



Maharaja's
College
Ernakulam



Re-Accredited by NAAC with 'A Grade'
Affiliated to Mahatma Gandhi University
Centre of Excellence under Govt. of Kerala
Identified by UGC as College with Potential for Excellence

POST GRADUATE AND RESEARCH DEPARTMENT OF ENGLISH



Estd. 1875

Post Graduate Curriculum and Syllabus
(Credit Semester System)

M.A. ENGLISH

For 2022 Admission Onwards

P G REVISION 2022

PROPOSED SYLLABUS

Postgraduate Programme Outcome

On successfully completing a postgraduate programme, the student should be able to acquire the following core competencies:

1. Critical and creative thinking:

- Enables to evaluate information and its sources critically.
- Engage the imagination to explore new possibilities.
- Formulate and articulate ideas.
- Identify, evaluate and synthesize information (obtained through library, worldwide web, and other sources as appropriate) in a collaborative environment.

2. Synergetic work culture and effective communication:

- Enables to develop a synergistic working relationship, which is essential for achieving a higher quantity and quality output.
- Help to increase team productivity, enhanced individual performance and better customer engagement.

3. Social Consciousness:

- Enables to understand one's role, status, rights and responsibilities as a social being which is essential for the society.
- Helps to employ the knowledge and methodologies acquired to better understand economic, legal, and social issues and act effectively.

4. Subject knowledge:

- Possess breadth and depth of knowledge within their discipline and more particularly within their chosen specialization.
- They can articulate their interpretations with an awareness and curiosity for other people's perspectives.

5. Lifelong learning:

- Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broadest context of technological change.
- Understands his or her learning preferences and knows how to adapt them to maximize learning under different circumstances.

6. Multidisciplinary approach:

- Brings pragmatism and flexibility, allowing students to carve their path.
- Develop knowledge in a specific topic to instill in students the ability to assess information and apply it to real-life situations

Programme Specific Outcome – M.A. English Language and Literature

On successfully completing M.A. English Language and Literature, the student, under ideal academic conditions, shall be able to achieve the following competencies:

#	Programme specific outcome	PSO mapped to PO number
o1	Awareness of English both as a language and culture.	5
o2	Sensitivity to the delicate balance that governs colonial powers and postcolonial nation states.	3,6
o3	Mastery of conceptual categories to generate new knowledge with.	1,5
o4	Ability to think critically and overcome cognitive biases.	1,2
o5	Comprehensive and interdisciplinary perceptions.	6
o6	Thorough grasp of the English language and syntax.	5,6
o7	Heightened knowledge of social practices and institutions such as gender, family, caste and marriage both in time and place.	3,4,5
o8	Acute theoretical sensibility which unveils nuances of political undercurrents and ideological interstices.	3,4,5

SEMESTER ONE

SEMESTER ONE

COURSE 01

MRENGPG01 CHAUCER AND THE HISTORY OF ENGLISH LANGUAGE AND LITERATURE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Awareness on the historical growth trajectories of the English language	R, U	1,6
02	Familiarity with the contemporary literary corpus as it evolved in terms of grammar, vocabulary and structure.	U	1,6,7
03	Ability to locate and analyze English in relation to the larger Indo-Germanic languages	U, E	4,8
04	Understanding the conflicts between the Celtic/ Norman and Anglo-Saxon power groups	An, U	3,8
05	Knowledge about the impact of Bible translations and introduction of printing press on the consolidation and standardization of English language, combined with an awareness about the major social, political and literary movements of the age.	C,Ap, An	2,8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. The origin of language	1,3	18
	I.2. Descent of the English language	3	
	I.3. Indo-European family of languages	1,3	
	I.4. The Old English Period	1,3	
	I.5. The Middle English Period	1,4	
	I.6. Renaissance and after	1,4	
	I.7. Grimm's Law and Verner's Law	1,2,5	
	I.8 Great Vowel Shift	2	
	I.9. Changes in grammar, vocabulary and spelling	1,2	
	I.10. Evolution of standard English	1,5	
II	II.1. Foreign influences- Celtic, Norman, Latin	1,4	18
	II.2. Idiom and metaphor	2	
	II.3. Growth of vocabulary and semantics	2	
III	III.1. Broad outline of fourteenth and fifteenth century writers	2	18
	III.2. Major social and literary movements	5	
	III.3. Origin of English Drama	5	
	III.4. Mystery plays, morality plays and interludes	5	
	III.5. Medieval literature and ballad	5	
IV	IV.1. Translations of the Bible	1,5	18
	IV.2. Printing Press	1,5	
	IV.3. Standardization of English	1,5	
V	V.1. Geoffrey Chaucer 'Prologue' to <i>The Canterbury Tales</i> (Lines 1 - 200)	2,5	18

Recommended reading

The Cambridge Companion to Literature, Cambridge UP.

Chaucer's Knight-- Portrait of a Medieval Mercenary, Methuen, 1994.

Oxford Guides to Chaucer: The Canterbury Tales, Oxford UP.

An Outline History of the English Language, MacMillan.

