfied as on the last date of submission of academic data. No candidate shall be admitted to the PG programme unless he/she possess the qualifications and minimum requirements thereof, as prescribed by Mahatma Gandhi University from time to time.

**If an applicant for admission is found to have indulged in ragging in the past or if it is noticed later that he/she had indulged in ragging, admissions shall be denied or he/she will be expelled from Mar Athanasius College (Autonomous), Kothamangalam.**

Candidates should have passed the corresponding Degree Examination under the 10 + 2 + 3 pattern with one core/main subject and two complementary/subsidiary subjects from any of the Universities in Kerala or of any other University recognized by Mahatma Gandhi University as equivalent thereto for admission, subject to the stipulation regarding marks.

OR

Candidates who have passed Degree examination with Double or Triple main subject and candidates who have passed the Degree Examination in Vocational or Specialized Programmes are also eligible for admission. However, they have to submit copy of the Equivalency/Eligibility Certificate from Mahatma Gandhi University, stating that, their Qualifying Examination is recognized for seeking admission to the relevant P.G. Degree Programme(s) as applicable, at the time of admission. This provision is not applicable in the case of those applicants who have passed their qualifying examination from MG University.

**The minimum requirements for admission to PG Degree Programmes are:**

### FACULTY OF LANGUAGE & LITERATURE

#### M. A. English

**75% of the total seats would be reserved for those who have taken English as Optional (Main) concerned under Part III for the BA Degree programme.**

**Graduates in English under (Model I/II/III) or graduates from other faculties of language and literature, social science, science and oriental studies can apply.**

*B Com Model I, B Com Model II, B Com Model III, Vocational BA/BSc. Model I, Vocational BA/BSc. Model II, Vocational BA/BSc. Model III are not eligible for admission to M.A. English.*

<b>Graduates who have passed qualifying examination in CBCS (2017)/CBCSS (2013) pattern</b>	<b>Graduates who have passed qualifying examination in CBCSS (2009) pattern</b>	<b>Graduates who have passed qualifying examination in other patterns</b>
<b>English Language &amp; Literature Model I</b>	<b>English Language &amp; Literature Model I</b>	<b>English Language &amp; Literature Model I</b>
Candidates should possess CGPA/CCPA of 4.5 out of 10.00 in the Core Group (core	Candidates should possess CGPA of 1.80 out of 4.00 in the Core Group (core plus	Candidates should possess 45% marks in main & subsidiary subjects under Part

plus open and complementary courses). However, if the CGPA/CCPA scored by the graduate for common course is greater than the CGPA/CCPA scored for core course, the CGPA/CCPA scored for common course will be taken into account for the calculation of index marks, provided they secure a minimum CGPA/CCPA of 5.00 for common course	open and complementary courses). However, if the CGPA scored by the graduate for common course is greater than the CGPA scored for core course, the CGPA scored for common course will be taken into account for the calculation of index marks, provided they secure a minimum CGPA of 2.00 for common course.	III. However, If the mark scored by the graduate for Part I English is greater than the mark secured for Part III, the mark secured for Part I English will be taken into account for the calculation of index mark, provided they secure a minimum of 50% marks for Part I English
<b>Weightage of 10% marks scored for Part III Core/Main/Part I Common courses as the case may be shall be given to the candidates standardizing the marks secured for the same to 600.</b>		
<b>English Language &amp; Literature Model II</b>	<b>English Language &amp; Literature Model II</b>	<b>English Language &amp; Literature Model II</b>
Candidates should possess a CGPA/CCPA of 4.5 out of 10.00 in Core Group (Core + open + Complementary)	Candidates should possess a CGPA of 1.80 out of 4.00 in Core Group (Core + open + Complementary)	Candidates should possess 45% of marks in the Part III subjects (Main + subsidiaries)
<b>Weightage of 10% marks, scored for Part III Core/Main courses as the case may be, shall be given to the candidates after standardizing the marks secured for the same to 600</b>		
<b>English Literature &amp; Communication Studies Model III (Double Main)</b>	<b>English Literature &amp; Communication Studies Model III (Double Main)</b>	<b>BA Communicative English Model III (Single Main)</b>
Candidates should possess a CGPA/CCPA of 4.5 out of 10.00 in Core Group (Core + Open + Complementary). Weightage of the equivalent 5% scored for Core Course shall be given.	Candidates should possess a CGPA of 1.80 out of 4.00 in Core Group (Core + Open + Complementary). Weightage of the equivalent 5% scored for Core Course shall be given.	Candidates should possess a minimum of 50% marks in Part I English (3 papers) and 45% in the Part III subjects (Main + subsidiaries). For the calculation of Index Marks, marks scored in Part I alone is taken into account.
<b>Weightage of 5% marks, scored for Part III Core courses/papers as the case may be, shall be given to the candidates after standardizing the marks secured for the same to 600.</b>		
<b>English Literature, Communication Studies &amp;</b>	<b>English Literature, Communication Studies &amp;</b>	<b>English Literature, Communication Studies &amp;</b>

<b>Journalism Model III (Triple Main)</b>	<b>Journalism Model III (Triple Main)</b>	<b>Journalism Model III (Triple Main)</b>
<p>Graduates should possess a CGPA/CCPA of 4.5 out of 10.00 in Core Group (Core + open + Complementary).</p> <p>Weightage of the equivalent 5% scored for Core Course shall be given</p>	<p>Graduates should possess a CGPA of 1.80 out of 4.00 in Core Group (Core + open + Complementary). Weightage of the equivalent 5% scored for Core Course shall be given.</p>	<p>Graduates should possess 45% in Part III subjects.</p> <p>The marks secured for the following papers are taken into account for the calculation of index marks</p> <p>1. Phonetics 2. History of English Literature 3. English Poetry 4. English Essays and Fiction 5. English Drama 6. Literary Criticism</p>
<p><b>Weightage of 5% marks, scored for Part III Core courses/papers as the case may be, shall be given to the candidates after standardizing the marks secured for the same to 600.</b></p>		
<p><b>Other graduates in the faculties of Language &amp; Literature, Social Science, Science &amp; Oriental Studies.</b></p>		
<p>Graduates should possess a CGPA/CCPA of 5.00 out of 10.00 in six common papers for Part I and secure CGPA/CCPA of 1.80 Core Group (Core + Complementary + Open Courses)</p>	<p>Graduates should possess a CGPA of 2.00 out of 4.00 in six common papers for Part I and secure CGPA of 1.80 for the Core Group (Core + Complementary + Open Courses)</p>	<p>Graduates should possess 50% marks in Part I English (3 papers) and 45% marks in the Part III subjects (Main + subsidiaries).</p>

**The Open course under core group is taken only for reckoning the eligibility for applying for the PG programmes concerned. But a candidate cannot apply for the respective PG programmes solely on the basis of the open course selected under core group.**

**Relaxation in Marks in the qualifying examination:**

- (i) **Kerala Scheduled Caste/Scheduled Tribe Category:** The minimum grade in the qualifying examination for admission to the PG Degree programmes is 'C' in the seven point scale for CBCSS and a pass for pre CBCSS applicants.
- (ii) **SEBC Category:** A relaxation of 3% marks in the qualifying examination from the prescribed minimum is allowed i.e. CGPA of 4.7 for CBCS (2017),CCPA of 4.7 for CBCSS (2013), CGPA of 1.88 for CBCSS (2009)applicants and 47% marks for pre-CBCSS applicants for admission to M Sc. programmes and CGPA of 4.2 for CBCS (2017), CCPA of 4.2 for CBCSS

(2013), CGPA of 1.68 for CBCSS (2009) applicants and 42% marks for pre-CBCSS applicants for admission to M.A/M.Com programmes

- (iii) **OEC Category:** A relaxation of 5% marks in the qualifying examination from the prescribed minimum is allowed i.e. CGPA of 4.5 for CBCS (2017), CCPA of 4.5 for CBCSS (2013), CGPA of 1.80 for CBCSS (2009) applicants and 45% marks for pre - CBCSS applicants for admission to M Sc. programmes and CGPA of 4.0 for CBCS (2017), CCPA of 4.0 CBCSS (2013), CGPA of 1.60 for CBCSS (2009) applicants and 40% marks for pre CBCSS applicants for admission to MA/M Com programmes.
- (iv) **Persons with Disability category:** A relaxation of 5% marks in the qualifying examination from the prescribed minimum is allowed i.e. CGPA of 4.5 for CBCS (2017), CCPA of 4.5 for CBCSS (2013), CGPA of 1.80 for CBCSS (2009) applicants and 45% marks for pre – CBCSS applicants for admission to M Sc. Programmes and CGPA of 4.0 for CBCS (2017), CCPA of 4.0 for CBCSS (2013), CGPA of 1.60 for CBCSS (2009) applicants and 40% marks for pre CBCSS applicants for admission to for admission to MA/M Com programme.

**POSTGRADUATE PROGRAMME OUTCOME**

<b>PO No.</b>	<b>Upon completion of postgraduate programme, the students will be able to:</b>
<b>PO-1</b>	Create, apply and disseminate knowledge leading to innovation
<b>PO-2</b>	Think critically, explore possibilities and exploit opportunities positively
<b>PO-3</b>	Work in teams, facilitating effective interaction in work places.
<b>PO-4</b>	Lead a sustainable life
<b>PO-5</b>	Embrace lifelong learning

**MA ENGLISH PROGRAMME**

**PROGRAMME SPECIFIC OUTCOMES (PSO)**

<b>PSO No.</b>	<b>Upon completion of MA ENGLISH programme, the students will be able to:</b>	<b>PO No.</b>
<b>PSO-1</b>	Remember literary texts in the light of traditional and contemporary literary theories and criticism.	<b>P01 &amp; P05</b>
<b>PSO-2</b>	Analyse the socio- cultural, historical, political and environmental aspects of literature.	<b>P04</b>
<b>PSO-3</b>	Evaluate the evolution and scientific facets of language and general linguistic theories.	<b>P02</b>
<b>PSO-4</b>	Understand the formal and aesthetic contours of Literature and Cinema .	<b>P01 &amp; P05</b>
<b>PSO-5</b>	Apply the principles of Linguistics	<b>P03</b>
<b>PSO-6</b>	Create an aptitude for academic research and writing.	<b>P02&amp;P05</b>

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**PROGRAMME STRUCTURE**

<b>Course Code</b>	<b>Title of the Course</b>	<b>Type of the Course</b>	<b>Hours per week</b>	<b>Credits</b>
<b>FIRST SEMESTER</b>				
PG20EN101	Up Until Chaucer: Early Literatures in English	CORE	5	4
PG20EN102	Literatures of the English Renaissance	CORE	5	4
PG20EN103	Literatures of the English Revolution/ Enlightenment	CORE	5	4
PG20EN104	19 <sup>th</sup> Century English Literatures	CORE	5	4
PG20EN105	Literary Criticism	CORE	5	4
<b>SECOND SEMESTER</b>				
PG20EN206	Modernity and Modernisms	CORE	5	4
PG20EN207	Postmodernism and Beyond	CORE	5	4
PG20EN208	American Literatures	CORE	5	4
PG20EN209	English Language History and Contemporary Linguistics	CORE	5	4
PG20EN210	Thinking Theory	CORE	5	4
<b>THIRD SEMESTER</b>				
PG20EN311	Reading India	CORE	5	4
PG20EN312	Post Colonial Fiction	CORE	5	4
PG20EN313	Body, Text and Performance	CORE	5	4
PG20EN314	Literature and Gender	CORE	5	3
PG20EN315	Ethics in/as Literature	CORE	5	3
<b>FOURTH SEMESTER</b>				
PG20EN416	Cultural Studies	CORE	5	4
PG20EN417	Post Colonial Poetry	CORE	5	3
PG20EN418	Modern European Fiction	ELECTIVE	5	3
PG20EN419	Modern European Drama	ELECTIVE	5	3
PG20EN420	Indian Poetics: Theories and Texts	ELECTIVE	5	3
PG20ENP	Project			3
PG20ENV	Viva			2
National/ International Seminar (Presented in any one of the semesters)				1

The Department has adopted **cluster 3** as the elective course.

PG20EN418	Modern European Fiction
PG20EN419	Modern European Drama
PG20EN420	Indian Poetics: Theories and Texts

The other electives offered by the university are:

Cluster 1

Post Colonial Theatres(PG20EN421), Shakespeare Across Cultures (PG20EN422)

Public Domain Writings (PG20EN423)

Cluster 2

Trauma Narratives and Memory(PG20EN424), The Island in Literature (PG20EN425),

Literature and Film (PG20EN426)

Cluster 4

English Language Teaching (PG20EN427), Translation Studies (PG20EN428),

Dalit Studies (PG20EN429)

# **DETAILED SYLLABUS**

**FIRST SEMESTER CORE COURSES**

PG20EN101	Up Until Chaucer: Early Literatures in English
PG20EN102	Literatures of the English Renaissance
PG20EN103	Literatures of the English Revolution/ Enlightenment
PG20EN104	19 <sup>th</sup> Century English Literatures
PG20EN105	Literary Criticism

Course Code	<b>PG20EN101</b>
Title of the Course	<b>Up until Chaucer: Early Literatures in English</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To familiarize the students with the major themes in Ancient and Medieval Literatures as emerged in the British and World consciousness, and to provide access and understanding regarding the personal experiences of people living in a society different than ours.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an understanding of the Ancient and Medieval Literatures of Anglo Saxons and appraise and assess the major works and authors	<b>K6</b>	<b>PSO 4</b>
2	Evaluate the emergence of English Literature with its purpose and identity	<b>K5</b>	<b>PSO 3</b>
3	Standardise the creative consolidation initiated by Chaucer and his peers	<b>K4</b>	<b>PSO 2</b>
4	Understand the paradigm shift that made possible the emergence of English literature	<b>K2</b>	<b>PSO 1</b>
5	Define and illuminate the texts and readings in a proactive way	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	<b>1.1</b> Exeter Book Riddle 11, 'Wine' [21 lines]; cf Riddle 25, 'Onion' & Riddle 45, 'Dough'.	Theory
	1.2	<b>1.2</b> 'The Dream of the Rood' [156 lines]	Theory
	1.3	<b>1.3</b> 'Deor's Lament' [42 lines]	Theory
	1.4	<b>1.4</b> 'The Husband's Message' [53 lines]	Theory
	1.5 1.6 1.7 seminar	'The Wanderer' [113 lines] 'The Seafarer' [124 lines] 'The Wife's Lament' [53 lines]	Theory
<b>Module 2</b>			
<b>2</b>	2.1	<b>2.1</b> Bede: On Caedmon [including Caedmon's hymn...]	Theory
	2.2	<b>2.2</b> Julian of Norwich: <i>Revelations of Divine Love</i> [Chapter LX - "The Kind, Loving, Mother"]	Theory
	2.3	Noah's Flood" from the <i>Chester Mystery Cycle</i>	Theory
	2.4	"The York Play of the Crucifixion"	Theory
	2.5 2.6 seminar	King Alfred: Preface to <i>Pastoral Care</i> The Robin Hood Play-fragments	Theory

<b>Module 3</b>			
<b>3</b>	3.1	Selection from <i>Beowulf</i> [Part 11 to 18 – Grendel’s Battle With Beowulf]	Theory
	3.2	Sir Thomas Malory: <i>Le Morte D’arthur</i> [Book 5 – King Arthur defeats Roman Emperor Lucius]	Theory
	3.3 3.4 seminar	<i>Sir Orfeo</i> The Cuckoo Song,’ ‘Sunset on Calvary,’ ‘I Sing of a Maiden,’ ‘Maiden in the mor lay’ [short Middle English lyrics from the Norton Anthology]	Theory
<b>Module 4</b>			
<b>4</b>	4.1	General Prologue to <i>Canterbury Tales</i> : Introduction	Theory
	4.2	General Prologue to <i>Canterbury Tales</i> : Wife of Bath [Thumbnail Profile]	Theory
	4.3	From <i>The Canterbury Tales</i> : ‘The Wife of Bath Prologue and Tale.’	Theory
	4.4 Seminar	Troilus and Criseyde’	Theory

Module 5			
5	5.1	John Gower: <i>Confessio Amantis</i> – The Tale of Narcissus: Book 1. Lines 2275-2380	Theory
	5.2	Thomas Hoccleve: ‘Lament for Chaucer’	Theory
	5.3 Seminar	William Langland’s <i>Piers Plowman</i> – Prologue	Theory

**Texts for Consultation:**

1. Bruce Mitchell and Fred C. Robinson: *A Guide to Old English*, Wiley Blackwell, 8th ed. (2012)
2. R. M. Liuzza: *Old English Poetry: An Anthology*, Broadview Press. (2014)
3. Malcolm Godden and Michael Lapidge (eds): *The Cambridge Companion to Old English Literature*, Cambridge University Press. (1986)
4. R. D. Fulk: *A History of Old English Literature*. Blackwell. (2003)
5. Phillip Pulsiano and Elaine Treharne (eds): *A Companion to Anglo-Saxon Literature*, Blackwell. (2001)
6. Richard North and Joe Allard (eds): *Beowulf and Other Stories*, Pearson. (2007)
7. M. H. Abrams, Stephen Greenblatt, et al (eds): *The Norton Anthology of English Literature*, 9th ed, [Vol. 1], (2012) - Introductions to the specific Texts/Pieces.
8. Corinne Saunders (ed): *A Concise Companion to Chaucer*, Blackwell. (2006)
9. Laurel Amtower and Jacqueline Vanhoutte (eds): *A Companion to Chaucer and His Contemporaries: Texts and Contexts*, Broadview Press. (2009)
10. Andrew Sanders: *The Short Oxford History of English Literature*. 2nd ed. OUP. (2000)

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN102</b>
Title of the Course	<b>Literatures of the English Renaissance</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

The course is designed to familiarize the students with the literature, thought and culture of the Renaissance period in England, a historical watershed marking the transition from the medieval to the modern. It is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism and Cultural Materialism.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	To recall the key features of the English literature of the seventeenth century.	K1	PSO 1
2	To identify the social, cultural and intellectual climate of the period.	K3	PSO 1
3	Evaluate the general outlook and temperament of the society as reflected in the literature of the time.	K5	PSO 2
4	Analyse the emergence of new literary genres	K4	PSO 2
5	To understand the philosophical streams of thought that presented the human subject as instrumental in the progress of the Enlightenment.	K2	PSO 4