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

First Semester

Programme - M.A. English

MRENGPG01 CHAUCER AND THE HISTORY OF ENGLISH LANGUAGE AND
LITERATURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. What is the Anglo-Saxon Chronicle?
2. Who was Venerable Bede?
3. Write a note on the Tabard Inn.
4. Le Morte d' Arthur
5. William Langland
6. Idiom and metaphor
7. John Wycliffe
8. Loan Words
9. Four P's
10. Gesture Theory

(8×1=8 weighting)

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. The opening of 'The Prologue'
12. Verner's Law
13. Corpus Christi Cycles
14. Influence of Printing

- 15. The Bible translations
- 16. Old English dialects
- 17. Word formation techniques with examples
- 18. The Great Vowel Shift

(6×2=12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

- 19. "The Canterbury Tales contains the perennial progeny of men and women."
Substantiate the statement with textual examples.
- 20. Explain the origins of English drama.
- 21. Evaluate the foreign influences on English language.
- 22. Attempt an essay on the Indo-European family of languages.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	4	3	1	8
II	2	1	1	4
III	2	1	1	4
IV	1	2	0	3
V	1	1	1	3
TOTAL	10	8	4	22

COURSE 02
MRENGPG02 SHAKESPEARE AND HIS CONTEMPORARIES

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Understand the socio-cultural background of Elizabethan England	U, R	2,3
02	Analyze the texts that shaped the English Renaissance and were shaped by it	An	1,8
03	Familiarize themselves with origin, development and later decadence of Elizabethan drama	E,C	5,7
04	Understand the features of the period up to Caroline Age	U,R	1,2
05	Explore various genres of literature and to impart the true spirit of Renaissance	U, Ap	4,6

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. William Shakespeare Sonnet 18	1,2	18
	I.2. Sonnet 30	1,2	
	I.3. Sonnet 116	1,2	
	I.4. William Shakespeare A <i>Midsummer Night's Dream</i>	1,2	
II	II.1. William Shakespeare <i>Hamlet</i>	1, 3	18
III	III.1. William Shakespeare <i>Hamlet</i>	1,3	18
IV	IV.1. Christopher Marlowe <i>Dr. Faustus</i>	1,3	18

V	V.1. Francis Bacon 'Of Studies'	4,5	18
	V.2. Francis Bacon 'Of Travel'	4,5	
	V.3. Thomas Moore 'Utopia'	4,5	
	V.4. Edmund Spenser 'Epithalamion'	4,5	
	V.5. John Donne 'Sunne Rising'	4,5	
	V.6. John Donne 'A Valediction Forbidding Mourning'	4,5	
	V.7. George Herbert 'The Pulley'	4,5	
	V.8. George Herbert 'The Collar'	4,5	
	V.9. Andrew Marvell 'To his Coy Mistress'	4,5	

Recommended Reading

Thomas Kyd *The Spanish Tragedy*

Ania Loomba *Beginning Shakespeare*

A.C. Bradley *Shakespearean Tragedy*

Wilson Knight *The Wheels of Fire*

John Dryden *Essay of Dramatic Poesy*

Caroline Francis Eleanor Spurgeon *Shakespeare's Imagery and What It Tells Us*

John Drakakis Ed. *Alternative Shakespeare*

Stephen Greenblatt *Will in the World: How Shakespeare Became Shakespeare*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

First Semester

Programme - M.A. English

MRENGPG02SHAKESPEARE AND HIS CONTEMPORARIES

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short Answer Questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. What is the significance of the title *Epithalamion*?

2. What does Thomas Moore say about Utopian society?
3. Comment on the significance of the opening scene of *A Midsummer Night's Dream*?
4. What does the poet mean by "tear-floods" and "sigh-tempests" in 'A Valediction Forbidding Mourning'?
5. What is the significance of the chorus in *Dr Faustus*?
6. Comment on the line "Remembrance of things past" in Sonnet 30.
7. What does Francis Bacon mean when he says that studies assist an individual in removing the impediments of his/her mind?
8. What does Andrew Marvell mean by "amorous birds of prey"?
9. Analyze the significance of 'The Mousetrap' in *Hamlet*?
10. What according to Francis Bacon is the greatest advantage of travel?

(8×1= 8 weighting)

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. Write a note on the character of Puck.
12. Examine Christopher Marlowe's use of blank verse.
13. Analyze the role of the Songs in *Hamlet*.
14. Comment on the title of the poem 'The Pulley'
15. Describe the role played by the soliloquies in *Dr Faustus*.
16. Summarize the advantages of studies.
17. Comment on John Donne's use of conceits in his poems.
18. Elaborate on the Carpe diem theme in the poems of John Donne and Andrew Marvell.

(6×2=12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. Assess on the role of religion in metaphysical poetry with reference to the works of John Donne and George Herbert.
20. Evaluate *Dr. Faustus* as a morality play.

21. Analyze the use of the play within the play in the Shakespearean plays prescribed for study.
22. Attempt an essay on the aphoristic style of Francis Bacon with reference to the essays prescribed. (2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	1	1	4
II	1	1	1	3
III	<i>2 and 3 are the same text</i>			
IV	1	2	1	4
V	6	4	1	11
TOTAL	10	8	4	22

COURSE 03
MRENGPG03 SEVENTEENTH & EIGHTEENTH CENTURY
LITERATURE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Acquire an overview of 17 th and 18 th century literature.	R, U	1, 2
02	Read a variety of 17 th century genres critically, and assess their rhetorical, ideological and aesthetic strategies.	An, E	3, 4
03	Think independently and critically about literature and the issues raised by texts.	Ap	3, 5, 7
04	Identify and assess the social, environmental and other ethical themes presented in texts.	Ap, E	7, 8
05	Reflect and write analytically about the literary texts and their context.	Ap, C	3, 7, 8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. John Milton <i>Paradise Lost</i> (Book IX)	1, 2, 4, 5	18
	I.2. Alexander Pope <i>The Rape of the Lock</i>	1, 2, 4, 5	
	II.1. John Gay <i>The Beggar's Opera</i>	1, 2, 4, 5	