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**



## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Wilson Knight: "The Shakespearean Metaphysic" Chapter 13 of <i>The Wheel of Fire</i> .	Theory
	1.2	Jonathan Dollimore and Allan Sinfield: "Culture and Textuality: Debating Cultural Materialism" <i>Textual Practice</i> , vol 4, 1990	Theory
	1.3	Stephen Greenblatt: "Improvisation of Power", Chapter 6 of <i>Renaissance Self Fashioning</i> .	Theory
<b>Module 2</b>			
<b>2</b>	2.1	William Shakespeare: <i>Hamlet</i>	Theory
	2.2	"Hamlet and His Problems" Essay by T.S. Eliot	Theory
	2.3	William Shakespeare: <i>The Tempest</i>	Theory Seminar
<b>Module 3</b>			
<b>3</b>	3.1	William Shakespeare: <i>Hamlet</i>	Theory
	3.2	"A Psycho-analytic Study of Hamlet" Essay by Ernest Jones	Theory
	3.3	William Shakespeare: <i>Julius Caesar</i>	Theory Seminar
<b>Module 4</b>			
<b>4</b>	4.1	Christopher Marlowe: <i>Doctor Faustus</i>	Theory
	4.2	Ben Jonson: <i>The Alchemist</i>	Theory

	4.3	Thomas Kyd: <i>The Spanish Tragedy</i>	Theory Seminar
<b>Module 5</b>			
<b>5</b>	5.1	William Shakespeare: Sonnets - 18, 73, 98, 129	Theory
	5.2	Edmund Spenser: Prothalamion	Theory
	5.3	John Donne: Canonization	Theory
	5.4	Andrew Marvell: To his Coy Mistress	Theory
	5.5	Francis Bacon: Of Studies, Of Marriage and Single Life	Theory
	5.6	Thomas More: <i>Utopia</i>	Theory Seminar

**Texts for Consultation:**

1. J.R. Brown: *Discovering Shakespeare*
2. EMW Tillyard: *Shakespeare's Last Plays*
3. A C Bradley: *Shakespearean Tragedy*
4. Harold Bloom: *Elizabethan Drama*
5. John Dover Wilson: *What Happens in Hamlet*
6. G. Wilson Knight: *The Imperial Theme*
7. Caroline Spurgeon: *Shakespearean Imagery*
8. Jocelyn Hunt: *The Renaissance*
9. Graham Holderness: *Nine Lives of Shakespeare*
10. Terry Eagleton: *Shakespeare and His Age*

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

Course Code	<b>PG20EN103</b>
Title of the Course	<b>Literatures of the English Revolution/ Enlightenment</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To familiarize the students with the English literary texts which reflect the austere Puritan ideals of the late seventeenth century, the neoclassical vigour of the eighteenth century considerably influenced by the philosophy of the Enlightenment and the perspectival shift manifested in the transitional literature towards the end of this era.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Remember the acclaimed fiction and the nonfictional works of the period.	<b>K1</b>	<b>PSO 1</b>
2	Understand the rise of the novel, the Comedy of Manners, Restoration theatre, etc.	<b>K2</b>	<b>PSO 4</b>
3	Analyse the philosophy of the Enlightenment.	<b>K4</b>	<b>PSO 2</b>
4	Evaluate the poetry of John Milton, John Dryden, Alexander Pope, Aphra Behn, Thomas Gray, etc.	<b>K5</b>	<b>PSO 3</b>
5	Create an awareness of the late seventeenth and the eighteenth century literary scenario drawing upon the significant historical, political and social developments of the times.	<b>K6</b>	<b>PSO 6</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

**Unit wise Arrangement of the Course**

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Pramod Nayar: <i>Introduction” to English Poetry 1660-1780</i> Ed. Pramod Nayar	Theory
	1.2	Ian Watt: <i>Realism and the Novel Form</i> (Chapter I from <i>Rise of the Novel</i> )	Theory
	1.3	Michel Foucault: “What is Enlightenment?” from <i>The Foucault Reader</i> , 1984 (pp. 32-50)	Theory
<b>Module 2</b>			
<b>2</b>	2.1	John Milton : The Fall of Man (Lines 850-1055) from <i>Paradise Lost: Book IX</i>	Theory
	2.2	John Dryden : The Portrait of Achitophel (150-174) from <i>Absalom and Achitophel</i>	Theory
	2.3	Alexander Pope: The Portrait of Atticus (193-214) from <i>An Epistle to Dr.Arbuthnot</i>	Theory
	2.4	Aphra Behn : <i>To the Fair Clarinda</i>	Theory
	2.5 Seminar	Thomas Gray: <i>Elegy Written in a Country Churchyard</i>	

<b>Module 3</b>			
<b>3</b>	3.1	William Congreve: <i>The Way of the World</i>	Theory
	3.2	Oliver Goldsmith: <i>She Stoops to Conquer</i>	Theory
	3.3 Seminar	Richard Brinsley Sheridan: <i>The Rivals</i>	Theory
<b>Module 4</b>			
<b>4</b>	4.1	Daniel Defoe: <i>Robinson Crusoe</i>	Theory
	4.2	Samuel Richardson: <i>Pamela</i>	Theory
	4.3	Henry Fielding: <i>Tom Jones</i>	Theory
	4.4 Seminar	John Bunyan: <i>Pilgrim's Progress</i>	Theory
<b>Module 5</b>			
<b>5</b>	5.1	Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>	Theory
	5.2	Samuel Johnson: <i>Preface to Shakespeare</i>	Theory
	5.3 Seminar	John Locke: <i>An Essay Concerning Human Understanding</i>	Theory

**Specific Additional Readings:**

1. Immanuel Kant: "An Answer to the Question: What is Enlightenment?" (Trans. from Part I of Eighteenth Century Answers and Twentieth Century Questions by James Schmidt (Ed.) pp. 58-64)
2. Ernst Cassirer: Philosophy of Enlightenment
3. T W Adorno: Dialectic of Enlightenment

**Texts for Consultation:**

1. Martin Evans: John Milton: Twentieth Century Perspectives
2. Kaufman, U. Milo. The Pilgrim's Progress and Traditions in Puritan Meditations
3. Janet Todd: Aphra Behn: A Secret Life
4. John Sitter: The Cambridge Companion to Eighteenth Century Poetry
5. Ronald W. Vince: Neoclassical Theatre: A Historiographical Handbook
6. J. A. J. Downie: The Oxford Handbook of the Eighteenth-Century Novel (Part I)
7. N. Hudson: Samuel Johnson and Eighteenth-Century Thought

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN104</b>
Title of the Course	<b>Nineteenth Century English Literatures</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

The course aims to familiarise students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and the major trends and offshoots across various genres. A rough span of one and a half century which witnessed an initial flowering of Romanticism, followed by the rapid growth of industrialisation, scientific thinking and materialism all of which find expression in the texts chosen for study.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an awareness regarding the theoretical premises of the British Romantic Movement and Victorian literature that chronologically follows the Romantic Era	<b>K6</b>	<b>PSO 2</b>
2	Evaluate the historical significance of the Ode as a poetic form and examines the subjective and individualistic imagination of the Romantic poets who find expression in odes	<b>K5</b>	<b>PSO 1</b>
3	Analyse the shift to the Victorian sensibility with increased attention being paid to the decline of the Romantic sensibility, the growth of reason,	<b>K4</b>	<b>PSO 2</b>

	the ascent of materialism etc		
4	Understand and evaluate the classic novels/plays of Romantic/Victorian literature	<b>K2 &amp; K5</b>	<b>PSO 4</b>
5	Evaluate and understand the great prose writers of Romantic/Victorian literature	<b>K2 &amp; K5</b>	<b>PSO 4</b>

**Knowledge Levels:** K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating

### Unit wise Arrangement of the Course

Module	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	C M Bowra: The Romantic Imagination	Theory
	1.2	Raymond Williams: “The Romantic Artist”	Theory
	1.3	Isobel Amstrong: “Introduction: Rereading Victorian Poetry	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Wordsworth: Immortality Ode	Theory
	2.2	Coleridge: Dejection: An Ode	Theory
	2.3	Shelley: Ode to the Skylark	Theory



2	2.4	John Keats: Ode on a Grecian Urn	Theory
	2.5	William Blake: “The Tiger”, “The Lamb”	Theory (seminar)
<b>Module 3</b>			
3	3.1	Lord Tennyson: The Lotus Eaters	Theory
	3.2	Robert Browning: Andrea Del Sarto	Theory
	3.3	Matthew Arnold: The Scholar Gypsy	Theory
	3.4	D G Rossetti: The Blessed Damozel	Poetry
	3.5	Elizabeth Barrett Browning: “If though must love me” (sonnet 14), “when our two souls stand up, erect and strong” (sonnet 22)	Theory (seminar)
<b>Module 4</b>			
4	4.1	Jane Austen: Mansfield Park	Theory
	4.2	Charles Dickens: A Tale of Two Cities	Theory
	4.3	Emily Bronte: Wuthering Heights	Theory
	4.4	Thomas Hardy: Tess of the D’Urbervilles	Theory
	4.5	Charlotte Bronte: Jane Eyre	Theory (seminar)

Module 5			
5	5.1	Charles Lamb: Old China & “A dissertation upon a Roast Pig”	Theory
	5.2	William Hazlitt: On Reading Old Books	Theory
	5.3	Lytton Strachey: Thomas Arnold (From <i>Eminent Victorians</i> )	Theory
	5.4	Oscar Wilde: The Importance of being Ernest	Theory
	5.5	Carlyle: Hero as Poet	Theory (seminar)

### **Texts for Consultation:**

1. M.H.Abrams: The Mirror and the Lamp
2. C M Bowra: The Romantic Imagination
3. Duncan (ed): A Companion to Romanticism, Blackwell, 1998
4. Walter Allen: The English Novel
5. Terry Eagleton: The English Novel: An Introduction
6. Hugh Walker: The English Essay and Essayists
7. Graham Hough: The Last Romantics
8. Boris Ford (ed): From Blake to Byron: The New Pelican Guide to English Literature (Vol 5)
9. M.H. Abrams (ed); English Romantic Poets: Modern Essays in Criticism. OUP London, 1975
10. Harold Bloom: The Visionary Company, Cornell University Press, 1971
11. Patricia Meyer Spacks: The Female Imagination
12. Joseph Bristow (ed); The Cambridge Companion to Victorian Poetry, 2000
13. Deirdre David (ed): The Cambridge Companion to Victorian Novel, 2001

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

Course Code	<b>PG20EN105</b>
Title of the Course	<b>Literary Criticism</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide theoretical familiarity with the range, approaches, and mechanics of critique.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an awareness of the historical, political and aesthetic dimensions of literary criticism.	<b>K6</b>	<b>PSO 6</b>
2	Evaluate the relevance of changing concepts in theory.	<b>K5</b>	<b>PSO 3</b>
3	Analyse issues like canon formation, evolution of genres and methods of literary analysis	<b>K4</b>	<b>PSO 2</b>
4	Understand the growth of theories	<b>K3</b>	<b>PSO 4</b>
5	Remember the concepts in western classical criticism from Aristotle	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Andrea Nightingale: "Mimesis: Ancient Greek Literary Theory"	Theory
	1.2	Andrew Bennet: "The Romantic Theory of Authorship"(Both from Patricia Waugh. Ed. Literary Theory and Criticism. (OUP), Ch.1 and 2. PP 38-58)	Theory
	1.3	David Ayers: "The New Criticism and Beyond." (Ch.2 of Literary Theory: A Reintroduction. PP. 28-54)	Theory

<b>Module 2</b>			
<b>2</b>	2.1	Plato: The Republic (Excerpt). (From William Harmon. Ed. Classic Writings on Poetry. PP.1-30)	Theory
	2.2	Aristotle: Poetics	Theory
	2.3	Longinus: On the Sublime.	Theory
	2.4 Seminar	Horace: Ars Poetica	Theory
<b>Module 3</b>			
	3.1	Philip Sidney: An Apology for Poetry	Theory
	3.2	Arnold: The Function of Criticism at the Present Time	Theory

3			
	3.3	T. S. Eliot: Tradition and the Individual Talent	Theory
	3.4 Seminar	Coleridge: Biographia Literaria Ch. XIV	Theory
<b>Module 4</b>			
4	4.1	Cleanth Brooks: The Language of Paradox	Theory
	4.2	Northrop Frye: The Archetypes of Criticism	Theory
	4.3	Frank Kermode: The Classic	Theory
	4.4 Seminar	I.A. Richards: The Metaphor	
<b>Module 5</b>			
5	5.1	Viktor Shklovsky: Art as Technique	Theory
	5.2	Eric Auerbach: Odysseus' Scar	Theory
	5.3	Stanley Fish: Is There a Text in the Class	Theory
	5.4 Seminar	Jerome McGann: Interpretation	Theory

**Texts for Consultation:**

1. D. A. Russell and Winterbottom (eds.): Classical Literary Criticism. [OUP]
2. Enright and Chickera (eds.): English Critical Texts. [OUP]

3. David Lodge (ed.): *Twentieth Century Literary Criticism: A Reader* [Longman]
4. V.S. Seturaman (ed.): *Contemporary Criticism: An Anthology* [Macmillan]
5. K. Pomorska and R. Rudy (eds.): *Language and Literature*. [HUP]
6. Harry Blamires: *A History of Literary Criticism*
7. Wimsatt and Brooks: *Literary Criticism: A Short History*
8. David G. Nichols (Ed): *Introduction to Scholarship in Modern languages and Literatures*, MLA, 2007.

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

**SECOND SEMESTER CORE COURSES**

PG20EN206	Modernity and Modernisms
PG20EN207	Postmodernism and Beyond
PG20EN208	American Literatures
PG20EN209	English Language History and Contemporary Linguistics
PG20EN210	Thinking Theory
Course Code	<b>PG20EN206</b>
Title of the Course	<b>Modernity And Modernisms</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide theoretical familiarity with the range, approaches, and mechanics of critique.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an awareness regarding how to recognise and assess the features of Modernist literary texts.	<b>K6</b>	<b>PSO 6</b>
2	Evaluate how specific Modernist literary works reflect on social developments and concepts from the era.	<b>K5</b>	<b>PSO 3</b>
3	Analyse and interpret a range of Modernist texts	<b>K4</b>	<b>PSO 2</b>
4	Understand and identify several key works of modernist fiction and poetry	<b>K3</b>	<b>PSO 4</b>
5	Remember the key figures in Modernist movement.	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Georg Lukacs: “The Ideology of Modernism”	Theory
	1.2	Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Ch. 1 of Modernism: A Guide to European Literature 1890-1930)	Theory
	1.3	David Harvey: “Modernity and Modernism” [in David Harvey: The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change (Blackwell); also available in Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies (Routledge)]	Theory
<b>Module 2</b>			
<b>2</b>	2.1	G.M.Hopkins :The Windhover	Theory
	2.2	Wilfred Owen :Strange Meeting	Theory
	2.3	W.B.Yeats :Easter 1916	Theory
	2.4	W.H.Auden :In Memory of W.B. Yeats	
	2.5	Dylan Thomas: Poem in October	



	2.6	Philip Larkin : Next, Please	
	2.7 Seminar	Ted Hughes : Thrushes	Theory
<b>Module 3</b>			
	3.1	T.S.Eliot : The Waste Land	Theory
<b>3</b>	3.2 Seminar	Robert Graves: Ulysses	Theory
<b>Module 4</b>			
	4.1	Bernard Shaw: The Apple Cart	Theory
<b>4</b>	4.2	Samuel Beckett: Waiting for Godot	Theory
	4.3 Seminar	J.M.Synge : Riders to the Sea	
<b>Module 5</b>			
	5.1	Virginia Woolf: Mrs. Dalloway	Theory
<b>5</b>	5.2	James Joyce : A Portrait of the Artist as Young Man	Theory
	5.3	D.H.Lawrence: Rainbow	Theory
	5.4 Seminar	Joseph Conrad: Heart of Darkness	Theory

**Texts for Consultation:**

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. G M Hopkins: The Wreck of the Deutschland
6. George Orwell: 1984
7. Louis MacNiece: Snow
8. Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies Vols.1-5 (Routledge)]

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

Course Code	PG20EN207
Title of the Course	<b>POSTMODERNISM AND BEYOND</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

This course aims to acquaint the learners with the postmodern works of literature which defy categorisation and prove to be experimental in nature, subverting what is conventionally revered as the norm. The learners are to be familiarised with the eclectic dimensions of postmodern thought as reflected in these literary works in which the boundaries that demarcate the different genres are often blurred. Such literature eludes fitting into the rigid frames of nomenclature and rejects the concepts of objectivity, absolute truth and the notion of the stratification into the high and the low culture. Further, it is keenly perceptive and critical of the underlying ideologies that nurture oppressive institutions. The emphasis is on acknowledging the heterogeneity of thought and articulation.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Understand the social, cultural and historical context of postmodernism and their impact on literature	<b>K2</b>	<b>PSO-2</b>
2	Apply postmodern features and techniques like self-reflexivity and multiculturalism to works of literature	<b>K3</b>	<b>PSO-1</b>
3	Analyse the defining characteristics of postmodernism	<b>K4</b>	<b>PSO-4</b>
4	Evaluate the development of English literature since the 1960s.	<b>K6</b>	<b>PSO-3</b>

5	Discuss the manipulative power of art, the relativity of perceptions and the collapse of the absolute.	<b>K2</b>	<b>PSO-6</b>
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**Knowledge Levels:** K2-Understanding, K3-Applying ,K4- Analysing , K6-Evaluating

### Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Jean Francois Lyotard: "Answering the Question: What is Postmodernism?" from <i>The Postmodern Condition: A Report on Knowledge</i> . Trans. Regis Durand (pp.71-82)	Theory
	1.2	Barry Lewis: "Postmodernism and Literature (or: Word Salad Days, 1960-1990)" from <i>The Routledge Companion to Postmodernism</i> . Ed. Stuart Sim (pp. 121-133)	Theory
	1.3	Jeffrey T. Nealon: "Why Post-Postmodernism?" Preface to <i>Post-Postmodernism: Or, The Cultural Logic of Just-in-Time Capitalism</i> (ix-xii)	Theory