II	II.2. R.B. Sheridan <i>The School for Scandal</i>	1,2,4,5	18
III	III.1. Daniel Defoe <i>Moll Flanders</i>	1,2,5	18
	III.2. Samuel Richardson <i>Clarissa</i>	1,2,5	
IV	IV.1. Samuel Johnson <i>Preface to Shakespeare</i>	1,2,3,5	18
	IV.2. Mary Wollstonecraft <i>Vindication of the Rights of Women</i> (Chapters 1 and 13)	1,2,3,5	
	IV.3. Ian Watt <i>The Rise of the Novel</i> (Chapter 1)	1,2,3,5	
V	V. 1. Jonathan Swift <i>The Battle of the Books</i> ('The Spider and the Bee' episode)	1,2,3,5	18
	V.2. Joseph Addison 'Adventures of a Shilling'	1,2,3,5	
	V.3. Edmund Burke 'On Reconciliation with America'	1,2,3,5	

Recommended Reading

Micheal Alexander *A History of English Literature*

William Henry Hudson *An Outline History of English Literature*

Edward Albert *History of English Literature*

Aphra Behn *Love Letters between a Nobleman and His Sister*

John Bunyan *Grace Abounding*

Laurence Sterne *Tristram Shandy*

William Congreve *The Way of the World*

Thomas Otway *The Orphan*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

First Semester

Programme - M.A. English

MRENGPG03 SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short Answer Questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. Why is the Puritan Age called an age of transition?
2. Why is *The Rape of the Lock* called a mock-epic?
3. The epistolary novel.
4. Dramatic technique of Sheridan.
5. How does Richard Lovelace bring trouble into the lives of Arabella and Clarissa?
6. What according to Ian Watt is realism?
7. What are Samuel Johnson's comments on mimesis?
8. Who does the spider represent in *The Battle of Books*?
9. How penitent is Moll Flanders by the end of the novel?
10. What is a periodical essay?

(8×1= 8 weighting)

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. Write Explain the Epic simile of Adam and Eve as Samson and Delilah in *Paradise Lost*.
12. Character sketch of Belinda.
13. Prose style of Joseph Addison in 'Adventures of a Shilling'.
14. What are Samuel Johnson's views on morality in William Shakespeare's plays?

15. How does friendship operate in *The Beggar's Opera*?
16. What is the proposition of peace according to Edmund Burke in his essay 'On Reconciliation with America'?
17. What is Mary Wollstonecraft's disagreement with Rousseau?
18. Character sketch of Lady Sneerwell in *School for Scandal*. (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. *Clarissa* is often associated with the beginnings of realism in literature. Explain to what extent it is true.
20. Discuss how *Paradise Lost* is "classical in form but biblical, even Hebraic, in substance"?
21. Discuss why comedy is valued over tragedy in Samuel Johnson's *Preface to Shakespeare*?
22. How, according to Mary Wollstonecraft, can the women be rendered as truly useful members of society? (2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	2	1	5
II	1	2	0	3
III	3	0	1	4
IV	2	2	2	6
V	2	2	0	4
TOTAL	10	8	4	22

COURSE 04
MRENGPG04 THE ROMANTIC AGE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	To familiarize the unique features of Romanticism from the other literary movements that preceded and followed it	U, R	1,7
02	To identify the progression of the concept of Romanticism from the early Transition poets to the later Romantics.	U,Ap	4
03	To analyze the Romantic spirit abundant in imagination, emotion, nature, symbolism, myth, lyric and the self as mirrored in the selected works.	An, U	7,3
04	To connect the works of the Romantics to the Indian social and historical backgrounds.	Ap,E	2,4,5
05	To interpret and analyze representative novels, poems, plays and non-fiction prose of the era and produce scholarly deliberations.	Ap, C	7,8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Thomas Gray 'An Elegy Written in a Country Churchyard'	1	18
	I.2. William Collins 'Ode to the Evening'	1	
	I.3. William Blake 'The Tiger', 'The Lamb'	1	
	I.4. Robert Burns 'A Red, Red Rose'	1	
I	II.1. William Wordsworth 'Ode on the Intimations of Immortality'	1,2,3	18
	II.2. S. T. Coleridge 'KublaKhan'	1,2,3	
	II.3. Lord Byron 'When We Two Parted'	1,2,3	
	II.4. P. B. Shelley 'Ode to a Skylark'	1,2,3	
	II.5. John Keats 'The Eve of St. Agnes'	1,5,3	
III	III.1. Oliver Goldsmith <i>She Stoops to Conquer</i>	4,5	18
IV	IV.1. Walter Scott <i>Ivanhoe</i>	5	18
	IV.2. Jane Austen <i>Pride and Prejudice</i>	5	
	IV.3. Emile Bronte <i>Wuthering Heights</i>	5	
	IV.4. George Eliot <i>The Mill on the Floss</i>	5	
	IV.5. Charlotte Bronte <i>Jane Eyre</i>	5	
V	V.1. Charles Lamb 'A Dissertation upon Roast Pig'	3	18
	V.2. William Hazlitt 'On Familiar Style'	3	
	V.3. Thomas de Quincy 'The Confession of an English Opium Eater' (part1)	3	
	V.4. John Stuart Mill 'On the Equality of the Sexes' from <i>The Subjection of Women</i> (chapter 2)	4,5	

Recommended reading

Robert Southey *Joan of Arc*

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

Bowra, C.M. *The Romantic Imagination*

Butler, Marilyn *Romantics, Rebels and Reactionaries: English Literature and its Background, 1760- 1830.*

Kettle, Arnold *An Introduction to the English Novel*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

First Semester

Programme - M.A. English

MRENGPG04 THE ROMANTIC AGE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Floss as a symbol in *The Mill on the Floss*.
2. The theme of love in Robert Burns 'A Red, Red Rose'.
3. Remorse and regret in Byron's 'When We Two Parted'.
4. The structure of De Quincy's *The Confessions of an English Opium-Eater*.
5. The Black Knight's identity in Walter Scott's *Ivanhoe*
6. The object of J.S. Mill's writing of *The Subjection of Women*.
7. A character study of Nelly Dean.
8. Irony in Jane Austen's *Pride and Prejudice*.
9. Comment on the fragmentary nature of the poem 'Kubla Khan'.
10. The personification of the evening in William Collins 'Ode to the Evening'.

(8×1=8 weighting)

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. The features of Romantic poetry.

12. Medievalism in John Keats's 'The Eve of St Agnes'
13. Skylark as a symbol in P.B. Shelley's 'Ode to a Skylark'.
14. Explain the meaning and significance of the title 'She Stoops to Conquer'.
15. Thomas Gray's 'Elegy Written in a Country Churchyard' as an elegy.
16. The characteristics of the familiar style according to William Hazlitt.
17. Humor in Charles Lamb's essay 'A Dissertation upon Roast Pig'.
18. Heathcliff in *Wuthering Heights*. (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. William Blake's use of symbolism in 'The Lamb' and 'The Tiger'.
20. William Wordsworth's treatment of Nature in 'Ode on the Intimations of Immortality'.
21. Major Themes in *The Mill on the Floss*.
22. Gothic elements in Charlotte Bronte's novel *Jane Eyre*.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	1	1	5
II	1	3	1	5
III	0	1	0	1
IV	5	1	2	8
V	1	2	0	3
TOTAL	10	8	4	22

COURSE 05
MRENGPG05 THE VICTORIAN AGE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Achieve awareness of the range of literature produced in the Victorian age in Britain.	U, R	1, 3, 5
02	Familiarize the significance of the cultural, social, historical and religious contexts in which the literature of the age existed and identify the subsequent reasons.	U, An	1, 7,8
03	Understanding scholarly discourses of the Victorian Age.	R, U	4, 5, 7,8
04	Identify trends that contributed to and spur from the corpus of the Victorian literature.	Ap, An, E	3, 4,7, 8
05	Ability to produce critical and scholarly analysis of Victorian literature.	C, E, An, Ap	6, 7, 8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Linda M. Shires 'The Aesthetics of the Victorian Novel'.	1,3,4,5	18
	I.2. Isobel Armstrong 'Introduction: Rereading Victorian Poetry'.	1,3,4,5	
	I.3. Nicholas Daly 'Technology'.	1,3,4,5	
II	II.1. Elizabeth Barrett Browning 'The Cry of the Children'	1,4,5	18
	II.2 .Alfred Tennyson 'Ulysses'	1,4,5	

	II.3. Robert Browning "Andrea del Sarto"	1,4,5	
	III.4. Mathew Arnold "The Scholar Gypsy"	1,4,5	
	III.5. D.G. Rossetti 'The Blessed Damozel'	1,4,5	
III	III.1. Oscar Wilde <i>The Importance of Being Earnest</i>	1,4,5	18
	III.2. G.B.Shaw <i>Pygmalion</i>	1,4,5	
IV	IV.1. R.L.Stevenson <i>The Strange Case of Dr Jekyll and Mr Hyde</i>	2,4	18
	IV.2. Charles Dickens <i>A Tale of Two Cities</i>	2,4	
	IV.3. Thomas Hardy <i>The Mayor of Casterbridge</i>	2,4	
V	V.1. Elizabeth Gaskell Chapters 1-3 of <i>The Life of Charlotte Bronte</i>	1,3,4,5	18
	V.2. John Henry Newman 'The Idea of a University'	1,3,4,5	
	V.3. John Ruskin 'Unto This Last'	1,3,4,5	

Recommended reading

Charles Darwin *The Origin of Species*

Jerome H. Buckley *The Victorian Temper: A Study in Literary Culture*

Elisabeth Jay *Faith and Doubt in Victorian Britain*

Sandra M. Gilbert and Susan Gubar *The Madwoman in the Attic*

Deidre David. *The Cambridge Companion to the Victorian Novel*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

First Semester

Programme - M.A. English

MRENGPG05 THE VICTORIAN AGE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. The Pre-Raphaelite Brotherhood
2. Classical allusion in G.B. Shaw's play *The Pygmalion*.
3. Historical Background of the novel *The Tale of Two Cities*
4. The most important theme in *The Mayor of Casterbridge*
5. Inspiration for the poem 'The Scholar Gypsy'
6. Pun on the word 'Earnest' in *The Importance of Being Earnest*
7. Technology and Victorian Culture.
8. Dualities in *The Strange Case of Dr Jekyll and Mr Hyde*.
9. The theme of the poem 'The Cry of the Children'.
10. The central concern of the poem 'Ulysses'. **(8×1=8 weighting)**

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. The theme of the play *Pygmalion*.
12. The philosophical underpinnings of the poem 'The Blessed Damsel'.
13. Concept of beauty in 'Andrea del Sarto'.
14. The political background of *A Tale of Two Cities*.
15. The duty of merchants stated in 'Unto This Last'.
16. Importance of re-reading Victorian Poetry.