<b>Module 2</b>			
<b>2</b>	2.1	Frank O'Hara : "The Day Lady Died"	Theory
	2.2	John Ashberry: "But What Is the Reader to Make of This"	Theory
	2.3	Tony Harrison : "National Trust"	Theory
	2.4	Michael Palmer: "Sun"	Theory
	2.5 seminar	Allen Ginsberg : "Homework"	Theory
	2.6 seminar	Carol Ann Duffy : "Anne Hathaway"	Theory
	2.7 seminar	Adrienne Rich : "Diving into the Wreck"	Theory
<b>Module 3</b>			
<b>3</b>	3.1	Kurt Vonnegut: <i>Slaughterhouse- Five</i>	Theory
	3.2	John Fowles : <i>The French Lieutenant's Woman</i>	Theory
	3.3 seminar	Milan Kundera: <i>The Joke</i>	Theory
<b>Module 4</b>			

4	4.1	Angela Carter: <i>Nights at the Circus</i>	Theory
	4.2	Ishmael Reed: <i>Mumbo Jumbo</i>	Theory
	4.3 seminar	William Gibson: <i>Neuromancer</i>	Theory
<b>Module 5</b>			
5	5.1	Edward Bond: <i>Lear</i>	Theory
	5.2	Sam Shepard: <i>The God of Hell</i>	Theory
	5.3 seminar	Tom Stoppard: <i>Arcadia</i>	Theory

**Texts for Consultation:**

1. Fredric Jameson: *Postmodernism or the Cultural logic of Late Capitalism*
2. Linda Hutcheon: "Postmodernism" from *The Routledge Companion to Critical Theory* edited by Simon Malpas and Paul Wake (pp.115-126) and "Historiographic Metafiction: The Pastime of Past Time" (Part II, Chapter7) from *A Poetics of Postmodernism: History, Theory, Fiction*
3. Michael W. Messmer: "Making Sense of/with Postmodernism" (from *Postmodernism – Critical Concepts: Volume III*)
4. Ihab Hassan: "Toward a Concept of Postmodernism" (from *The Postmodern Turn*)

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

<b>Course Code</b>	<b>PG20EN208</b>
<b>Title of the Course</b>	<b>AMERICAN LITERATURES</b>
<b>Type</b>	<b>Core</b>
<b>Credits</b>	<b>4</b>
<b>Hours</b>	<b>25</b>

### Objectives of the Course:

To familiarize the students with a detailed information regarding the processes and texts chiefly responsible for the evolution of American Literature as a separate branch possessing characteristic features which sets it apart from others. The course also provides the students with some of the major conflicts, struggles and movements that are closely connected with the experiences of a group of people struggling to establish themselves as a nation.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Remember the major movements and evolution of American literature	<b>K1</b>	<b>PSO 1</b>
2	Evaluate different genres of literature and appreciate those with the American experience	<b>K5</b>	<b>PSO 3</b>
3	Analyse the conflicts, struggles and movements depicted in various genres of literature.	<b>K4</b>	<b>PSO 2</b>
4	Understand the growth and developments in American literature	<b>K2</b>	<b>PSO 4</b>
5	Develop skills of close reading and aesthetic qualities	<b>K3</b>	<b>PSO 5</b>

**Knowledge Levels: K1 - Remembering, K2 - Understanding K3 - Applying, K4 – Analysing, K5 - Evaluating and K6- Creating**

## Unit - wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	<b>1.1</b>	Robert E. Spiller: "Architects of Culture: Edwards, Franklin, Jefferson" (Chapter 1 of <i>The Cycle of American Literature</i> )	Theory
	<b>1.2</b>	Leslie Fiedler: <i>Love and Death in American Fiction</i> (Chapter I)	Theory
	<b>1.3</b>	John Paul Pritchard: 'The Early Nineteenth Century Cultural Scene', Chapter I of <i>Criticism in America</i> (3-13)	Theory
<b>Module 2</b>			
<b>2</b>	<b>2.1</b>	Edgar Allen Poe: "Raven"	Theory
	<b>2.2</b>	Walt Whitman: "Out of the Cradle Endlessly Rocking"	Theory
	<b>2.3</b>	Emily Dickinson: "The Soul Selects Her Own Society" "Success is Counted Sweetest" "Safe in Their Alabaster Chambers" "A Narrow Fellow in the Grass"	Theory
	<b>2.4</b>	Robert Frost: "Birches"	Theory
	<b>2.5</b>	Wallace Stevens: "The Emperor of Ice-cream"	Theory
	<b>2.6</b>	Marge Tindal: "Cherooke Rose"	Theory
	<b>2.7</b>	E. E. Cummings : "Anybody Lived in a Pretty How Town"	Theory
	<b>2.8</b>	Gloria Anzaluda: "To live in the Borderlands"	Theory
	<b>2.9 Seminar</b>	Edgar Allen Poe: "Philosophy of Composition"	Theory



<b>Module 3</b>			
<b>3</b>	<b>3.1</b>	Arthur Miller: Death of a Salesman	Theory
	<b>3.2</b>	Eugene O'Neill: Emperor Jones	Theory
	<b>3.3</b> Seminar	Amiri Baraka: Dutchman	Theory
<b>Module 4</b>			
<b>4</b>	<b>4.1</b>	Herman Melville : "Bartleby the Scrivener"	Theory
	<b>4.2</b>	Nathaniel Hawthorne: "Young Goodman Brown"	Theory
	<b>4.3</b>	Ernest Hemingway: "The Snows of Kilimanjaro"	Theory
	<b>4.4</b>	Mark Twain: <i>Adventures of Huckleberry Finn</i>	Theory
	<b>4.5</b>	Saul Bellow: <i>Herzog</i>	Theory
	<b>4.6</b> Seminar	Susan Abulhawa: <i>Mornings in Jenin</i>	Theory
<b>Module 5</b>			
<b>5</b>	<b>5.1</b>	Ralph Waldo Emerson : "Self-Reliance"	Theory
	<b>5.2</b>	Martin Luther King: "I Have A Dream"	Theory
	<b>5.3</b>	Henry David Thoreau: <i>Walden</i> (Chapter 1 &2)	Theory
	<b>5.4</b> Seminar	Ralph Ellison: <i>Invisible Man</i>	Theory

## TEXTS FOR CONSULTATION:

1. George Parker Anderson: *American Modernism*
2. Daniel Hoffman: *The Harvard Guide to Contemporary American Writing*
3. Linda Tinh Morser: *Contemporary Literature: 1970 to the Present*

4. Jennifer Ashton: *From Modernism to Postmodernism*
5. Alan Bilton: *An Introduction to Contemporary American Fiction*
6. Robert .E. Spiller: *The Cycle of American Literature*
7. F.O. Matthiessen: *The American Renaissance*
8. Marcus Cunliffe: *The Literature of the United States*
9. Ihab Hassan: *Radical Innocence*
10. Paul .C. Conkins: *Puritans and Pragmatists*
11. C. W. Bigsby: *Modern American Drama 1945- 2000*
12. Leslie. A. Fiedler: *Love and Death in the American Novel*

### **Learning Pedagogy**

Class Room Lectures, Online Classes, Seminars, Group Discussions, PPT, Self – Study and Classes through Social Media Platforms.

### **Assessment Tools**

Test Papers, Assignments, Quiz Assignments, Debates, Content Analysis, Group Discussion and Terminal Examinations.

Course Code	<b>PGEN209</b>
Title of the Course	<b>English Language History and Contemporary Linguistics</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To inculcate an awareness about the basic concepts of linguistics, the scientific study of language after initiating them into the history of English language.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Understand the nature and function of language.	<b>K2</b>	<b>PSO 4</b>
2	Develop awareness about the various organs involved in the production of speech, the typology of speech sounds and the transcription using IPA.	<b>K3</b>	<b>PSO 5</b>
3	Acquire knowledge about the basic concepts of linguistics and the major areas of linguistics such as phonology, morphology, syntax and semantics.	<b>K4</b>	<b>PSO 2</b>
4	Prepare the student at one level with modern notions and concerns in the field of linguistics	<b>K4</b>	<b>PSO5</b>
5	Evaluate the evolution and scientific facets of language and general linguistic theories	<b>K5</b>	<b>PSO3</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	The Indo-European language family	Theory
	1.2	Old English, Middle English, Modern English: Comparative linguistic features and evolution.	Theory
	1.3	A descriptive and a prescriptive view on linguistic phenomena- emphasis on scientific study and analysis of language	Theory
	1.4	Basic Introduction to major sub disciplines of linguistics: Phonetics and phonology, Morphology, Semantics, Syntax, Pragmatics	Theory
<b>Module 2</b>			
<b>2</b>	2.1	General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription in practice	Practical
	2.2	The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency	Theory
	2.3	Plurals & past tense in English as examples for phonologically conditioned alternation,	Theory
	2.4	Rules and rule ordering in phonology (some examples)	Theory
	2.5	Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm	Practical
	2.6 seminar	“Phonetics and phonology: understanding the sounds of speech”(Chapter 1, pages 1-30),	Practical
<b>Module 3</b>			
	3.1	Traditional grammar – fallacies – Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic - diachronic, signifier- signified, syntagmatic – paradigmatic, langue – parole, form –	Theory

<b>3</b>		substance,	
	3.2	Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis –	Practical
	3.3	PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules	Theory
	3.4	TG Grammar Components – transformational and generative – Standard Theory	Theory
	3.5 Seminar	“Phrasal Structure and Verb Complementation”, Chapter 7, pages 163-190, The Structure of Modern English: A linguistic introduction, Laurel J. Brinton University of British Columbia	Theory
<b>Module 4</b>			
<b>4</b>	4.1	The notion of a morpheme, allomorphy, zero morph, portmanteau morph	Theory
	4.2	Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation,	Theory
	4.3	Word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc	Theory
	4.4	Semantic relations Componential analysis, prototypes,	Theory
	4.5	Implication, entailment, and presupposition	Theory
	4.6	Semantic theories: sense and reference, connotation and denotation, extension and intension,	Theory
	4.7	Truth Conditional semantics: propositions, truth values, determining the semantic value of a proposition, compositional procedure, terms	Theory

		and predicates, predicate logic, possible worlds semantics.	
	4.8 Seminar	The Structure of a Semantic Theory, Jerrold J. Katz; Jerry A. Fodor, Language, Vol. 39, No. 2. (Apr. - Jun., 1963), pp. 170-210	Theory
<b>Module 5</b>			
<b>5</b>	5.1	Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps	Theory
	5.2	Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – bilingualism-multilingualism-diglossia - (Language and gender & Language and politics - overview)- Pragmatics.	Theory
	5.3	Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation- Computational linguistics.	Theory
	5.4	Other Schools/ Approaches: Brief discussion about Case Grammar, Systemic Grammar, Stratification Grammar, Tagmemics, Indian Contribution to Linguistics, Paninian Phonology and the Karaka theory	Theory
	5.5 Seminar	Of Minds and Language, Noam Chomsky,	Theory

**Texts for Consultation:**

1. Charles Barber: The English Language: A Historical Introduction. Cambridge:Cambridge University Press, 2000.
2. A. C. Baughand T. Cable: A History of the English Language. London:Routledge. [fifthedition], 2002.
3. G. Cardona: Panini: His Work and its Tradition, vol. 1. MotilalBanarasidas, Delhi, 1988.

4. Gennaro Chierchia and Sally McConnell-Ginet: *Meaning and Grammar: An Introduction to Semantics*. MIT Press, 1990.
5. Noam Chomsky: *Knowledge of Language: Its Nature, Origin and Use*. New York: Praeger, 1986
6. Noam Chomsky: *Syntactic Structures*, Berlin: Moutonde Gruyter, 1957/2002
7. Noam Chomsky: *Aspects of the Theory of Syntax*, Cambridge,Massachusetts: MIT Press, 1965.
  
8. Noam Chomsky: “Linguistics and Philosophy”, in *Languageand Philosophy: A Symposium*, Sidney Hook, (ed.), New York:New York University Press, 1969, 51–94.
9. Noam Chomsky: *Lectures on Government and Binding*,Dordrecht: Foris, 1982. 34
  
10. Noam Chomsky: *The Science of Language*, Cambridge:Cambridge University Press, 2012.
  
11. J. D. Fodor: *Semantics: Theories of Meaning in Generative Grammar*. Hassocks, Sussex: Harvester Press, 1977.
  
12. D. Freeborn: *From Old English to Standard English. A course book in languagevariation across time*. Houndsmill: Palgrave. [second edition], 1998
  
13. V. Fromkin et al: *Linguistics: an introduction to linguistic theory*. Oxford: Blackwell, 2000.
  
14. Geoffrey Leech: *Semantics - The Study of Meaning*. Second Edition. Penguin Books.
  
15. Liliane Haegeman: *Introduction to Government and Binding theory*. Oxford & Cambridge, MA: Basil Blackwell, 1991.
  
16. Henry Widdowson: *Explorations in Applied Linguistics*. Oxford: Oxford University Press, 1984.
  
17. R. Jackendoff: *Foundations of Language*. Oxford University Press, 2002.
  
18. Andreas H.Jucker: *History of English and English Historical Linguistics*. Stuttgart:Klett, 2004
  
19. Krishnaswami, S.K.Verma, M. Naga Rajan: *Modern Applied Linguistics: An Introduction*. Madras: MacMillan, 1992.
  
20. Leonard Bloomfield: *Language*. Great Britain, London and Aylesbury: Compton Printing Ltd., 1967, (8th Reprint).
  
21. J. Lyons: *Introduction to Theoretical Linguistics*. Cambridge: CUP, 1977.
  
22. S. Pinker: *The Language Instinct*, New York, NY: Harper Perennial Modern Classics, 1994/2007. 23. E. Sapir: *Language - An Introduction to the Study of Speech*. New York Harcourt, Brace & World, 1921

24. D. I. Slobin: Psycholinguistics. Glenview, IL Scott, Foresman and Company, 1974.

**Learning Pedagogy**

Chalk and talk, Class Room Lecture, Multi media projection Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions



Course Code	<b>PG20EN210</b>
Title of the Course	<b>THINKING THEORY</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

To introduce the students with the core aspects of “literary theory”, and to provide access and exposure to the current developments in the domain.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Initiate the students with the various signposts and moments in “literary theory”	<b>K2</b>	<b>PSO 4</b>
2	To provide theoretical framework of different movements and authors	<b>K2</b>	<b>PSO 6</b>
3	Present a discussion platform for various theoretical readings	<b>K3</b>	<b>PSO 5</b>
4	Develop a critical consciousness from the prescribed theoretical essays	<b>K6</b>	<b>PSO 6</b>
5	To expose the students with the current developments within the field	<b>K5</b>	<b>PSO 3</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

**Unit wise Arrangement of the Course**

<b>Module No.</b>	<b>Unit No.</b>	<b>Contents of the Unit</b>	<b>Remarks</b>
	1.1	Jonathan Culler: ‘What is Theory?’ in <i>Literary Theory: A Very Short Introduction</i>	Theory

1	1.2	Claude Levi-Strauss: “The Structural Study of Myth”	Theory
	1.3	Jacques Derrida: “Structure, Sign and Play...” <i>in Margins of Philosophy</i>	Theory
<b>Module 2</b>			
2	2.1	Roland Barthes: “The Death of the Author”	Theory
	2.2	Michel Foucault: “What Is an Author?”	Theory
	2.3 Seminar	Robert J. C. Young: “Poems That Read Themselves.”	Theory
<b>Module 3</b>			
3	3.1	Shoshana Felman: “Beyond Oedipus: The Specimen Story of Psychoanalysis.”	Theory
	3.2	Nicolas Abraham and Nicholas Rand: “The Phantom of Hamlet or the Sixth Act: Preceded by the Intermission of “Truth”” in <i>Diacritics</i> , Vol. 18, No. 4 (Winter, 1988)	Theory

	3.3 seminar	Julia Kristeva: “Approaching Abjection” in <i>Powers of Horror: An Essay on Abjection</i>	Theory
<b>Module 4</b>			
<b>4</b>	4.1	Judith Butler: “Performativity, Precarity and Sexual Politics” in <i>Powers of Horror</i>	Theory
	4.2	Judith Halberstam: “Queer Temporality and Postmodern Geographies” in <i>In a Queer Time and Place: Transgender Bodies, Subcultural Lives</i>	Theory
	4.3 Seminar	Eve Kosofsky Sedgwick: “Paranoid Reading and Reparative Reading” from <i>Touching Feeling</i>	Theory
<b>Module 5</b>			
<b>5</b>	5.1	Bell Hooks: “Postmodern Blackness” in <i>Norton Anthology of Theory and Criticism</i> , 1990 & “Marginality as a Site of Resistance.” in Russell Ferguson, Martha Gever, Trinh T. Minh- ha, Cornel West (eds) <i>Out there: marginalization and contemporary cultures</i> , MIT Press, New York, 1990	Theory

	5.2	Stuart Hall: “Gramsci’s Relevance for the Study of Race and Ethnicity,” in <i>Journal of Communication Inquiry</i> (1986)	Theory
	5.3 Seminar	Barbara Christian: “The Race for Theory”	Theory

**Texts for Consultation:**

1. Kwame Anthony Appiah: *In My Father’s House: Africa in the Philosophy of Culture*
2. Gregory Castle: *The Blackwell Guide to Literary Theory*, 2007
3. Andrew Bennett and Nicholas Royle: *An Introduction to Literature, Criticism and Theory*

[Third edition]

4. M. A. R. Habib: *Literary Criticism from Plato to the Present: An Introduction*
5. David Lodge ed.: *Modern Criticism and Theory: A Reader*
6. Terry Eagleton: *Literary Theory: An Introduction*
7. Hans Bertens: *Literary Theory* [The Basics series]
8. Catherine Belsey: *Critical Practice*
9. Peter Barry: *Beginning Theory*
10. Graham Allen: *Roland Barthes*
11. Sara Mills: *Michel Foucault*
12. Christopher Norris: *Deconstruction: Theory and Practice*
13. Gerald Graff: *Professing Literature*
14. Terence Hawkes: *Structuralism and Semiotics*

15. Kiernan Ryan: *New Historicism and Cultural Materialism: A Reader*
16. Raymond Williams: *Marxism and Literature*
17. Michael Payne & John Schad (eds): *Life.after Theory*
18. Robert Rogers: *A Psychoanalytical Study of the Double in Literature*
19. Lillian Feder: *Madness in Literature*
20. Phyllis Chesler: *Women and Madness*
21. Susan Sontag- *Illness as Metaphor*

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

**THIRD SEMESTER CORE COURSES**

PG20EN311	Reading India
PG20EN312	Post Colonial Fiction
PG20EN313	Body, Text and Performance
PG20EN314	Literature and Gender
PG20EN315	Ethics in/as Literature

Course Code	PG20EN311
Title of the Course	<b>Reading India</b>
	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

**Objectives of the Course:**

The course is intended to provide an insight to the historical, cultural and literary heritage of India by acquainting the students with major movements and figures of Indian literature in English. Questions of language, nation and aesthetics figure prominently among the objectives of this course.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Acquire awareness about the colonial context in which Indian English developed as a Language and Literature	<b>K2</b>	<b>PSO 4</b>
2	Evaluate the thematic and stylistics aspects between the pre-independence and post-independence periods, and the impact of historical situation.	<b>K5</b>	<b>PSO 3</b>
3	Understand the 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	<b>K2</b>	<b>PSO 4</b>

	non-Indian tongue, the socio-cultural economic and gender concerns addressed in these texts.		
4	Understand systematically the major Writers and movements in Indian English Literature and their relevance in contemporary space.	<b>K2</b>	<b>PSO 4</b>
5	Analyze the socio-cultural, historical, political and environmental aspect of Indian English literature	<b>K4</b>	<b>PSO 2</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

### Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	A.K. Ramanujan: "Is there an Indian Way of Thinking?"	Theory
	1.2	P.P Raveendran: "Genealogies of Indian Literature". Economic and Political Weekly. Vol 41. No. 25. June 24-26, 2006.	Theory
	1.3	Meenakshi Mukherjee: "The Anxiety of Indianness" in <i>The Perishable Empire</i>	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Toru Dutt: Our Casuarina Tree	Theory
	2.2	Sarojini Naidu: An Indian Lovesong	Theory
	2.3	Rabindranath Tagore: The Child, <i>Gitanjali</i> (section 35)	Theory
	2.4	Nissim Ezekiel: Minority Poem	Theory
	2.5	K. Sachidanandan: How to go to the Tao Temple	Theory

	2.6	Jayanta Mahapatra: <i>The Whorehouse in a Calcutta Street</i>	Theory
	2.7	Kamala Das: Honour	Theory
	2.8	Ranjit Hosekote: Madman	Theory
	2.9	C.P. Surendran: At the Family Court	Theory
	2.10 Seminar	Syed Amaruddin: Don't Call Me Indo-Anglian	Theory
	2.11 Seminar	Sujata Bhatt: Muliebrity	Theory
<b>Module 3</b>			
	3.1	Girish Karnad: <i>The Fire and the Rain</i>	Theory
	3.2	Mahesh Dattani: <i>Tara</i>	Theory
	3.3 Seminar	G.P. Deshpande: <i>A Man in Dark Times</i>	Theory
<b>Module 4</b>			
<b>4</b>	4.1	R.K. Narayan: <i>The Guide</i>	Theory
	4.2	Salman Rushdie: <i>Midnight's Children</i>	Theory
	4.3	Amitav Ghosh: <i>The Shadow Lines</i>	Theory
	4.4	Arundhati Roy: <i>God of Small Things</i>	Theory
	4.5 Seminar	Living Smile Vidya: <i>I am Vidya: A Transgender's Journey</i>	Theory
<b>Module 5</b>			



<b>5</b>	5.1	Bankim Chandra Chatterjee: <i>Ananda Math</i>	Theory
	5.2	U.R. Ananthamurthy: <i>Samskara</i>	Theory
	5.3	Anand: <i>Vyasa and Vigneshwara</i>	Theory
	5.4	Sharan Kumar Limbale: <i>Akkarmashi</i>	Theory
	5.5 Seminar	K.R. Meera: <i>Hangwoman</i>	

### **Texts for Consultation:**

1. K.R Sreenivasan Iyengar :*Indian writing in English*
2. Salman Rushdie: *Imaginary Homelands*
3. Meenakshi Mukherjee:*Twice Born Fiction : Indian Novel in English*
4. Rajeswari Sunder Rajan: *Lie of the Land*
5. Susie Tharu: *Subject to Change: Teaching Literature in the Nineties*
6. Ashish Nandi: *The Intimate Enemy*
7. G N Devy: *After Amnesia*
8. Sujit Mukherjee: *Translation as Discovery*
9. R. Pardhasaradhy (ed.):*Ten Twentieth Century Indian Poets*
10. A K Mehrotra (ed.):*An Illustrated History of Indian Literature in English*
11. Eunice D' Souza (ed.): *Nine Indian Women Poets: an Anthology*
12. M.K.Naik: *Aspects of Indian Writing in English*

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN312</b>
Title of the Course	<b>Post Colonial Fiction</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

### Objectives of the Course:

To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and texts.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Understand systematically the major thinkers and intellectual paradigms in post- colonial studies and their relevance in contemporary space.	<b>K2</b>	<b>PSO 1</b>
2	Critically think about literary works in relation to post colonial theories	<b>K4</b>	<b>PSO 2</b>
3	Get some awareness of the historical context of literary production and reception	<b>K1</b>	<b>PSO 3</b>
4	Recognise the intersections between race and other social and cultural identities like gender, ethnicity, national origin, religion, class and sexuality.	<b>K2</b>	<b>PSO 6</b>
5	Develop interpretative skills of close reading	<b>K3</b>	<b>PSO 6</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	<b>[Conceptual]</b> Bill Ashcroft, Gareth Griffiths & Helen Tiffin: “Cutting the Ground: Critical Models of Post- Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . Routledge, 1989. (Chapter 1 PP.15-37)	Theory
	1.2	Dipesh Chakrabarty: “Introduction: The Idea of Provincialising Europe” in <i>Provincialising Europe: Postcolonial Thought and Historical Difference</i>	Theory
	1.3	Ania Loomba: “Feminism, Nationalism and Postcolonialism” in <i>Colonialism/Postcolonialism</i>	Theory
<b>Module 2</b>			
<b>2</b>	2.1	<b>[India]</b> Homi K. Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i> . Routledge, 1994. (PP.85-92)	Theory
	2.2	Gayatri Chakravorty Spivak: “The Burden of English” in Gregory Castle (ed) <i>Postcolonial Discourses: An Anthology</i>	Theory
	2.3 Seminar	Salman Rushdie: <i>East, West</i> [“The Prophet’s Hair” & “Yorick”]	Theory
	2.4 Seminar	C. Ayyappan: “Spectral Speech” & “Madness” [V. C. Harris translation...]	Theory
<b>Module 3</b>			
	3.1	<b>[West Asia]</b>	Theory

3		Edward W. Said: “Narrative and Social Space” in <i>Culture and Imperialism</i>	
	3.2	Tayeb Salih: <i>Season of Migration to the North</i>	Theory
	3.3 Seminar	Assia Djebar: <i>Women of Algiers in Their Apartment</i> [“Day of Ramadan”]	Theory
	3.4 Seminar	Najwa Qa’war Farah: <i>For Whom Does Spring Come</i> [“The Worst of Two Choices or The Forsaken Olive Trees”]	Theory
	3.5 Seminar	Khayriyah Ibrahim as-Saqqaf: “The Assassination of Light at the River’s Flow”	Theory
<b>Module 4</b>			
4	4.1	<b>[Africa]</b> Frantz Fanon: “On National Culture” in <i>The Wretched of the Earth</i> .	Theory
	4.2	Chinua Achebe: “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ” in <i>Hopes and Impediments</i> .	Theory
	4.3 Seminar	Ngugi wa Thiong’o: <i>Secret Lives and Other Stories</i> [“Minutes of Glory”] & Hellen Nyana [“Waiting”]	Theory

	4.4 Seminar	J.M. Coetzee: <i>Waiting for the Barbarians</i>	
<b>Module 5</b>			
<b>5</b>	5.1	[Americas/Carribbean] José Rabasa: Allegories of Atlas in <i>The Postcolonial Studies Reader</i>	Theory
	5.2	Juan Rulfo: <i>Pedro Páramo</i>	Theory
	5.3 Seminar	Clarice Lispector (Brazil): “Looking for Some Dignity”& Maria Virginia Estenssoro (Bolivia): “The Child That Never Was” in Celia Correias de Zapata (ed): <i>Short Stories by Latin American Women: The Magic and the Real</i>	Theory
	5.4 Seminar	Jean Rhys: <i>Wide Sargasso Sea.</i>	Theory

**Specific Additional Readings:**

1. Wail S. Hassan: “Postcolonial Theory and Modern Arabic Literature: Horizons of Application”, *Journal of Arabic Literature*, Vol. 33, No. 1 (2002), pp. 45-64
2. Wail S. Hassan: “Postcolonialism and Modern Arabic Literature: Twenty-First Century Horizons” in Anna Ball, Karim Mattar (eds): *The Edinburgh Companion to the Postcolonial Middle East*
3. Graham Holderness: “Arab Shakespeare: Sulayman Al-Bassam's *The Al-Hamlet Summit*”, *Culture, Language and Representation*, Vol IV, 2007, pp. 141-150
4. Graham Huggan: “Decolonizing the Map” in *The Postcolonial Studies Reader*
5. Gayatri Chakravorty Spivak: “A Literary Representation of the Subaltern” in *In Other Worlds/ Subaltern Studies 5*
6. Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”
7. George Lamming: “A Monster, a Child, a Slave” in *Pleasures of Exile*. Univ. of Michigan Press, 1960. (PP. 95-117)
8. P. A. Aborisade: “National and Revolutionary Consciousness: Two Phases of Ngugi's Artistic Praxis”, *Ufahamu: A Journal of African Studies*, 18(2) 1990
9. Udayakumar: "The Strange Homeliness of the Night: Spectral Speech and the Dalit Present in B. Ayyappan's Writings," *Studies in Humanities and Social Sciences*, XVII: 1 and 2 (2010, pub. 2013) pp. 177-91.
10. Ngugi wa Thiong'o: ‘The Language of African Fiction’ in *Decolonising the Mind*

**Texts for Consultation:**

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin: *Key Concepts in Post-Colonial Studies*, Routledge
2. Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.): *The Post-Colonial Studies Reader*, Routledge
3. Bill Ashcroft, Gareth Griffiths & Helen Tiffin: *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge
4. John McLeod: *Beginning Postcolonialism*. Manchester Univ. Press
5. Ania Loomba: *Colonialism/Postcolonialism*. Routledge
6. Leela Gandhi: *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press
7. Elleke Boehmer: *Colonial and Postcolonial Literature*. OUP
8. Gregory Castle (ed.): *Postcolonial Discourses: An Anthology*. Blackwell
9. Padmini Mongia (ed.): *Contemporary Postcolonial Theory: A Reader*. Arnold
10. Francis Barker, Peter Hulme & Margaret Iversen (eds.): *Colonial Discourse/Postcolonial Theory*. Manchester Univ. Press
11. Homi K. Bhabha (ed.): *Nation and Narration*. Routledge
12. Donna Landry & Gerald MacLean (ed.): *The Spivak Reader*. Routledge
13. Edward Said: *Orientalism*. Penguin
14. Aijaz Ahmed: *In Theory: Classes, Nations, Literatures*. Verso
15. Robert Young: *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge
16. Helen Gilbert: *Postcolonial Plays: An Anthology*
17. Sarankumar Limbale: *Towards an Aesthetics of Dalit Literature*
18. Cornel West: *Race Matters*
19. Frantz Fanon: *The Wretched of the Earth*
20. Paul Gilroy: *There Ain't Any Black in the Union Jack*
21. Bell hooks: *Ain't a Black Woman*
22. Paul Gilroy: *Small Acts*

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN313</b>
Title of the Course	<b>Body, Text and Performance</b>
Type	<b>Core</b>
Credits	<b>4</b>
Hours	<b>25</b>

### Objectives of the Course:

The objectives of the course include facilitating an understanding of the basic structural, thematic and theoretical patterns which govern the poetic process, especially in its relation to the performative or the theatrical.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an understanding of the interface between verbal and visual detailing.	<b>K2</b>	<b>PSO 1</b>
2	Evaluate the significance of performances in framing or altering discourses.	<b>K5</b>	<b>PSO 2</b>
3	Analyse the basic structural and thematic process that govern linguistic and visual narration	<b>K4</b>	<b>PSO 3</b>
4	. Apply cinematic concepts in a study of performance	<b>K3</b>	<b>PSO 6</b>
5	Understand the development of theatre from classical times	<b>K2</b>	<b>PSO 6</b>
6	Remember anti-Aristotelian notions like alienation effect, Indian notion of Rasa etc along with Expressionism and other similar veins of thought.	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

**Unit wise Arrangement of the Course**

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	<b>[Theoretical]</b> Richard Schechner: “What is Performance Studies?” & “What is Performance?” (Performance Studies: An Introduction (Third Edition), Chapter 1, PP. 1-5 & Chapter 2, PP 28-31)	Theory
	1.2	Judith Butler: Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory (Theatre Journal, Vol.40 PP. 519-531)	Theory
	1.3	Jen Pylypa: Power and Bodily Practice: Applying the Work of Foucault to an Anthropology of the Body (Arizona Anthropologist, Vol. 13, PP. 21-36, 1998.)	Theory
<b>Module 2</b>			
<b>2</b>	2.1	<b>[Desire]</b> Tennessee Williams: A Street Car Named Desire	Theory
	2.2	Harold Pinter: The Birthday Party	Theory
	2.3 Seminar	Bertolt Brecht: <i>The Three-penny Opera</i>	Theory



<b>Module 3</b>			
<b>3</b>	3.1	<b>[Gender/Transgender]</b> Aristophanes: <i>Lysistrata</i>	Theory
	3.2	Lynn Notage: <i>Ruined</i>	Theory
	3.3	Vijay Tendulkar: <i>A Friend's Story</i> (Mitrachi Goshta)	Theory
	3.4 Seminar	Caryl Churchill and David Lan: <i>A Mouthful of Birds</i>	Theory
<b>Module 4</b>			
<b>4</b>	4.1	<b>[Autobiography/Performance]</b> Isadora Duncan: <i>My Life</i> (Autobiography)	Theory
	4.2	Omung Kumar: <i>Mary Kom</i> (Biopic)	Theory
	4.3 Seminar	Kate Bornstein: <i>Queer Life/Queer Theatre &amp; Hidden: A Gender, a play in two acts</i> ("Gender Outlaw: On Men, Women and the Rest of us", Chapters 14 & 15, PP. 187-275) – (Autobiography)	Theory
<b>Module 5</b>			
<b>5</b>		<b>[Cinematic Dimensions; Race/Caste]</b> Andrew Dix: "Films and Ideology" (Ch. 8 of <i>Beginning Film Studies</i> PP.229-268)	Theory
	5.2	M. Night Syamalan: <i>Unbreakable</i>	Theory

	5.3	Vishal Bhardwaj: <i>Omkara</i>	Theory
	5.4 Seminar	5.4 Rajeev Ravi: <i>Kammattipaadam</i>	Theory

**Specific Additional Readings:**

1. Descartes: Mind-body dualism (The Principles of Philosophy, PP.60-65)
2. Richard Schechner: *Performance Studies: An Introduction* (Third Edition)
3. Philip C. Kolin: Roland Barthes, Tennessee Williams, and “A Streetcar Named Pleasure/Desire”: JSTOR.
4. Aloysia Rousseau: Harold Pinter’s *The Birthday Party* (1958) and *The Dumb Waiter* (1960) or the Intermingling of Farce and Menace.
5. Alice Rayner: Harold Pinter: Narrative and Presence. JSTOR.
6. Bertolt Brecht: The Street Scene: The Basic Model of an Epic Theatre
7. Kim H. Kowalke: Singing Brecht vs. Brecht Singing: Performance in Theory and Practice.
8. Alexander G. Harrington: Directing “The Three-penny Opera”
9. Emily B. Klein. *Sex and War on the American Stage: Lysistrata in Performance, 1930-2012*.
10. Carmen Mendez Garcia: “This is my Place, Mama Nadi’s”: Feminine Spaces and Identity in Lynn Nottage’s *Ruined*.
11. Rebecca Ashworth and Nalini Mohabir: *Ruined: From Spectacle to Action*
12. Fatimah Saleh Ali Al-Humoud: Violence against Women: A Feminist Study of Women’s Situation during the Civil War of the Democratic Republic of Congo in Lynn Nottage's *Ruined*.
13. Rohini Hattigady: Note on *A Friend’s Story*. Collected Plays in Translation. 14. Priyanka Chandel: Engendered Subjectivities: Construction of Queer Identity in Vijay Tendulkar's *A Friend's Story* and Mahesh Dattani's *On a Muggy Night in Mumbai* (Thesis).
15. Hidden: A Gender, a play in two acts <https://www.youtube.com/watch?v=fFD8NpA3hec>
16. Bina Toledo Freiwald: Becoming And Be/Longing: Kate Bornstein’s *Gender Outlaw* and *My Gender Workbook*
17. Ann Daly: Isadora Duncan's Dance Theory (Dance Research Journal, Vol. 26, No. 2 (Autumn, 1994), pp. 24-31)
18. Sudhish Kamath: Mary Kom, about the Heroine, not the Boxer. The Hindu. Sept. 05, 2014.
19. M.C. Mary Kom: *Unbreakable: An Autobiography*
20. Valerie Bonnet: Sport in Films: Symbolism versus Verismo. Film Genre Theory, Sports Films, Towards Defining Sports Films (The French Journal of Media Studies)
21. Laura Nutten: Madness and Signification in *A Mouthful of Birds*
22. Ronald L. Jackson II: “Black Masculine Scripts” (*Scripting the Black Masculine Body: Identity, Discourse and Politics in Popular Media*, Chapter 3, PP. 73-102).