17. Cardinal John Henry Newman's notion of liberal education.
18. The subtitle of the novel *The Mayor of Casterbridge*. (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. 'The Scholar Gypsy' as a pastoral elegy.
20. Evaluate how myth and legend inform and animate the poem 'Ulysses'.
21. Oscar Wilde calls his play *The Importance of Being Earnest* 'A Trivial Comedy for Serious People.' Justify this subtitle
22. Critically assess Linda M. Shires's formulation of the aesthetics of the Victorian Novel? (2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	2	1	5
II	1	2	0	3
III	3	0	1	4
IV	2	2	2	6
V	2	2	0	4
TOTAL	10	8	4	22

SEMESTER TWO

TWO

SEMESTER TWO

COURSE 06

MRENGPG06 TWENTIETH CENTURY LITERATURE (PART I)

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	To introduce the major literary trends of the twentieth century.	R U	1,5
02	To familiarize the students with the social and literary movements of the period.	Ap	2,7
03	To appreciate the authors in a historical perspective.	An	3,4,5
04	To critically analyze the works prescribed.	E, Ap	6,2
05	To explore the various intellectual currents of the age.	R, U	7,8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Virginia Woolf 'A Room of One's Own'	1,3,4	18
	I.2. Lionel Trilling 'Freud and Literature'	1,3,4	
	I.3. T. S. Eliot 'Tradition and the Individual Talent'	1,3,4	
II	II.1. T. S. Eliot 'The Waste Land'	3,4,5	18
	II.2. W. B. Yeats 'Easter 1916'	3,4,5	
	II.3. W. H. Auden 'In Memory of W.B. Yeats'	3,4,5	
	II.4. G. M. Hopkins 'The Windhover: To Christ our Lord'	3,4,5	

	II.5. Dylan Thomas 'Do not Go Gentle into that Good Night'	3,4,5	
	II.6. Wilfred Owen 'Strange Meeting'	3,4,5	
III	III.1. Joseph Conrad <i>Heart of Darkness</i>	2,4	18
	III.2. James Joyce <i>A Portrait of the Artist as a Young Man</i>	2,4	
	III.3. E. M. Forster <i>A Passage to India</i>	2,4	
	III.4. D. H. Lawrence <i>Sons and Lovers</i>	2,4	
	III.5. Graham Greene <i>The Power and the Glory</i>	2,4	
IV	4.1. John Osborne <i>Look Back in Anger</i>	3,5	18
	4.2. J. M. Synge <i>Riders to the Sea</i>	3,5	
	4.3. Samuel Beckett <i>Waiting for Godot</i>	3,5	
V	5.1. F. R. Leavis 'Literary Criticism and Philosophy'	1,5	18
	5.2. Bertrand Russell 'Philosophy for Laymen'	1,5	
	5.3. G. K. Chesterton 'The Case for the Ephemeral'	1,5	
	5.4. E. M. Forster 'The Duty of Society to the Artist'	1,5	
	5.4. Hillare Belloc 'On Coming to an End'	1,5	

Recommended reading

Frank Kermode and John Hollander. Ed. *The Oxford Anthology of English Literature*.

Vol. 2: 1800 to the Present. OUP, 1973.

Malcolm Bradbury, Ed. *Forster. A Collection of Critical Essays (Twentieth Century View Series)*. Prentice Hall, 1966.

Jenny Stringer. Ed. *The Oxford Companion to Twentieth-Century Literature in English*. OUP, 1996.

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR
Second Semester
Programme - M.A. English
MRENGPG06 TWENTIETH CENTURY LITERATURE (PART I)
(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Write a note on the autobiographical elements in *Sons and Lovers*.
2. Attempt a character sketch of Jimmy Porter.
3. What are the Characteristic features of G.M. Hopkins's poetry?
4. Write a note on Sigmund Freud's influence on literature
5. What is the contribution of W.B. Yeats according to W.H. Auden?
6. Consider 'Easter 1916' as a political poem.
7. Elaborate on the theme of Dylan Thomas's poem 'Do Not Go Gentle into that Good Night'.
8. Write a note on the stoicism of Maurya in *Riders to the Sea*.
9. Comment on the significance of the title *The Power and the Glory*.
10. Mention the central theme of *The Heart of Darkness*. (8×1=8 weighting)

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. How does Hillaire Belloc describe 'Coming to an End'?
12. List out T.S. Eliot's arguments in favor of literary tradition in the essay 'Tradition and the Individual Talent.'

13. 'Strange Meeting' portrays the pity and horror of war. Elucidate.
14. Analyze the significance of the title *Heart of Darkness*.
15. Write a note on the East- west conflict in *A Passage to India*.
16. Describe Chesterton's arguments for the ephemeral.
17. Enumerate the advantages of teaching philosophy to the layman.
18. Examine the importance of the artist in society according to Bertrand Russell.
- (6×2=12 weighting)**

Part C

Long essay questions

(Answer any two questions. Each question carries a weighting of 5)

19. Analyze *A Portrait of the Artist as a Young Man* as a bildungsroman.
20. How does Eliot portray the degeneracy in society through 'The Waste Land'?
21. Attempt an essay on the features of the theater of the absurd in *Waiting for Godot*.
22. Elucidate Virginia Woolf's views on women writers as expressed in 'A Room of One's Own'.
- (2×5=10 weighting)**

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	1	1	1	3
II	3	1	1	5
III	3	2	1	6
IV	2	0	1	3
V	1	4	0	5
TOTAL	10	8	4	22

COURSE 07
MRENGPG07 TWENTIETH CENTURY LITERATURE (PART II)