23. Dave Schilling: Unbreakable: The Film that Launched our Modern Superhero Renaissance.
24. Brinda Charry and Gitanjali Shahani: The Global as Local/Othello as “Omkara”
25. Rebecca Dmello: Constrained Women in “Omkara”: Marriage, Mythology, and Movies.
26. SakshamSharda: Black Skin, Black Castes: Overcoming a Fidelity Discourse in Bhardwaj’s “Omkara”
27. Sonali Pattnaik: Adaptation as ‘Becoming Other’: A Study of the Film “Omkara”
28. Sreedhar Pillai: How Malayalam film “Kammatipaadam” shatters stereotypes about caste and complexion
29. Siddhant Adlakha: Fantastic Fest: “Kammatipaadam” is a Crime Masterpiece.
30. Latha V.K and Remya R.: Historical Revisionism in “Kammattippadam”: A Regional Chronicle Of Dalit History
31. Interviews with Vinayakan:  
<https://www.youtube.com/watch?v=e1sFQoReIech>  
<https://www.youtube.com/watch?v=zk1MUQIQUAg&t=173s>

**Texts for Consultation:**

1. Philip B. Zarilli: Acting (Re) Considered: A Theoretical and Practical Guide
2. Philip Auslander: From Acting to Performance (“Just be your Self”: Logocentrism and Differance in Performance Theory)
3. Philip Auslander: Liveness: Performance in a Mediatized Culture
4. David Krasner and David Z. Saltz: Staging Philosophy: Intersections of Theatre, Performance, and Philosophy
5. Deidre Heddon: Autobiography and Performance (Theatre and Performance Practices).
6. Robert Scholes et. al. (Ed.): “The Elements of Film” Elements of Literature
7. Keir Elam: Semiotics of Theatre and Drama
8. Alex Siers Ed.: The Methuen Drama Book of Twenty-First Century Plays
9. Shohini Chowdhuri: Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed
10. Eric Lane Ed.: Telling Tales: New One Act Plays
11. Kenneth Pickering: Studying Modern Drama
12. Christian Metz: Film Language
13. Henry Bial (Ed.): The Performance Studies Reader
14. Julie Sanders: Adaptation and Appropriation
15. Marvin Carlson: Performance: A Critical Introduction

**16. Johan Huizinga: Homo Ludens**

**17. Women's Theatre Group (WTG) & Elaine Feinstein: Lear's Daughters (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present (Eds.) Daniel Fischlin, Mark Fortier)**

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	PG20EN314
Title of the Course	<b>LITERATURE AND GENDER</b>
Type	<b>Core</b>
Credits	<b>3</b>
Hours	<b>25</b>

**Objectives of the Course:**

The course seeks to highlight the historic, thematic and cultural concerns that literature attempts against the backdrop of gender issues. A theoretical framework is provided whereby gender issues are examined, paying special attention to the fundamental political, religious and social issues that shape gender relations, thereby viewing gender as a fluid rather than a *mere* fixed hetero-normative Male-Female concept.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Describe the emergence and growth of the notion of gender as a concept central to the reading of Literature.	<b>K1</b>	<b>PSO-4</b>
2	Discuss gender as a complex concept that is, influenced and shaped by history, culture and society.	<b>K2</b>	<b>PSO-2</b>
3	To cite and use important theories to analyse texts.	<b>K4</b>	<b>PSO-6</b>
4	Recognize the difference between gender and sex	<b>K2</b>	<b>PSO-1</b>
5	Evaluate the structure of patriarchal society as reflected in the literary texts	<b>K6</b>	<b>PSO-2</b>

**Knowledge Levels: K1- Knowledge, K2-Understanding ,K4- Analysing , K6-Evaluating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Elaine Showalter: "The Female Tradition" from <i>A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism</i> Ed. Robyn R. Warhol & Diane Price Herndl. pp 269-88)	Theory
	1.2	Patricia Hill Collins: "The Power of Self-Definition". ( <i>Black Feminist Thought</i> pp 107-32)	Theory
	1.3	Susan Jeffords: "Masculinity as Excess in Vietnam Films: The Father/Son Dynamic of American Culture". ( <i>Feminisms: An Anthology of Literary Theory and Criticism</i> Ed. Robyn R. Warhol & Diane Price Herndl 988-1010)	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Sappho: Ode to Aphrodite	Theory
	2.2	Auvaiyar: "Real Freedom"	Theory
	2.3	AkkaMahadevi: "It was like a Stream"	Theory
	2.4	Phyllis Wheatley: "On being brought from Africa to America"	Theory
	2.5	Margaret Atwood: "Helen of Troy does Countertop Dancing"	Theory

2	2.6	Kamala Das: “An Introduction	Theory
	2.7	Imtiaz Dharker: “Purdah”	Theory
	2.8 seminar	Taslima Nasrin: “Things Cheaply Had”	Theory
	2.9 seminar	Kishwar Naheed: “The Grass Is Really Like Me”	Theory
	2.10 seminar	Meena Kandaswamy: “Princess in Exile’	Theory
	2.11 seminar	Meena Alexander: “Illiterate Heart”	Theory
<b>Module 3</b>			
<b>3</b>	3.1	Bapsi Sidwa: The Ice Candy Man	Theory
	3.2	Sylvia Plath: The Bell Jar	Theory
	3.3	Alice Walker: Color Purple	Theory
	3.4 Seminar	Virginia Woolf: The Hours	Theory
<b>Module 4</b>			
<b>4</b>	4.1	Revathy. A.: The Truth About Me: A Hijra Life Story	Theory
	4.2	Maya Angelou: I know Why the Caged Bird Sings	Theory

	4.3	Lorraine Hansberry: Raisin in the Sun	Theory
	4.4 seminar	Chimamanda Adichie: “We should all be Feminists,” Ted talk, ( <a href="https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists">https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists</a> #t- 181958)	Theory
	4.5 seminar	Rebecca Walker: “Becoming the Third Wave” (United States 1992){ <i>The Essential Feminist Reader</i> Ed. Estelle. B. Freedman 397-401 }	Theory
<b>Module 5</b>			
<b>5</b> <b>Fiction</b>	5.1	Lalithambika Antharjanam: Pratikaradevatha (Transl. Gita Krishnankutty <i>Women Writing in India Vol: I</i> )(490-501)	Theory
	5.2	Prathibha Ray: The Blanket (Transl. Jayanta Mahapatra. <i>Women Writing in India Vol: II</i> ) (512-23)	Theory
	5.3	Ajeet Cour: Dead End ( <i>Speaking for Myself: An Anthology of Asian Women’s Writing</i> ) (369- 85)	Theory
	5.4	Rokeya Sakhwat Hossain: Sultana’s Dream ( <i>Women Writing in India Vol: I</i> ) (342-351)	Theory
	5.5	Hamsa Wadkar: I’m Telling You Listen ( <i>Women Writing in India Vol: I</i> ) (190-196)	Theory



5.6	Sajitha Madathil: Kaalinaadakam (Translated by Anand Haridas in <i>Indian Literature</i> No 303, January/February 2018, Vol LXI No. 1)	Theory
5.7	Susie Tharu & J. Lalitha: <i>The Twentieth Century: Women Writing the Nation</i> (43-78)	Theory
5.8 seminar	Sara Joseph: <i>Black Chinks</i> (Translated by J. Devika in <i>The Oxford Anthology of Modern Malayalam Literature</i> Ed. P. P. Raveendran & G. S. Jayasree) (280-88)	Theory
5.9 seminar	S. Sithara: <i>Fire</i> (Translated by Jayasree Ramakrishnan in <i>The Oxford Anthology of Modern Malayalam Literature</i> Ed. P. P. Raveendran & G. S. Jayasree) 393-98	Theory

#### Texts for Consultation:

1. Robyn R. Warhol & Diane Price Herndl (eds): *Feminisms: An Anthology of Literary Theory and Criticism*
2. Estelle B. Freedman (ed): *The Essential Feminist Reader*
3. Susie Tharu & J. Lalitha (ed): *Women Writing in India*, vols I & 2
4. Patricia Hill Collins: *Black Feminist Thought*
5. Sukrita Paul Kumar and Malashri Lal (eds): *Speaking for Myself: An Anthology of Asian Women's Writing*
6. Shosanna Feldman; "Women and Madness: the Critical Fallacy" in *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Ed, Catherine Belsey & Jane Moo

7. P. P. Raveendran & G. S. Jayasree Ed. *The Oxford Anthology of Modern Malayalam Literature (Vol I&II)*
8. J. Devika: *En-gendering Individuals: The Language of Re-forming in Early Twentieth Century Keralam* (Orient Black Swan)
9. Claire Colebrook: *Gender* (transitions - Gen Editor Julian Wolfreys)
10. Toril Moi: *Sexual/Textual Politics*
11. Simone de Beauvoir: *The Second Sex*
12. Kate Millet: *Sexual Politics*
13. Elaine Showalter: *A Literature of Their Own*
14. Isobel Armstrong: *New Feminist Discourses*
15. Judith Butler: "Imitation and Gender Insubordination" in Diana Fuss(ed) *Inside Out : Lesbian Theories*
16. Helene Cixous: "The Laugh of the Medusa" in Elaine Marks & Isabelle de Courvitron (Ed) *New French Feminism*
  
17. Monique Wittig: *The Straight Mind and Other Essays*
18. Rebecca Walker: "How my mother's fanatical views tore us apart," <http://www.dailymail.co.uk/femail/article1021293/How-mothers-fanatical-feministviews-tore-apart-daughter-The-Color-Purpleauthor.html>
19. Bell hooks: "Black Women Shaping Feminist Theory," *Feminist Theory: From Margin to Center*, 1984
20. Virginia Woolf: "Professions for Women," in *Women and Writing & A Room of One's Own*

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

Course Code	<b>PG20EN315</b>
Title of the Course	<b>ETHICS IN/AS LITERATURE</b>
Type	<b>Core</b>
Credits	<b>3</b>
Hours	<b>25</b>

### Objectives of the Course:

The main objective of this course is to familiarise the student with certain 'ethics' that narrative fiction has adopted across centuries, continents and languages. It is expected that the student will be introduced to the various ethical, formal choices that schools, influences and narrative devices have upheld so as to shape narrative fiction into its present expressive plurality.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Create an awareness about ethics that shaped that has shaped literature across the ages	<b>K6</b>	<b>PSO 6</b>
2	Evaluate how fiction has dealt with the issue of disabilities at different levels	<b>K5</b>	<b>PSO 3</b>
3	Analyse the issues of Otherness presented in narratives	<b>K4</b>	<b>PSO 2</b>
4	Understand the relationship between man and nature	<b>K3</b>	<b>PSO 4</b>
5	Remember major theoretical interpretations of the narrative	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Roland Barthes: 'Authors and Writers' ( <i>Critical Essays</i> )	Theory
	1.2	The Depreciated Legacy of Cervantes' (Part 1 of: <i>The Art of the Novel</i> )	Theory
	1.3	Orhan Pamuk: ' <i>Everyone Should Have an Uncle Like This</i> ' ( <i>Other Colours</i> )	Theory
	1.4	Franco Moretti: "History of the Novel, Theory of the Novel" <i>New Left Review</i> 52, July- August 2008	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Miguel de Cervantes: <i>Don Quixote (Part 2)</i> [Edith Grossman Translation]	Theory
	2.2	Lawrence Sterne: <i>Tristram Shandy</i>	Theory
	2.3	Donald Barthelme: <i>Snow White</i>	Theory
	2.4 Seminar	Jorge Luis Borges: 'The Garden of Forking Paths'	Theory
	2.5 Seminar	Gabriel Garcia Marquez: 'The Handsomest Drowned Man in the World'	Theory
<b>Module 3</b>			
	3.1	Victor Hugo: <i>The Hunchback of Notre-Dame</i>	Theory
	3.2	Nikos Kazantzakis: <i>God's Pauper: St Francis of Assisi</i>	Theory

3	3.3	Jose Saramago: Blindness	Theory
	3.4 Seminar	W. Somerset Maugham: 'The Man with the Scar'	Theory
	3.5 Seminar	Raymond Carver: 'Cathedral'	Theory
<b>Module 4</b>			
4	4.1	Subash Chandran: A Preface to Man	Theory
	4.2	Orhan pamuk: Snow	Theory
	4.3	Margaret Atwood: <i>Oryx and Crake</i>	Theory
	4.4 Seminar	J. M. Coetzee: 'The Lives of Animals'	Theory
	4.5 Seminar	Mahasweta Devi: 'Dopti/Draupadi'	Theory
<b>Module 5</b>			
5	5.1	Fyodor Dostoyevsky: <i>The Possessed (The Devils/ Demons)</i>	Theory
	5.2	Ama Ata Aidoo: <i>Our Sister Killjoy</i>	Theory
	5.3	Arundhati Roy: <i>The Ministry of Utmost Happiness</i>	Theory
	5.4 Seminar	John Henrik Clarke: 'The Boy Who Painted Christ Black'	Theory
	5.5 Seminar	Paul Chirakkarode: 'Eli Eli Lama Sabachthani?'	Theory

**Specific Additional Readings:**

1. Mark DeStephano on *Don Quixote*
2. Ignacio Arellano on *Don Quixote*
3. Oana-Roxana Ivan on *Tristram Shandy*
4. Daniel Thomières on *Tristram Shandy*
5. Shaghayegh Mohammadi on *Snow White*
6. Alina Leonte on *Snow White*
7. Gemma Curto on 'Garden of Forking Paths'
8. Ethan Weed on 'Garden of Forking Paths'
9. David Holland on *Marquez*
10. Anupa Lewis on *Marquez*
11. Fiona Whittington-Walsh on *Hunchback of Notre Dame*
12. Alex J Novikoff on *Hunchback of Notre Dame*
13. Frederick Sontag on Kazantzakis and St Francis
14. Paulo C Chagas on *Saramago*
15. Hayfa Chenini on *Saramago*
16. On –'The Man with the Scar'
17. Ala Eddin Sadeq on *Raymond Carver*
18. Libe García Zarranz on *Raymond Carver*
19. Sandhya Suresh V on *A Preface to Man*
20. Jyothi lekshmi G on *A Preface to Man*
21. Alver Ahmet on Orhan Pamuk's *Snow*
22. Pritha Mukherjee on Orhan Pamuk's *Snow*
23. Beth Irwin on *Oryx and Crake*
24. Valeria Mosca on *Oryx and Crake*
25. Alan Northover on *Coetzee*
26. Wolfe on 'Lives of Animals'
27. Huma Yaqub on *Mahasweta Devi*
28. Ranita Chakraborty on *Mahasweta Devi*
29. Eva M Meyersson on *Dostoevsky*
30. Christine Smoley on *Dostoevsky*
31. Lhoussain Simour on *Our Sister Killjoy*
32. Aisha Al Matari on *Our Sister Killjoy*
33. Alex Tickell on *Arundhati Roy*
34. Angelo Monaco on *Arundhati Roy*

**Texts for Consultation:**

1. Georg Lukacs: *The Theory of the Novel*
2. Lucien Goldmann: *Towards a Sociology of the Novel*
3. David Lodge: *The Art of Fiction*
4. Wayne C. Booth: *The Rhetoric of Fiction*
5. Patricia Waugh: *Metafiction*
6. Jeremy Hawthorn: *Studying the Novel*
7. Shlomith Rimmon-Kenan: *Narrative Fiction: Contemporary Poetics*

8. Joyce Carol Oates: *Telling Stories – An Anthology for Writers*
9. Linda Hutcheon: *A Poetics of Postmodernism: History, Theory, Fiction*
10. Mikhail Bakhtin: *The Dialogic Imagination*
11. Susan Lohafer & Jo Ellyn Clarey (eds): *Short Story Theory at a Crossroads*
12. Edgar V. Roberts and Henry E. Jacobs: *Literature: An Introduction to Reading and Writing*

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

**FOURTH SEMESTER CORE COURSES**

PG20EN416	Cultural Studies	
PG20EN417	Post-Colonial Poetry	
PG20EN418	Modern European Drama	<Elective>
PG20EN419	Modern European Fiction	<Elective>
PG20EN420	Indian Poetics: Texts and Theories	<Elective>

Course Code	<b>PG20EN416</b>
Title of the Course	<b>Cultural Studies</b>
Type	<b>Core</b>
Credits	<b>3</b>
Hours	<b>25</b>

**Objectives of the Course:**

The course aims to introduce students to certain interpretive strategies commonly employed in Cultural Studies. The emphasis is on overt interdisciplinary approaches for exploring how cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an awareness regarding the theoretical premises of Cultural Studies on the basis of the readings of the pioneers- Raymond Williams, Stuart Hall and John Storey	<b>K6</b>	<b>PSO 6</b>



2	Evaluate the pervading cultural semiosis/ representations, one can discern in our societal context on the basis of the readings of Guy Debord, R Nandakumar, David Forgacs	<b>K5</b>	<b>PSO 3</b>
3	Understand the decoding of social signs/ various negotiations of socio- cultural identities	<b>K2</b>	<b>PSO 4</b>
4	Evaluate and understand the poetics and politics of sports- myth	<b>K2 &amp; K5</b>	<b>PSO 4</b>
5	Evaluate and understand the creation of meanings in society	<b>K2 &amp; K5</b>	<b>PSO 2</b>

**Knowledge Levels:** K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating

### Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Raymond Williams: “The Analysis of Culture”	Theory
	1.2	Stuart Hall: “The Emergence of Cultural Studies and the Crisis of the Humanities.’	Theory
	1.3	John Storey: “What is Popular Culture?” (pp 1-16 in Cultural Theory and Popular Culture)	Theory

<b>Module 2</b>			
<b>2</b>	2.1	Guy Debord: “The Commodity as Spectacle.”	Theory
	2.2	R Nandakumar: “The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth century Kerala” (South Indian Studies, No.1, Jan-June, 1996)	Theory
	2.3	David Forgacs: “National- popular: Geneology of a Concept” in Cultural Studies Reader.	Theory (seminar)
<b>Module 3</b>			
<b>3</b>	3.1	Michel de Certeau: “Walking in the City” in Simon During (ed) The Cultural Studies Reader.	Theory
	3.2	Pierre Bourdieu: “Distinction: A Social Critique of the Judgement of Taste” in Carole Counihan and Penny van Esterik (eds), Food and Culture: A Reader,	Theory

		Routledge, 2013, pp 31-40	
	3.3	George Simmel: "Fashion"	Theory (seminar)
<b>Module 4</b>			
<b>4</b>	4.1	Roland Barthes: 'The World of Wrestling' (From Mythologies, selected and translated by Annette Kavers, London, Jonathan Cape, 1972)	Theory
	4.2	Abilash Nalapat and Andrew Parker: 'Sport, Celebrity and Popular Culture: Sachin Tendulkar, Cricket and Indian Nationalisms.'	Theory
	4.3	Amanda Roth & Susan A. Basow: 'Femininity, Sports, and Feminism.'	Theory (seminar)
<b>Module 5</b>			
<b>5</b>	5.1	Arjun Appadurai: 'The Thing Itself'	Theory
	5.2	Achille Mbembe: 'Necropolitics'	Theory
	5.3	Jacques Rancière: 'Preface to Proletarian Nights'	Theory (seminar)

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

**Texts for Consultation:**

1. Theodor Adorno: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
2. Elaine Baldwin: *Introducing Cultural Studies*. New York: Pearson/Prentice Hall (2004)
3. Roland Barthes: *Mythologies*. London: Paladin (1973)
4. Catherine Belsey: *Culture and the Real: Theorizing Cultural Criticism* London; New York: Routledge (2005)
5. Walter Benjamin, W.: *Illuminations*. New York: Schocken Books (1968)
6. Tony Bennett, L. Grossberg: *New Keywords: A Revised Vocabulary of Culture and Society*. Blackwell (2005)
7. Tony Bennett: *Outside Literature*. London: Routledge (1990)
8. Pierre Bourdieu: *The Field of Cultural Production*. Cambridge: Polity Press (1993)
9. Simon During (ed.): *The Cultural Studies Reader*. London: Routledge (1993)
10. Simon During: *Cultural Studies: A Critical Introduction*. London; New York: Routledge (2005)
11. Antony Easthope: *Literary into Cultural Studies*. London: Routledge (1991)
12. Antony Easthope: *A Critical and Cultural Theory Reader*. Open University Press (1992)
13. John Fiske: *Understanding Popular Culture*. Boston, MA: Unwin Hyman (1989)
14. Toby Miller (ed): *A Companion to Cultural Studies*. Blackwell (2001)
15. Nelson, Cary and Dilip Parameshwar Gaonkar (eds.): *Disciplinary and Dissent in Cultural Studies*. New York: Routledge, 1996.

<b>Course Code</b>	<b>PG20EN417</b>
<b>Title of the Course</b>	<b>POSTCOLONIAL POETRY</b>
<b>Type</b>	<b>Core</b>
<b>Credits</b>	<b>3</b>
<b>Hours</b>	<b>25</b>

**Objectives of the Course:**

The course attempts to familiarize the students to the diversity of poetry coming from the erstwhile colonies of the European Colonial Empires. The course covers through representative texts, the entire gamut of poetry that has emerged from and still addresses the (post)colonial experience, the world over.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Remember the key concepts of postcolonialism	<b>K1</b>	<b>PSO 1</b>
2	Understand the use of postcolonial elements in poetry	<b>K2</b>	<b>PSO 4</b>
3	Evaluate the different literary devices used in postcolonial poetry	<b>K5</b>	<b>PSO 3</b>
4	Analyse postcolonial issues depicted in poetry by the authors from colonies across the world	<b>K4</b>	<b>PSO 2</b>
5	Creating a sense of aesthetic qualities for appreciating the poems from different continents	<b>K6</b>	<b>PSO 6</b>

**Knowledge Levels: K1 - Remembering, K2 - Understanding K3 - Applying, K4 – Analysing, K5 - Evaluating and K6- Creating**

## Unit - wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1 [Poetic Postcolonialisms]</b>			
<b>1</b>	<b>1.1</b>	Jahan Ramazani: "Contemporary Postcolonial Poetry" in Neil Roberts (ed): <i>A Companion to Twentieth-Century Poetry</i> , Blackwell Publishing, 2007	Theory
	<b>1.2</b>	Sudipta Kaviraj: "A Strange Love of the Land: Identity, Poetry and Politics in the (Un) Making of South Asia."	Theory
<b>Module 2 [South Asia &amp; Australasia]</b>			
<b>2</b>	<b>2.1</b>	<b>India:</b> Kamala Das: "Someone Else's Song" Agha Shahid Ali: "I See Kashmir From New Delhi at Midnight"	Theory
	<b>2.2</b>	<b>Pakistan:</b> Faiz Ahmad Faiz: "Black Out" Kishwar Naheed: "We Sinful Women"	Theory
	<b>2.3</b>	<b>Sri Lanka:</b> Yasmine Gooneratne: "There was a Country" R. Cheran: "Yaman"	Theory
	<b>2.4</b>	<b>Bangladesh:</b> Taslima Nasrin: "Can't I have a homeland to call my own?" Kaiser Haq: "Ode on the Lungi" Robert Frost: "Birches"	Theory
	<b>2.5 Seminar</b>	<b>Australia:</b> A D Hope: "Australia" Judith Wright: "Eve to her Daughters"	Theory
	<b>2.6 Seminar</b>	<b>New Zealand:</b> Selina Tusitala Marsh: "Naming Myself" & "The Young and the Restless"	Theory
	<b>2.7 Seminar</b>	<b>Fiji:</b> Konai Helu Thaman: "Living Amongst the Trees" "Kakala Folau (A gift of love)"	Theory

<b>Module 3 [West &amp; East Asia]</b>			
<b>3</b>	<b>3.1</b>	<b>Israel:</b> Yehuda Amichai: “National Thoughts” Dahlia Ravikovitch: “Hovering at a Low Altitude” 3.2”	Theory
	<b>3.2</b>	<b>Palestine:</b> Mahmoud Darwish: “The Earth is Closing on Us,” Hanan Mikha’il ’Ashrawi : “From The Diary of an Almost-Four-Year-Old”	Theory
	<b>3.3</b>	<b>Iran:</b> Forugh Farrokhzad: “I Will Greet the Sun Again” Simin Behbahani: “And Behold”	Theory
	<b>3.4</b>	<b>Turkey:</b> Orhan Veli: “For Free” Gülten Akin: “Woman’s Song	Theory
	<b>3.5</b> Seminar	<b>Philippines:</b> Cirilo F. Bautista: “Written in Stratford-Upon-Avon” Marjorie Evasco: “Caravan of the Water bearers”	Theory
	<b>3.6</b> Seminar	<b>Singapore:</b> Arthur Yap: “The Correctness of Flavour” Lee Tzu Pheng: “Singapore River”	Theory
	<b>3.7</b> Seminar	<b>Hong Kong:</b> Nicholas YB Yong: “Toys ‘R’ Us” Tammy Ho Lai-ming: “Leftovers”	Theory
<b>Module 4 [Africa]</b>			
	<b>4.1</b>	<b>Nigeria:</b> Chinua Achebe: “Vultures” Mabel Segun: “The Pigeon-Hole”	Theory
	<b>4.2</b>	<b>Egypt:</b> Iman Mersal: “Sometimes Wisdom Possesses Me” Fatima Naoot: “Blind”	Theory
	<b>4.3</b>	<b>Mozambique:</b> Noémia de Sousa: “Black Blood” Ana Mafalda Leite: “Liquid Frontier”	Theory
	<b>4.4</b>	<b>Algeria:</b> Muhammad Dib: “Guardian Show”	Theory

4		Djamal Amrani: "Beneath a Pile of Rubble"	
	4.5 Seminar	<b>South Africa:</b> Dennis Brutus: "A poem about Sharpeville" Antjie Krog: "Country of Grief and Grace"	Theory
	4.6 Seminar	<b>Kenya:</b> Shailja Patel: "Shilling Love" Micere Githae Mugo: "I Want You To Know"	Theory
	4.7 Seminar	<b>Ghana:</b> Kofi Awoonor: "The Weaver Bird" Ama Ata Aidoo: "For My Mother in Her Mid-90s"	Theory
<b>Module 5 [South America &amp; Caribbean]</b>			
5	5.1	<b>Argentina:</b> Jorge Luis Borges: "Borges and I" Alfonsina Storni: "They've Come"	Theory
	5.2	<b>Brazil:</b> Olavo Bilac: "Milky Way: Sonnet 13" Hilda Hilst: "Poems for the Men of Our Time,"	Theory
	5.3	<b>Uruguay:</b> Mario Benedetti: "Little Stones at My Window" Selva Casal: "the last angels of the evening."	Theory
	5.4	<b>Chile:</b> Pablo Neruda: "The Poet" Gabriela Mistral: "To See Him Again"	Theory
	5.5 Seminar	<b>Columbia:</b> José Asunción Silva: "Sonnet"	Theory
	5.6 Seminar	<b>Saint Lucia:</b> Derek Walcott: "The Lost Empire"	Theory
	5.7 Seminar	<b>Guyana:</b> John Agard: "Prospero Caliban Cricket"	Theory
	5.8 Seminar	<b>Barbados:</b> Edward Kamau Brathwaite: "Bread"	Theory
	5.9 Seminar	<b>Trinidad and Tobago:</b> Surya Vahni Priya Capildeo: "I Love You"	Theory
	5.10 Seminar	<b>Jamaica:</b> Louise Bennett <b>Jamaica:</b> "Colonisation in Reverse"	Theory

## SPECIFIC ADDITIONAL READINGS:

1. ANNA BERNARD: "POETRY, TRANSLATION, AND POSTCOLONIAL CRITICISM..."
2. MUNEEZA SHAMSIE: SOUTH ASIAN MUSLIMS: FICTION AND POETRY IN ENGLISH, *RELIGION*  
& *LITERATURE* VOL. 43, NO. 1 (SPRING 2011), PP. 149-157



3. PRIYA SATIA: POETS OF PARTITION, *TANQEED: A MAGAZINE OF POLITICS AND CULTURE*, JAN 2016
4. OMER TARIN, ILYAS KHAN, AND K. MAJIED: PAKISTANI ENGLISH LITERATURE – A BRIEF INTRODUCTION, 1947 TO THE PRESENT, *PRACHYA REVIEW*, DEC 30, 2015
5. KAISER HAQ: AN APOLOGY FOR BANGLADESHI POETRY IN ENGLISH
6. MOHAMMAD ALI GHAZALSOFLI: A POLITICAL REVIEW OF IRANIAN CONTEMPORARY POETRY
7. BULEND ECEVIT: POETRY IN TURKEY - A NATION'S MOST POPULAR ART
8. MÜESSER YENIAY: TURKISH WOMEN'S POETRY: OTTOMAN TO CONTEMPORARY
9. J. NEIL C. GARCIA: POSTCOLONIALISM AND FILIPINO POETICS
10. BARBARA JANE REYES: FILIPINA LIVES AND VOICES IN LITERATURE
11. CYRIL WONG: AN INTERVIEW
12. IRVING GOH: PROMISING 'POST-COLONIALISM': DELEUZE-GUATTARI'S 'MINOR LITERATURE' AND THE POETRY OF ARTHUR YAP
13. THOW XIN WEI: ARTHUR YAP: UNIQUELY SINGAPOREAN
14. ODIMEGWU ONWUMERE: THE EVOLUTION OF NIGERIAN POETRY
15. MICK DELAP: NIGERIAN POETRY – BLACK STAR OR BLACK HOLE?
16. GEMMA ROBINSON: "POSTCOLONIAL POETRY OF GREAT BRITAIN: A POETICS OF CONTRADICTORY AFFINITY."
17. NGUGI WA THIONGO: 'THE QUEST FOR RELEVANCE' IN *DECOLONISING THE MIND* 86

TEXTS FOR CONSULTATION:

1. NEIL ROBERTS (ED): *A COMPANION TO TWENTIETH-CENTURY POETRY*, BLACKWELL PUBLISHING, 2007
2. RAJEEV S. PATKE: *POSTCOLONIAL POETRY IN ENGLISH*, OXFORD UNIVERSITY PRESS, 2006
3. ASHOK BERY: *CULTURAL TRANSLATION AND POSTCOLONIAL POETRY*, PALGRAVE MACMILLAN, 2007.
4. JAHAN RAMAZANI (ED): *THE CAMBRIDGE COMPANION TO POSTCOLONIAL POETRY*, CAMBRIDGE UNIVERSITY PRESS, 2017
5. JAHAN RAMAZANI: *THE HYBRID MUSE: POSTCOLONIAL POETRY IN ENGLISH*, UNIVERSITY OF CHICAGO PRESS, 2001
6. ROBERT STILLING: *BEGINNING AT THE END: DECADENCE, MODERNISM, AND POSTCOLONIAL POETRY*, HARVARD UNIVERSITY PRESS, 2018
7. ATO QUAYSON (ED): *THE CAMBRIDGE HISTORY OF POSTCOLONIAL LITERATURE: VOLUME 1*, CAMBRIDGE UNIVERSITY PRESS, 2012

**Learning Pedagogy**

Class Room Lectures, Online Classes, Seminars, Group Discussions, PPT, Self – Study, and Classes through Social Media Platform.

**Assessment Tools**

Test Papers, Assignments, Quiz Assignments, Debates, Content Analysis, Group Discussions, and Terminal Examination.

Course Code	<b>PG20EN418</b>
Title of the Course	<b>MODERN EUROPEAN FICTION</b>
Type	<b>Elective</b>
Credits	<b>3</b>
Hours	<b>25</b>

**Objectives of the Course:**

To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide theoretical familiarity with the range, approaches, and mechanics of critique.

<b>Course Outcome No.</b>	<b>Expected Course Outcome</b>	<b>Knowledge Level</b>	<b>Programme Specific Outcome Linkage</b>
1	Create an appreciation for the European fiction of the 19 <sup>th</sup> and 20 <sup>th</sup> centuries.	<b>K6</b>	<b>PSO 6</b>
2	Evaluate the expression of literary movements such as realism and naturalism in various works of fiction.	<b>K5</b>	<b>PSO 3</b>
3	Analyse the philosophical and political positions represented in European fiction.	<b>K4</b>	<b>PSO 2</b>
4	Understand the socio-political movements of the 19 <sup>th</sup> and 20 <sup>th</sup> centuries.	<b>K3</b>	<b>PSO 4</b>
5	Remember the great authors and classics of Modern European Fiction.	<b>K1</b>	<b>PSO 1</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	Walter Cohen: "Modernism". <i>A History of European Literature</i> . Pp.413-420. Oxford: Oxford University Press, 2017	Theory
	1.2	Jerome de Groot: "Postmodernism and the Historical Novel" in <i>The Historical Novel</i> Pp. 109-133. London: Routledge, 2010.	Theory
	1.3	Joseph Frank: "The Background of Crime and Punishment" in <i>Through the Russian Prism</i> . PP 122-136. Princeton: Princeton University Press, 1990	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Gustave Flaubert: <i>Madame Bovary</i>	Theory
	2.2	Fyodor Dostoevsky: <i>Crime and Punishment</i>	Theory
	2.3	Emile Zola: <i>Nana</i>	Theory
	2.4 Seminar	Tolstoy: <i>Anna Karenina</i>	Theory
<b>Module 3</b>			
	3.1	Nikos Kazantzakis: <i>Zorba the Greek</i>	Theory
	3.2	Patrick Modiano: <i>The Missing Person</i>	Theory

3	3.3	Thomas Mann: <i>Death in Venice</i>	Theory
	3.4 Seminar	Boris Pasternak: <i>Doctor Zhivago</i>	Theory
<b>Module 4</b>			
4	4.1	Franz Kafka: <i>The Trial</i>	Theory
	4.2	Albert Camus: <i>The Outsider</i>	Theory
	4.3	J.M.G. Le Clezio: <i>Desert</i>	Theory
	4.4 Seminar	Herman Hesse: <i>The Glass Bead Game</i>	Theory
<b>Module 5</b>			
5	5.1	Italo Calvino: <i>The Invisible Cities</i>	Theory
	5.2	Gunter Grass: <i>Cat and Mouse</i>	Theory
	5.3	Primo Levi: <i>If Not Now, When?</i>	Theory
	5.4 Seminar	Elfriede Jelenik: <i>Lust</i>	Theory

**Specific Additional Readings:**

1. James McFarlane : “The Mind of Modernism” in *Modernism: A Guide to European Literature*  
(Eds) Malcolm Bradbury and James McFarlane, Penguin,1976,(71-94)
2. Umberto Eco: “On Some Functions of Literature” in *Our Literature*.2002.(1-15)
3. Italo Calvino: “Literature as a Projection of Desire” in *The Uses of Literature*, Harcourt Brace, 1986(50-61)

**Texts for Consultation:**

1. Franco Moretti (Ed): *The Novel: Forms and Themes Vol. 2*
2. Mario Vargas Llosa: *The Perpetual Orgy: Flaubert and Madame Bovary*
3. Georg Lukacs: *The Theory of the Novel*
4. Joseph Frank: *Dostoevsky: A Writer in His Time* (third and fourth volumes)
5. Mikhail Bakhtin: *The Dialogic Imagination*
6. Julian Preece: *The Life and Work of Gunter Grass*
7. Umberto Eco: *Six Walks in the Fictional Woods*
8. Sigmund Freud: *Mourning and Melancholia*
9. Primo Levi: *The Survival in Auschwitz*
10. Beren Lang. (ed): *Writing and the Holocaust*
11. Dominick La Capra: *Writing History, Writing Trauma*
12. Jacques Derrida: *The Other Heading*
13. Georg Lukacs: *Studies in European Realism*
14. Bill Overton: *The Novel of Female Adultery; Love and Gender in Continental European Fiction, 1830-1900*
  
15. George Steiner: *Tolstoy or Dostoevsky*
16. Ulrich Beck: *The Metamorphosis of the World*
17. Ronald Heyman: *Doestoevsky*
18. Gilles Deleuze: *Kafka: Toward a Minor Literature*
19. Giorgio Agamben: *Remnants of Auschwitz : The Witness and Archive*

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN419</b>
Title of the Course	<b>Modern European Drama</b>
Type	<b>Elective</b>
Credits	<b>3</b>
Hours	<b>25</b>

### Objectives of the Course:

To familiarize the students with Modern European Drama in terms of topics, perspectives and dramatic literature.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	Remember the concepts and conventions of plays.	<b>K1</b>	<b>PSO 1</b>
2	Analyse representative plays of the Realistic, Naturalistic, Modernist, epic theatre, Theatre of the Absurd, and postmodernist theatre.	<b>K4</b>	<b>PSO 2</b>
3	Understand the key terms of both the modernist and postmodernist theatre.	<b>K2</b>	<b>PSO 4</b>
4	Evaluate representative plays of the various modernist dramatic modes.	<b>K5</b>	<b>PSO 3</b>
5	Create an awareness of the historical, cultural and aesthetic dimensions and characteristics of Modern European Drama	<b>K6</b>	<b>PSO 6</b>

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

## Unit wise Arrangement of the Course

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.	Theory
	1.2	Philip Auslander: "Postmodernism and Performance". (Pages 97- 115) Published in <i>Cambridge Guide to Postmodernism</i> . Edited by Steven Connor. Cambridge: Cambridge University Press, 2004	Theory
	1.3	Key Terms: Realist Theatre, Naturalist Theatre, Meta theatre, Epic Theatre, Poor Theatre, Theatre of the Absurd, Theatre of Cruelty and Feminist Theatre	Theory
<b>Module 2</b>			
<b>2</b>	2.1	Henrik Ibsen: A Doll's House	Theory
	2.2	August Strindberg: Miss Julie	Theory
	2.3 Seminar	Anton Chekhov: The Cherry Orchard	Theory
<b>Module 3</b>			
<b>3</b>	3.1	Luigi Pirandello: Six Characters in Search of an Author	Theory
	3.2	Bertolt Brecht: The Life of Galileo	Theory
	3.3 Seminar	Federico Garcia Lorca: Blood Wedding	Theory



<b>Module 4</b>			
<b>4</b>	4.1	Sartre: The Flies	Theory
	4.2	Jean Genet: The Maids	Theory
	4.3 Seminar	Eugene Ionesco: Rhinoceros	Theory
<b>Module 5</b>			
<b>5</b>	5.1	Heiner Muller: Hamletmaschine	Theory
	5.2	Georg Büchner: Woyzeck	Theory
	5.3 Seminar	Samuel Beckett: Catastrophe	Theory

**Specific Additional Readings:**

1. *Catastrophe*, in *Collected Shorter plays of Samuel Beckett* (London: Faber, 1984) 295-301)
2. Beryl S. and John Fletcher, *Student's Guide to the Plays of Samuel Beckett* 2d ed.(London: Faber, 1985)
3. Jonathan Kalb, *The Theater of Heiner Müller* (Cambridge: Cambridge University Press, 1998)
4. David Barnett, *Literature versus Theatre. Textual Problems and Theatrical Realization in the Later Plays of Heiner Müller* (Berne: Lang, 1998)
5. *A Glossary of Literary Terms 10th (tenth) Edition* by Abrams, M.H., Harpham, Geoffrey published by Cengage Learning (2011)
6. *Cambridge Guide to Postmodernism* Edited by Steven Connor. Cambridge: Cambridge University Press, 2004
7. *Modernism: A Guide to European Literature*. Eds. Malcolm Bradbury and James McFarlane.