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarize the student with the concepts of postmodernism.	U	3,5
02	Highlight the postwar depression and trauma that shaped the sensibility of that age.	An	8
03	Instill the capability to analyze the texts and its impact on the succeeding schools of thought.	An, Ap	3,4,8
04	Evaluate the recurrence of the theme of uprootedness and estrangement as manifested in the major texts of the era.	E	4,8
05	Study the emergence of the new dialectic as the counter traditional narrative.	R, U	8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Philip Larkin 'Church Going'	1,3	18
	I.2. Ted Hughes 'The Jaguar', 'Crow Alights'	1	
	I.3. Donald Davie 'Remembering the Thirties'	1	
	I.4. D. J. Enright 'Dreaming in the Shanghai Restaurant'	1	
	I.5. Elizabeth Jennings 'Delay' 'Accepted'	1,3	

	I.6. John Betjeman 'Death in Leamington'	1,3,4	
II	II.1. Bertrand Russell 'Why Men Fight'	1	18
	II.2. Max Beerbohm 'Speed'	1,3	
	II.3. C. E. M. Joad 'A Dialogue on Civilization'	1	
III	III.1. Arnold Wesker <i>The Kitchen</i>	1,3	18
	III.2. Caryl Churchill <i>Top Girls</i>	1	
IV	IV.1. John Fowles <i>The French Lieutenant's Woman</i>	1,2,4	18
	IV.2. George Orwell <i>Animal Farm</i>	1,3	
	IV.3. Kingsley Amis <i>Lucky Jim</i>	1,4,5	
V	V.1. Frederic Jameson 'Postmodernism, or the Cultural Logic of Late Capitalism'	1,3,5	18
	V.2. Linda Hutcheon 'Historiographic Metafiction'	1,5	
	V.3. Jurgen Habermas 'Modernity versus Postmodernity'	1,3,5	

Recommended reading

Jean Francois Lyotard *The Postmodern Condition: A Report on Knowledge*

Susan Sontag *Against Interpretation*

Brian McHale *Postmodernist Fiction*

Linda Hutcheon *A Poetics of Postmodernism: History, Theory, Fiction*

Frederic Jameson *Postmodernism or the Cultural Logic of Late Capitalism*

Steven Connor *Postmodernist Culture: An Introduction to the Theories of the Contemporary*

William Golding *Free Fall*

Angela Carter *Night at the Circus*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR
Second Semester
Programme - M.A. English
MRENGPG07 TWENTIETH CENTURY LITERATURE (PART II)
(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Spirituality in Larkin's 'Church Going'.
2. Who is the author of 'The Postmodern Condition: A Report on Knowledge'?
3. Comment on the title 'Speed'.
4. Which character from Chaucer's *Canterbury Tales* makes an appearance in *The Kitchenby* Arnold Wesker?
5. Tone of the poem 'Death in Leamington.'
6. Why does the poet think it would be pleasing to be the Chinese Gentleman?
7. Theme of the poem "Remembering the Thirties."
8. Why is *Animal Farm* considered an allegory?
9. Surrealism.
10. Self-reflexivity. **(8×1=8 weighting)**

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. Animal imagery in 'Jaguar'.
12. Frederic Jameson's concept of depthlessness as a postmodern condition.

13. Portrayal of the working class in *The Kitchen*.
14. What according to C.E.M Joad is civilization?
15. *Animal Farm* as a political satire.
16. Echoes of Thatcherism in *Top Girls*.
17. The significance of the Crow poems.
18. Class and Gender in *Lucky Jim*. (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. Analyze Philip Larkin as a Movement poet.
20. Describe the postmodern narrative techniques in *The French Lieutenant's Woman*.
21. Evaluate *Top Girls* as a play about choices and consequences
22. Critically examine Linda Hutcheon's reflections on historiographic metafiction.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	4	2	1	7
II	1	1	0	2
III	1	2	1	4
IV	1	2	1	4
V	3	1	1	5
TOTAL	10	8	4	22

COURSE o8
MRENGPGo8 LANGUAGE AND LINGUISTICS

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
o1	To get acquainted with the scientific analysis of language, to analyze language systematically by focusing on the various phonemic and linguistic aspects.	An, R, E	1, 3, 6
o2	To develop an awareness about the basic concepts of language learning	R, U	1, 8
o3	To have a substantial understanding of the structure of the language, including the phonological, morphological, syntactic and semantic systems.	R, U, Ap, C	1, 3, 6, 7, 8
o4	To understand the functioning of language, the psychological processes involved in the acquisition of language, and the construction of social identity through language.	U, E	2, 4, 5
o5	To help the students understand the role of modern technologies in the acquisition of language	An, Ap, C	7, 8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Phonetics and phonology: Cardinal Vowels, Consonants, Phonetic Transcription The phonemic theory: Phoneme, allophones, contrastive and complementary distribution.	1,4,5	18
	I.2. Free variation, phonetic similarity, pattern congruency Plurals & past tense in English as examples for phonologically conditioned alternation, Rules and rule ordering in phonology (some examples).	1,4,5	
	I.3. Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm.	1,4,5	
II	II.1. The notion of a morpheme, allomorphy, zero morph, portmanteau morph 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, Stem allomorphy, word level and morpheme level constraints	1,2	18
	II.2. Morphophonological phenomena Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, gemination, etc.) sub compounds and co-compounds (tatpurusha/dwandwa)	1,2	
	II.3. Word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc. The notion of a lexicon, nature of a lexical entry	1,2	
III	III.1. Traditional grammar—fallacies	1,2,3,5	18
	III.2. Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic -	1,2,3,5	