Penguin, 1991.

8. *No Exit and Three Other Plays*. By Jean Paul Sartre. NO EXIT (Huis Clos). THE FLIES (Les Mouches) translated from the French by Stuart Gilbert.

### **Texts for Consultation:**

1. Patrick Campbell (ed): *Analysing Performance: Issues and Interpretations*. Manchester Univ. Press, 1996
2. Stephen Watt. *Postmodern/Drama: Reading the Contemporary Stage*. Ann Arbor: University of Michigan Press, 1998
3. Martin Esslin : *The Theatre of the Absurd*
4. Luigi Pirandello: *Preface to Six Characters in Search of an Author*
5. Bertolt Brecht: *A Short Organum for the Theatre*
6. Keir Elam: *Semiotics of Theatre and Drama*
7. Dario Fo: *Accidental Death of an Anarchist*
8. Max Frisch: *The Fire Raisers*
9. John Willet: *Brecht on Theatre: The Development of an Aesthetic*
10. Eric Bentley: *The Playwright as Thinker: A Study of Modern Drama in Modern Times*

### **Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

### **Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, , Content Analysis, and Group Discussions

Course Code	<b>PG20EN420</b>
Title of the Course	<b>Indian Poetics: Theories and Texts</b>
Type	<b>Elective Course</b>
Credits	<b>3</b>
Hours	<b>25</b>

**Objectives of the Course:**

The aim of the course is to familiarise the students with the major texts of the Indian tradition in the light of Indian poetic principles.

Course Outcome No.	Expected Course Outcome	Knowledge Level	Programme Specific Outcome Linkage
1	To understand eight major schools of Indian Aesthetics	K2	PSO 1
2	To recall Indian poetic principles	K1	PSO 1
3	To analyse the dominant aesthetic sentiment and the suggestive potential of the language of the text	K4	PSO3 and PSO4
4	To evaluate the strong geopolitics behind Tamil poetics.	K5	PSO 2
5	To appraise the students to the contextual diversity of Translations	K4	PSO 2

**Knowledge Levels: K1-Remembering, K2-Understanding, K3-Applying K4-Analysing K5-Evaluating and K6 Creating**

**Unit wise Arrangement of the Course**

Module No.	Unit No.	Contents of the Unit	Remarks
<b>Module 1</b>			
<b>1</b>	1.1	S.S. Barlingay: "Various Senses of the Word Rasa" (A Modern Interpretation to Indian Aesthetic Theory. Ch.4 PP.84-102)	Theory
	1.2	K.K. Kunjuni Raja: The Theory of Dhvani (Indian Aesthetics. Ed. V.S. Sethuraman)	Theory
	1.3	A K Ramanujan: "The Five Landscapes" (Ed. Poems of Love and War 236-43)	Theory

<b>Module 2</b>			
<b>2</b>	2.1	“Drona Parva” from the <i>Mahabharata</i>	Theory
	2.2	Bhana Bhatta: <i>Kadambari</i>	Theory
	2.3	“Sundara Kanda” from the <i>Ramayana</i>	Theory Seminar
<b>Module 3</b>			
<b>3</b>	3.1	Kalidasa: <i>Abhijnana Shakuntala</i> (Ed. Romila Thapar)	Theory
	3.2	Sudraka: <i>Mrichakatika</i> (The Little Clay Cart)	Theory
	3.3	Vishakhadatta: <i>Mudrarakshasa</i>	Theory Seminar
<b>Module 4</b>			
<b>4</b>	4.1	Bhasa: <i>Urubhanga</i>	Theory
	4.2	Jayadeva: “Song to the Melody Gurjari” in <i>Gitagovinda</i>	Theory
	4.3	Bhavabhuti: <i>Uttararamacharita</i>	Theory Seminar
<b>Module 5</b>			
<b>5</b>	5.1	Ilango Adikal: <i>Chilappatikaram</i>	Theory
	5.2	“Palai” from A. K. Ramanujan (Poems of Love and War)	Theory Seminar

TEXTS FOR CONSULTATION:

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

**Learning Pedagogy**

Class Room Lecture, Seminar, Group Discussions, PPT, Online Classes, Self – Study and Classes through Social Media Platform

**Assessment Tools**

Test Papers, Assignments, Debates, Quiz Assignments, Terminal Examinations, Content Analysis, and Group Discussions

## **MODEL QUESTION PAPERS**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

First Semester

**PG20EN101 – Up Until Chaucer: Early Literatures in English**

**Time 3 hours**

**Weight 30**

**Maximum**

**Part A**

I. Answer any EIGHT of the Following, each in a paragraph of about 50 words

1. Anglo Saxon poetry
2. The origin of Exeter book of verse
3. Write a note on The Wanderer , the poem
4. What does the narrator command at the end of “Dream of the rood”
5. Write a note on the character of Noah’s wife
6. King Alfred
7. Robin Hood as a ballad
8. Chester plays
9. Write a note on the opening of the Prologue to the Canterbury Tales
10. Confessio Amantis (8x1=8)

**Part B**

II. Write short essays of about 100 words on any SIX of the following

11. Venerable Bede
12. Revelations of Divine Love
13. Mystery plays
14. The symbols in “Noah’s flood”
15. “The Crucifixion” as a Miracle play
16. Caedmon
17. Write a note on the character Sheriff of Nottingham
18. Attempt a character analysis of Arthur (6x2=12)

Part C

III. Write essays of about 300 words on any TWO of the following

19. How is *Beowulf* structured? How does this structure relate to the theme or themes of the work as a whole?
20. What are the features of Middle English Poetry with reference to the poems in the syllabus?
21. Attempt an analysis of *Wife of Bath's* prologue and the tale
22. Discuss Malory's narrative method and critically analyse the poem "Morte d'Arthur"

(2x5=10)



**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

First Semester

**PG20EN102 -Literatures of the English Renaissance**

**Time 3 hours**

**Maximum Weight 30**

**Part A**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Consider carpe diem philosophy as overpowering the present generation
2. The vulnerabilities of Shakespeare's Caesar
3. Why does Wilson Knight argue that spatial aspects of plays are very important?
4. Faustus's pact with Lucifer
5. The structure of "Prothalamion"
6. What is objective correlative, according to T.S. Eliot?
7. Cultural Materialism
8. Aphorism in Bacon's essays
9. Dramatic function of storm in *The Tempest*
10. Repressed desire of Hamlet

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. What does T.S. Eliot feel is the problem with the way previous critics have addressed Hamlet?
12. Analyse the couplets in Shakespearean sonnets
13. "To His Coy Mistress" and the carpe diem tradition
14. What is the paradox inherent in the title of the poem 'The Canonization'?
15. Nature and function of Ariel.
16. The ghost in *Hamlet*
17. Comment on the role of Mephistophilis in *Doctor Faustus*
18. Metaphysical poetry

**(6x2=12)**

**Part C**

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

19. The only way of expressing emotion in the form of art is by finding an 'objective correlative'. Elucidate with reference to T.S. Eliot's "Hamlet and his Problems"
20. How does Jones apply Sigmund Freud's techniques of psychoanalysis to Hamlet's character?
21. To what extent does *Hamlet* transcend the classical or medieval notions of tragedy?
22. Analyse the revenge motif in *The Spanish Tragedy*

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

First Semester

**PG20EN104 – Literatures of the English Revolution/Enlightenment**

**Time 3 hours**

**Maximum**

**Weight 30**

**Part A**

I. Answer any EIGHT of the following, each in a paragraph of about 50 words:-

1. Why does Pope compare Addison with Atticus and Cato?
2. What was novel's engagement with historical reality according to Ian Watt?
3. The element of sexuality in "To the Fair Clarinda"
4. Why is *Paradise Lost Book IX* a central part of the epic poem?
5. What is the purpose of Dryden's *Absalom and Achitophel* ?
6. Why do you think Congreve wrote *The Way of the World* ?
7. Write a note on the epistolary method employed in *Pamela*.
8. Allegory in *Pilgrim's Progress*
9. How is Lucy responsible for the conflict in *The Rivals*?
10. What is the motivation behind Robinson's quest for adventure?

(Weight: 8x1=8)

**Part B**

II. Write short essays of about 100 words on any SIX of the following:-

11. What is Mary Wollstonecraft's main argument in her essay?
12. How does Dr Johnson evaluate Shakespeare as an artist in his *Preface to Shakespeare*?
13. To what extent does Mr. B acknowledge and atone for his past sins?
14. Comment on the biographical method employed in *Robinson Crusoe*.
15. What does Foucault say about Enlightenment?
16. How does Thomas Gray glorify the common men in his elegy?

17. Is Locke's system founded on the instincts and desires of the average man? Why?
18. Explain the significance of the title *She Stoops to Conquer*.

(Weight: 6x2=12)

Part C

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

19. Elaborate Ian Watt's "triple rise thesis" that is "the rise of the middle class, rise of literacy and rise of the novel".
20. Critically analyze the important issues discussed in the play *The Way of the World*.
21. Critically examine the view that Milton had sympathy for Satan.
22. Do you agree with the view that Fielding's novel is a natural outcome of the moral instincts of the day? Why?

(Weight:5x2=10)

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

First Semester

**PG20EN104 – 19<sup>th</sup> Century English Literatures**

**Time 3 hours**

**Weight 30**

**Maximum**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Comment on Coleridge's lines, "we receive but what we give".
2. The theme of "the permanence of art" in "Ode on a Grecian Urn".
3. Medieval sacramental symbolism in "The Blessed Damozel"
4. The theme of social justice in *A Tale of Two Cities*.
5. Why does Isobel Amstrong observe that the Victorian poets have been "consigned to sepia"?
6. What is the fundamental of Romanticism?
7. Who are Lake poets? Why are they called so?
8. What does the tiger and the lamb symbolise?
9. What does the scholar gypsy take from the gypsies?
10. What is the tone of the poem, "If thou must love me"?

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. Comment on these lines: "Teach us spirit or bird/ what sweet thoughts are thine/ I have never heard/ Praise of love or wine/ That panted forth a flood of rapture so divine".
12. How do the mariners justify their decision to remain in the Lotus land?
13. "No woman ruined his soul. He had no soul to ruin"- Discuss.
14. How does Wordsworth come to terms with Life and Nature?
15. How does Hardy's *Tess* challenge the Victorian sexual mores?
16. *The Importance of Being Earnest* as Comedy of Manners
17. What are Raymond Williams' observations on the context and nature of the 'romantic artist'?
18. What does Isobel Amstrong mean by "double poem"? How does this apply to Victorian poetry?

**(6x2=12)**

**Part C**

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

19. "Andrea del Sarto" as a dramatic monologue.
20. Write an essay on Wordsworth's pantheism as expressed in his "Ode on the Intimations of Immortality".

21. “*Wuthering Heights* is a wild take- off from the comfortable world of Victorian fiction”- Do you agree?
22. Examine the features of the personal essay of the nineteenth century, with special reference to those of Lamb and Hazlitt.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

First Semester

**PG20EN105 – Literary Criticism**

**Time 3 hours**

**Maximum Weight 30**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Archetype
2. What does Eric Auerbach mean by 'foregrounding' in Homer?
3. New Criticism
4. How does Frank Kermode make use of the concept of types to analyse The House of the Seven Gables?
5. Mimesis
6. Catharsis
7. Defamiliarization
8. Plato's objection to creative arts on the basis of the Inspiration Theory
9. Arnold's theory of criticism
10. Horace's concept of decorum

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. Andrew Bennet's Theory of authorship
12. Three kinds of poetry according to Philip Sidney
13. Viktor Shklovsky's "Art as a Technique" is a seminal work in Russian Formalism. Comment
14. Explain Longinus' concept of the Sublime.
15. How does Coleridge distinguish between prose and poem?
16. Trace the origin and development of Literary Criticism as a discipline with reference to the Essay "Mimesis: Ancient Literary Greek Theory".
17. Explicate 'metaphor' as stated by Dr. Johnson
18. Jerome McGann's concept of text

**(6x2=12)**

Part C

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

19. How does Aristotle build up his theory of poetics as a Bible to the upcoming playwrights?
20. What according to Cleanth Brooks is paradox "the language appropriate and inevitable to poetry"?
21. "Tradition lives through individual talent" and "the best and the immortal aspect of the poets of the previous generation assert themselves again and again". Discuss
22. "...the problem of how meaning is determined is only a problem if there is a point at which its determined has not yet been made, and I am saying that there is no such point", says Fish. Substantiate.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN206 – Modernity and Modernisms**

**Time 3 hours**

**Maximum**

**Weight 30**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Comment briefly on the term, “Great Divide,” with reference to the essay by Malcolm Bradbury and James McFarlane.
2. Blending of love for nature and childhood memories in *Poem in October*.
3. Time in *Mrs. Dalloway*.
4. *Inscape* in Hopkins
5. The plight of the Cumaean Sybil in the epigraph to *The Waste Land*
6. Comment on the title *Strange Meeting*.
7. The Unities in *Riders to the Sea*
8. Explain *Epiphany* with reference to Joyce’s *A Portrait of the Artist as a Young Man*.
9. Sprung rhythm
10. Creative Destruction

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. With reference to David Harvey’s essay, would you agree that modernism, after 1848, was an “urban phenomenon”?
12. The use of extended metaphor in *Next Please*.
13. The *Apple Cart* as a political play.
14. What poetic use does Eliot make of the Grail Legend?
15. Theatre of the Absurd.
16. Graves’ attitude towards the portrait of Ulysses.
17. Rage against Victorianism in *Rainbow*.
18. Allusions in *The Wasteland*.

**(6x2=12)**

**Part C**

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

19. David Harvey’s observations on “the project of modernity”.
20. Assess the nature of modernist fiction.
21. Hopkins, Yeats, Auden, T.S. Eliot, and Dylan Thomas were innovative in different ways. Substantiate.
22. Attempt an evaluation of modernist theatre in the light of the prescribed plays .

**(5x2=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN207 – Post Modernism and Beyond**

**Time 3 hours**

**Weight 30**

**Maximum**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. “The Day Lady Died” as an elegy
2. Metaphors in Allen Ginsberg’s “Homework”
3. Theme of *Mumbo Jumbo*
4. Speaker of “Anne Hathaway”
5. Character of Molly Millions
6. Postmodernism
7. The Gravedigger’s boy
8. Character of Fevvers in *Nights at the Circus*
9. Hannah Jarvis
10. Billy Pilgrim

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. Character of Sarah Woodruff
12. *Neuromancer* as a science fiction
13. Compare Shakespeare’s King Lear with Edward Bond’s Lear.
14. Ludvik Jahn
15. How does Barry Lewis describe the stylistic aspects of postmodern literature?
16. What is the significance of the title “National Trust”?
17. Symbolism in “Diving into the Wreck”
18. How does *The God of Hell* depict The Great American Dream?

**(6x2=12)**

Part C

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

19. *The French Lieutenant’s Woman* as a postmodern historical fiction.
20. How does *Nights at the Circus* retell a historical period from a marginalized perspective?
21. *Arcadia* as a play concerning the relationship between past and present, order and disorder, certainty and uncertainty.
22. How does Lyotard define postmodernism in the essay “Answering the Question: What is Postmodernism?”

**(2x5=10)**



**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN208 – American Literatures**

**Time 3 hours**

**Weight 30**

**Maximum**

**Part A**

**I. Answer any EIGHT of the following, each in a paragraph of about 50 words:-**

1. Allegory in “Young Goodman Brown.”
2. The poet’s attitude in “The Emperor of Ice Cream.”
3. What is the irony of Jones’ death?
4. Theme of hope in “Cherokee Rose.”
5. POETIC TECHNIQUES IN “TO LIVE IN THE BORDERLANDS.”
6. HOW DO YOU ACCOUNT EROTICISM IN WHITMAN’S POETRY?
7. Spiller’s estimate of Franklin.
8. What is the tone of “Anybody Lived in a Pretty How Town?”
8. Analyse the conclusion of chapter I of Thoreau’s *Walden*
9. Discuss the dual traditions of land and learning in the Abulheja family.
10. Lula in Amiri Baraka’s *Dutchman*.