	diachronic , signifier- signified, syntagmatic - paradigmatic, langue - parole, Structuralism		
	III.3. Contributions of Bloomfield - IC Analysis - disambiguation using IC analysis, limitations of IC analysis	1,2,3,5	
	III.4. PS grammar - PS rules: context free and context sensitive rules, optional and obligatory rules	1,2,3,5	
	III.5. TG Grammar Components - transformational and generative.	1,2,3,5	
IV	IV.1. Lexical semantics: antonymy - synonymy - hyponymy - homonymy (homophony and homography) - polysemy - ambiguity Semantic relations Componential analysis, prototypes, Implication, entailment, and presupposition.	2,5	18
	IV.2. Semantic theories: sense and reference, connotation and denotation, extension and intension, Language, metaphor, figures of speech	2,5	
V	V.1. Psycholinguistics: Definition and scope - child language acquisition - Innateness hypothesis - speech production, speech recognition - aphasia - slips - gaps	3,4,5	18
	V.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)	3,4,5	
	V.3. Applied linguistics: Definition and scope -dialect, idiolect, pidgin, creole, language varieties.	3,4,5	

Recommended reading

S K Verma and N Krishnaswamy *Modern Linguistics*

Henry Widdowson *Explorations in Linguistics*

L. Bloomfield *Language*

J. Lyons *Introduction to Theoretical linguistics*

E. Sapir *Language*

D. I. Slobin *Psycholinguistics*

Lilian Haegeman *Government and Binding*

M. Chierchia and McDonnell Sally *Language and Meaning*

V. Fromkin et al *Linguistics*

Geoffrey Leach *Semantics*

Noam Chomsky *Cartesian Linguistics*

Steve Pinker *Language Instinct*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Second Semester

Programme - M.A. English

MRENGPG08 LANGUAGE AND LINGUISTICS

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. Syllable
2. Pidgin
3. Allomorphy
4. Langue and parole

5. Back formation
6. Transcribe the words phonetically and mark the stress:

Garage

Computer

Afternoon

Doctor

Chasm

Roses

Anthropology

examination

7. Polysemy
8. Diglossia
9. Connotation and denotation
10. Language as a system of systems **(8×1=8 weighting)**

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. Cardinal vowels
12. Register
13. Child language acquisition
14. Fallacies of traditional grammar
15. Blending
16. Multilingualism
17. Sociolinguistics
18. Limitations of IC analysis **(6×2=12 weighting)**

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. Explain word formation techniques.
20. Discuss psycholinguistics.

21. Analyze T.G. grammar.

22. Evaluate the criteria for the classification of vowels. List the vocalic elements in English and describe them. (2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	2	1	5
II	2	1	1	4
III	2	1	1	4
IV	2	1	1	4
V	2	3		5
TOTAL	10	8	4	22

COURSE 09
MRENGPG09 LITERARY CRITICISM

Course outcome

On the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	A firm footing into the historical trajectories of literary criticism.	R, U	1
02	Through and critical engagement with its shifting aesthetic undercurrents, guiding principles and politics of canon formation	U, E,C	3, 8
03	General and theoretical awareness of the evolution of the genres.	U,An	1
04	Grasp of principles and practices of literary analysis from a wide spectrum of schools	An, Ap, C	4,5,
05	Deep understanding of the mechanics of language and its configurations in literary and non-literary contexts	An, C	5,

Course description

Module	Course Description	Content mapped to CO number	Hours
I	I.1. Plato 'Theory of Imitation (chapter 9 in <i>The Republic</i>)	1,3,	18
	I.2. Aristotle <i>Poetics</i>	1 ,4,5	
	I.3. Longinus <i>On the Sublime</i> (chapters 6 and 7)	1, 5	
II	II.1. Philip Sidney 'An Apology for Poetry'	1,2	18
	II.2. John Dryden 'Essay on Dramatic Poesy'	2,4	
	II.3. William Wordsworth 'Preface' to <i>The Lyrical Ballads</i>	1, 2	

III			
	III.1. S.T. Coleridge <i>Biographia Literaria</i> (Chapters 4,13,14,17)	1,2,5	18
	III.2. P.B. Shelly <i>Defence of Poesy</i>	2,4	
	III.3. Matthew Arnold 'Study of Poetry'	1, 2	
IV	IV. 1.Cleanth Brooks 'Language of Paradox'	2,5	18
	IV.2. 'Northrop Frye 'Archetypes of Literature'	1, 2,4	
	IV.3. Erich Auerbach 'Odysseus's Scar'	1, 2	
V	V.1. R.S. Crane 'The Concept of Plot and the Plot of <i>Tom Jones</i> '	3,4,5	18
	V.2. George Lukacs 'The Ideology of Modernism'	3,4,5	
	V.3. Wolfgang Iser 'The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i> '	3,4,5	
	V.4. Roman Jakobson 'Metaphor and Metonymy'	3,4,5	

Recommended Reading

D. A. Russell and Michael Winter Bottom (Ed.) *Classical Literary Criticism*. Oxford UP

Enright and Chickera *English Critical Texts*. Oxford UP

David Lodge (ed.) *Twentieth Century Literary Criticism: A Reader*

V.S. Seturaman(ed.) *Contemporary Criticism: An Anthology*

K. Pomorska & R. Rudy (Eds) *Language and Literature*

Harry Blamires *A History of Literary Criticism*

W. K. Wimsatt and Cleanth Brooks *Literary Criticism: A Short History*

M.H. Abrams *The Mirror and the Lamp: Romantic theory and the Critical Tradition*.