**(8x1 = 8)**

**Part B**

**II. Write short essays of about 100 words on any SIX of the following:-**

11. Death as a motif in Dickinson’s poetry.
12. Nostalgic elements in “Birches.”
13. Trace the change in the narrator’s attitude to the bird as “The Raven” progresses.
14. How do Emerson and Thoreau express transcendental philosophy in their writings?
15. Use of first person narration in *Bartleby the Scrivener*.
16. Ethics of sufferings in Saul Bellow’s *Herzog*.
17. What is the narrative significant of *Dutchman*’s title?
18. Significance of Martin Luther King’s speech “I Have a Dream.”

**(6x2 =12)**

**Part C**

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

19. *Death of a Salesman* is a drama of a man’s journey into himself. Comment.
20. How does Pritchard establish that American critical theory has consistency borrowed and adapted principles from other literatures..
21. Huckleberry Finn as a Picaresque hero.
22. Discuss the thematic concerns of the American poets prescribed in the light of the American .Dream.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN209 – English Language History and Contemporary Linguistics**

**Time 3 hours**

**Maximum Weight 30**

**PART A-(Short Answer)**

**( Answer any eight questions. Each question has weight 1).**

1. Define zero Morph
2. Define homonymy
3. Creole
4. Explain intonation
5. Diglossia
6. Fricatives
7. Idiolect
8. Explain back formation ?Give examples.
9. Explain Applied Linguistics.
10. Connotation and Denotation in semantics

(8x1=8)

**PART-B(Short Essays)**

**( Answer any six questions. Each question has weight 2).**

11. Explain Morphophonology
12. Distinguish between *langue* and *parole*?
13. Derivational and inflectional morphology
14. Write a brief note on registers.
15. Explain Phrase Structure rules.
16. Limitations of IC Analysis.
17. Define any four word formation techniques with examples.
18. Sociolinguistics

(6x2=12)

**PART-C (Long Essay)**

**( Answer any two questions. Each question has weight 5)**

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

(2X5=10)

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN210 – Thinking Theory**

**Time 3 hours**

**Maximum Weight 30**

**Part A**

I. Answer any EIGHT of the Following ,each in a paragraph of about 50 words

1. Jonathan Culler's definition of theory
2. Theory as genre
3. Claude Levi Strauss
4. Writing as sacrifice
5. Psychoanalysis
6. Shoshana Felman
7. What is meant by abject? Explain
8. Write a note on queer renderings of postmodern geography
9. Queer temporality
10. Paranoid reading (8x1=8)

**Part B**

II. Write short essays of about 100 words on any SIX of the following

11. Derrida
12. What is the relationship between author, text and reader, according to Foucault?
13. postmodern blackness
14. Antonio Gramsci
15. Race for theory
16. Performativity and precarity
17. Michel Foucault
18. Aphoria (6x2=12)

**Part C**

III. Write essays of about 300 words on any TWO of the following

19. How does Derrida's essay "Structure, Sign and Play.." begin the era of post structuralism
20. What is the main argument in "The Death of the Author"? Elucidate
21. Explain the theoretical arguments of Shoshana Felman's essay "Beyond Oedipus: The Specimen Story of Psychoanalysis"
22. Discuss the gender readings in "Performativity, Precarity and Sexual Politics"

(2x5=10)

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Third Semester

**PG20EN311 – Reading India**

**Time 3 hours**

**Maximum Weight 30**

**PART A-(Short Answer)**

**( Answer any eight questions. Each question has weight 1).**

1. Images and symbols used in *Muliebrity*.
2. Tagore's notion of freedom in *Gitanjali*
3. Who sits on the Casuarina tree early in the morning?
4. What is the central theme of Nissim Ezekiel's *Minority Poem*?
5. Characterisation of Arvasu.
6. How important is the family in Mahesh Dattani's *Tara*?
7. What were the plot of novel *Ananadamath*
8. What is the significance of the title *The Guide*?
9. What is the central theme of the poem *At the Family Court*?
10. What is the meaning of "Akkarmashi"?

(8x1=8)

**PART-B (Short Essays)**

**( Answer any six questions. Each question has weight 2).**

11. Fragmentation in *Midnight's Children*.
12. Nostalgia in Toru Dutt's poetry.
13. Exploitation of minorities in the poem *Honour*
14. Ramanujan's observation about modernization in India.
15. What is the central issue discussed in *The Shadow Lines*?
16. Critically examine Tagore as a mystical poet
17. How does Roy use the idea of loyalty in the novel?
18. justify the title of the novel *Samskara*

(6x2=12)

**PART-C (Long Essay)**

**( Answer any two questions. Each question has weight 5)**

19. Examine Arundhati Roy's use of " Small things" and the 'small perspective' throughout the novel.
20. What are the answers Ramanujan suggests to — Is There an Indian Way of Thinking?
21. Discuss the presentation of Brahmin society in *Samskara*
22. Discuss the themes of Gender and Caste in Girish Karnad's novel *The Fire and the Rain*.

(5x2=10)

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Third Semester

**PG20EN312 – Post Colonial Fiction**

**Time 3 hours**

**Weight 30**

**Maximum**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Spectrality
2. National or regional models in Post Colonial Literature
3. Define Ania Loomba's concept of Family.
4. Mimicry
5. Define Social Space.
6. Colonized Intellectual
7. How do the characterizations of Antoinette and her mother restructure the way we think of "madness"?
8. Hybridity
9. Santal Rebellion of 1855 and importance of Deities
10. The role of parent-child relationships in *Wide Sargasso Sea*

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. Wider Comparative Models in Post Colonial Literature.
12. Satire in "The Prophet's Hair".
13. How does Ayyappan portray the articulation dilemma of a dalit in "Spectral Speech"?
14. How do Assia Djebar represents the experience of Exile in *Women of Algiers in Their Apartment*?
15. Immensity of the darkness in "Minutes of Glory".
16. Character sketch of Colonel Joll.
17. Explain the death of Toribio Aldrete in Pedro Páramo.
18. Magic and Real in the writing of Clarice Lispector.

**(6x2=12)**

**Part C**

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

19. "Bjattacharya's anxiety about the dangers of poetry was historicist. It belonged to a familiar body of complaint: that romanticism gave rise to apathy, lethargy— o much worth, to fascism— and that it was dangerous to aestheticism the political". Comment on this statement by Dipesh Chakrabarty.
20. How does Bint Majzoub subvert her society's expectations of what women can do?
21. Explore Chinua Achebe's racial criticism of *Heart of Darkness*.
22. How does José Rabasa define spatial identity in "Allegories of Atlas"?

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Third Semester

**PG20EN313 – Body, Text and Performance**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Alienation Effect
2. Comedy of Menace
3. What does Williams's depiction of Blanche and Stanley's lives say about desire?
4. How does the state of the boarding house mirror the personalities of the characters in *The Birthday Party*?
5. How far the movie *Mary Kom* is successful as a Biopic.
6. Queer Cinema
7. Write a note on Vishal Bhardwaj's adaptation of *Othello* as *Omkara*.
8. How does the character of Ganga subvert the concept of beauty?
9. Does Elijah Price, comic-book art dealer, provide a comical structure to the movie *Unbreakable*.
10. Cinema and Performance.

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. Richard Schechner's idea of performativity
12. Explain Power and Bodily Practice
13. Discuss Stanley and Meg's relationship.
14. Lesbian sensibility in Vijay Tendulkar's *A Friend's Story*
15. Dionysos in Isadora Duncan's *My Life*
16. Character sketch of Mama Nadi.
17. Write a review of the movie *Kammattipaadam*.
18. Lysistrata's idea of sex strike.

**(6x2=12)**

Part C

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

19. "In [acts'] very character as performative resides the possibility of contesting [their] reified status". Comment on this statement by Judith Butler.
20. The plot of *A Streetcar Named Desire* is driven by the dueling personalities of Blanche and Stanley. What are the sources of their animosity toward one another?
21. Using Aristophanes' *Lysistrata*, discuss the notion that comedy arises from improbable people in probable situations.
22. Write an essay about the Film and Ideology.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Third Semester

**PG20EN314 – Literature and Gender**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Symbolism in “Purdah”
2. Protagonist of *The Color Purple*
3. “An Introduction” as an autobiographical poem
4. Sita in “Princess in Exile”
5. Portrayal of women in “Things Cheaply Had”
6. Joseph Asagai
7. Women characters in “The Blanket”
8. Theme of *Fire*
9. Hamsa Wadkar
10. Rebecca Walker’s “Becoming the Third Wave”

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. “Sultana’s Dream” as a feminist utopian story
12. Identity in *The Bell Jar*
13. Elaine Showalter
14. Theme of *The Ice Candy Man*
15. Beneatha Younger
16. What is the significance of the title “Real Freedom”?
17. *I know Why the Caged Bird Sings* as an autobiography
18. Chimamanda Adichie

**(6x2=12)**

Part C

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

19. How does Patricia Hill Collins define the idea of self-definition?
20. Attempt a feminist reading of *The Color Purple*.
21. How does *Raisin in the Sun* illustrate the theme of the poem “Harlem”?
22. *Black Chinks* as a fictitious account of the fate of Manthara.

**(2x5=10)**



**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Third Semester

**PG20EN315 – Ethics in/as Literature**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Antinovel
2. Postmodernism
3. Ecocriticism
4. Hypertext Fiction
5. Character of Esmeralda
6. What is the drowned man a symbol of?
7. Gothic Fiction
8. Character of Sancho Panza
9. Optimism in *Cathedral*
10. The dwarves in *Snow White*

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. Magical realism in “The Garden of Forking Paths”
12. Kazantzakis’ portrayal of St Francis
13. *The Ministry of Utmost Happiness* is about the struggles and triumphs of the marginalized. Discuss
14. Comment on Orhan Pamuk’s analysis of *Tristram Shandy* in “Everyone should have an Uncle Like This”
15. Analyse Margaret Atwood’s *Oryx and Crake* as a speculative fiction
16. Theme of Resistance in Mahasweta Devi’s “Draupadi”
17. Discuss the arguments raised by Franco Moretti in “History of the Novel, Theory of the novel”
18. Portrayal of Germany in *Our Sister Kill Joy*

**(6x2=12)**

Part C

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

19. How does Kundera establish that the legacy of Cervantes is depreciated?
20. Comment on the title *Blindness*
21. *A Preface to Man* throws light on the socio cultural fabric of Kerala. Discuss
22. *The Possessed* is Dostoyevsky’s “greatest onslaught on Nihilism”. Explain.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Fourth Semester

**PG20EN416 – Cultural Studies**

**Time: 3 hours Maximum**

**Weightage: 30**

**Part A**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. What is culture, according to Raymond Williams?
2. What is commodity fetishism?
3. How does Debord define spectacle? What are the two primary forms of spectacle?
4. What is the rhetoric of walking?
5. What does the term “national- popular convey”?
6. What is taste according to Bourdieu?
7. What is cultural distinction?
8. What is the sociology of fashion according to George Simmel?
9. Wrestling as a “spectacle of excess”
10. Write about Proletarian class- consciousness with reference to Ranciere’s “Preface to Proletarian Nights”.

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. Enumerate the definitions of popular culture as put forward by John Storey.
12. How did John Storey view the emergence of Cultural Studies?
13. “The Missing Male” in the paintings of Ravi Varma
14. What is Michael de Certeau’s perspective on the notion of the city?
15. What is Bourdieu’s theory of consumer taste formation?
16. Iconic status of Sachin Tendulkar
17. What do you mean by necropolitics?
18. What is Raymond Williams’ contribution to Cultural Studies?

**(6x2=12)**

**Part C**

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

19. “The spectacle is not a collection of images, but a social relation among people, mediated by images”. Explain.
20. What are the observations of R Nandakumar on the concepts of the family, marriage and fatherhood in 19th century Kerala?

21. Walking in the city turns out to have its own logic, or as de Certeau puts it, its own rhetoric. Explain.

22. “Today’s gift is tomorrow’s commodity. Yesterday’s commodity is tomorrow’s found art object. Today’s art object is tomorrow’s junk. And yesterday’s junk is tomorrow’s heirloom”. Explain.

**(2x5=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Second Semester

**PG20EN417– Post Colonial Poetry**

**Time 3 hours**

**Maximum Weight 30**

**Part A**

**I. Answer any EIGHT of the following, each in a paragraph of about 50 words:-**

1. Nostalgia in Agha Shahid Ali's poem
2. Confessional elements in Kamala Das' "Someone else' Poem."
3. "Lost Empire" as a postcolonial poem
4. Diaspora in Cirilo F. Bautista's poem "Written in Stratford-Upon-Avon"
5. Anxiety of belongingness in Yasmine Gooneratne's "There was a Country"
6. Alienation depicted in Yahuda Amchai's poem.
7. Achebe's Vultures as a metaphor of atrocities.
8. Freedom and confinement in Noémia de Sousa's "Black Blood".
9. Postcolonial elements in Brazilian poems.
10. Human rights portrayed in Dennis Brutus' "A poem about Sharpeville".

**(8x 1 = 8)**

**Part B**

**II. Write short essays of about 100 words on any SIX of the following:-**

11. The role of women in Palestinian society in *Hanan Mikha'il 'Ashrawi*'s poem.
12. Portrayal of blacks in Caribbean poetry.
13. Identity and detachment portrayed in the poems by Sri Lankan poets.
14. Role of women in the poems by Iranian and Turkish poets.
15. Postcolonial features in Twentieth century poems according to Jahan Ramazani
16. Explain how A. D. Hope questions the idea that Australia is civilized.
17. Idea of space poetry of South Asia by Sudipta Kaviraj.
18. Imagery in the poems of Faiz Ahmad Faiz and Kishwar Naheed.

**(6x2= 12)**

**Part C**

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

19. Discuss the Latin American spirit with special reference to the prescribed poems.
20. Theme of sufferings in poems of Mahmoud Darwish and Taslima Nazrin.
21. Describe how nation and nationalism is depicted in West Asian poems.
22. Elucidate the postcolonial elements in prescribed African poems.

**(2x5= 10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Fourth Semester

**PG20EN418 – Modern European Fiction**

**Time:3 hours**

**Maximum Weight: 30**

Part A

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Naturalism
2. Realism
3. Existentialism
4. Framing device in *The Invisible Cities*.
5. Intrinsic duality in *Crime and Punishment*
6. Intertextuality in *Death in Venice*
7. Dance as a language according to Zorba
8. Freedom and confinement in *Madame Bovary*.
9. Rougon- Macquart series by Zola.
10. Murder as a metaphor in *The Outsider*.

**(8x1=8)**

Part B

II. Write short essays of about **100 words** on any SIX of the following:-

11. Treatment of natural elements in *Desert*.
12. Allusions in *The Glass Bead Game*.
13. Anthropomorphism in *The Cat and Mouse*.
14. *If Not Now, When* as Holocaust literature.
15. Character of Levin
16. Characterisation in *Lust*
17. Disillusionment with revolution in *Doctor Zhivago*.
18. 'Before the law' parable in *The Trial*.

**(6x2=12)**

Part C

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

19. "Dostoevsky sought moral regeneration of the society from highly individualistic philosophy yielding to higher justice". Explain.
20. Passion becomes confusion and degradation in *Death in Venice*. Analyse.
21. "Modiano plays with the concept of detective work as an act imagination". Elaborate.
22. The narrative of *Cat and Mouse* is fairly abstract, moving the narrator's perspective flexibly and abruptly to different points of memory. Explain.

**(5x2=10)**

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Fourth Semester

**PG20EN419 – Modern European Drama**

**Time:3 hours**

**Maximum Weight: 30**

**Part A**

I. Answer any EIGHT of the following, each in a paragraph of about 50 words:-

1. What was Nora's secret?
2. What is the significance of the inclusion of 'the play within the play' at the beginning of *Six Characters in search of an Author*?
3. The conflict in *Six Characters in search of an Author*.
4. Significance of the title *The Cherry Orchard*.
5. Theatre of the Absurd.
6. Features of Modernist Drama.
7. Write a note on Postmodernism.
8. Realist theatre.
9. Meta theatre.
10. Reasons for the fall of political theatre.

(Weight: 8x1=8)

**Part B**

II. Write short essays of about 100 words on any SIX of the following:-

11. Describe the relationship between Nora and Torvald Helmer.
12. The character of Galileo Galilei
13. Comment on Brecht's epic theatre.
14. Theatrical techniques of Ionesco..
15. Features of Ibsen's plays.
16. Postmodern performance in the studio.
17. Theme of *Blood Wedding*.
18. Explain the significance of the title *Hamletmachine*.

Part C

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

19. In what ways does *A Doll's House* explore social issues?
20. Critically analyze the important issues discussed in the play *Catastrophe*.
21. Critically examine the play *Miss Julie*.
22. How does the essay *Modernist Drama: Origins and Patterns* trace the origin and development of modernist dram?

(Weight:5x2=10)

**Mar Athanasius College (Autonomous), Kothamangalam**

M.A. (C.S.S.) Degree Examination

Fourth Semester

**PG20EN420 – Indian Poetics: Theories and Texts**

**Time 3 hours**

**Weight 30**

**Maximum**

**Part A**

I. Answer any EIGHT of the following, each in a paragraph of about **50 words**:-

1. Role of Satyajith in “Drona Parva”
2. Source of *Kadambari*
3. Rasa
4. Sutradhara
5. Vibhava
6. Plot construction of Sanskrit drama
7. Prakarna
8. Dwani
9. Vidhushaka in *Abhinjana Shakuntalam*
10. Structure of *Chilappatikaram*

**(8x1=8)**

**Part B**

II. Write short essays of about **100 words** on any SIX of the following:-

11. Describe the battle between Bhima and Duryodhana as portrayed by Bhasa
12. Elucidate the concept of rasa as a theory of performance
13. Humour in *Mrichakatika*
14. Role of Chanakya in Vishakhadatta’s *Mudrarakshasa*
15. Love of Krishna and Radha as portrayed in “Song to the Melody of Gurjari”
16. Elaborate on the Tinai concept as stated in “The Five Landscapes”
17. Significance of the title “Palai”
18. Rasa in Ayurveda

**(6x2=12)**

**Part C**

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

19. Trace the fall of Drona in “Drona Parva”
20. Unity of action is dominant in *Mudrarakshasa*. Justify.
21. What ideological changes do you notice when Kalidasa refashioned the narrative from the *Mahabharata* for his *Abhijnanasakuntalam*?
22. Bhavabhuti's *Uttararamacharita* is outstanding for its rare sensitivity that treats Sita with dignity. Elucidate.

**(2x5=10)**