David Lodge (ed.) *Modern Criticism and Theory- A Reader*

A Handbook of Critical Approaches to Literature Oxford UP

The Norton Anthology of Theory and Criticism (2001)

M.S. Nagarajan *English Literary Criticism and Theory*

MODEL QUESTION PAPER

M.A. Degree (C.S.S.) EXAMINATION, MONTH/YEAR

Second Semester

Programme—M.A. English

PG2ENGC09 LITERARY CRITICISM

(2022 Admission-Regular)

Time: Three hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries weighting of 1)*

1. How does Aristotle define tragedy?
2. According to Longinus, what are the elements of sublimity?
3. What is John Dryden's position vis-à-vis tragicomedy?
4. Briefly describe William Wordsworth's concept of poetic diction.
5. State S.T. Coleridge's ideas on the best part of language.
6. Mention two major themes of P.B.Shelly's 'Defence of Poetry'
7. Suggest a working definition for paradox.
8. What does Erich Auerbach comment about the intensity of stories in the Bible?
9. Point out the question that R.S. Crane wants to raise.
10. In the view of Wolfgang Iser what effect does the author's intentional act of writing produce? **(8 × 1 = 8 weighting)**

Part B

Short essay questions

*(Answer any **six** questions. Each question carries weighting of 2)*

11. Enumerate two objections raised by Plato against poetry.
12. Describe the kinds of poetry discussed by Aristotle and his method of differentiating between them.
13. Summarize Sir Philip Sidney contrast between serving sciences and poetry.
14. Evaluate the implications of Matthew Arnold's reconceptualization of poetry.
15. Analyze and comment on Northrop Frye's position on knowledge and progress.
16. Comment on Cleanth Brooks's analysis of 'It is a Beauteous Evening' in terms of paradox.
17. How does George Lukacs show that the stream of consciousness technique disparately appears in James Joyce and Thomas Mann?
18. According to Roman Jakobson why is metaphor dominant in Romantic and Symbolic poetry? **(6×2=12 weighting)**

Part C

Long essay questions

*(Answer any **two** questions. Each question carries weighting of 5)*

19. How does Sir Philip Sidney refute the four charges leveled against poetry? Do you think his defence is rational and convincing?
20. Critically examine the idea of imagination discussed by S.T. Coleridge.
21. What according to George Lukacs are the erroneous assumptions of modernist literary criticism?
22. "The language of poetry is the language of paradox." Elucidate and evaluate the statement. **(2 × 5 = 10 weighting)**

Blueprint

MODULE	Part A 8/10 Weighting 1	Part B 6/8 Weighting 2	Part C 2/4 Weighting 5
	Short answer questions	Short essay questions	Long essay questions
I	2	2	The examiner is at liberty to choose four questions from among the five modules.
II	2	1	
III	2	1	
IV	2	2	
V	2	2	
TOTAL	10	8	4

COURSE 10
MRENGPG10 INDIAN WRITING IN ENGLISH

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	To study the major Indian English writers and their works as an independent field of literature in English.	U, R	1,2,
02	To be acquainted with the evolution of Indian Writing in English from the colonial phase to the present.	U, An	7,8
03	To get the notion of Indianness and Indian sensibility through the works of Indian English Literature.	U, An	3, 4
04	To have an understanding of the social, political and cultural issues reflected in Indian English Literature.	U	7,8
05	To evaluate the literary, cultural, historical and political impact of the works of Indian writers in English and their role in bringing about social awareness and transformation.	E	7,8
06	To get an idea of the major genres in Indian writing in English.	U	1
07	To conduct original research in the field of Indian English literature and bring out the findings in the form of dissertation and research papers.	C, Ap	5,6

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. A.K.Ramanujan 'Is There an Indian Way of Thinking?'	3	18
	I.2. Thomas Macaulay 'Minutes on Indian Education'	2	
	I.3. Meenakshi Mukherjee 'Nation, Novel, Language' in <i>The Perishable Empire</i>	5	
II	II.1. Toru Dutt 'Our Casuarina Tree'	1,2,3	18
	II.2. Sarojini Naidu 'The Purdha Nashin'	1,2,3	
	II.3. Rabindranath Tagore 'The Child', <i>Gitanjali</i> (section 35)	1,2,3	
	II.4. Nissim Ezekiel 'Night of the Scorpion', 'Goodbye party for Miss Pushpa T. S.'	1,2,3	
	II.5. Dilip Chitre 'Father Returning Home'	1,2,3	
	II.6. Kamala Das 'An Introduction'	1,2,3	
	II.7. Jayanta Mahapatra 'The Whorehouse in Calcutta Street'	1,2,3	
III	III.1. Vijay Tendulkar <i>Silence; the Court is in Session.</i>	5,6,7	18
	III.2. Manjula Padmanabhan <i>Harvest.</i>	5,6,7	
	III.3. Girish Karnad <i>Hayavadana.</i>	5,6,7	
IV	IV.1. Amitav Ghosh <i>The Shadow Lines</i>	4,5,6,7	18
	IV.2. Kamala Markandeya <i>Nectar in a Sieve</i>	4,5,6,7	
	IV.3. Salman Rushdie <i>Midnight's Children</i>	4,5,6,7	
V	V.1. Rabindranath Tagore 'The Postmaster'	2,3	18
	V.2. R.K. Narayan 'An Astrologer's Day'	4,5	
	V.3. Mulk Raj Anand 'The Barber's Trade Union'	4,5	
	V.4. Mahaswetha Devi 'Draupati'	4,5	
	V.5. Jhumpa Lahiri 'The Interpreter of Maladies' from the collection of stories <i>The Interpreter of Maladies</i>	3,4,5	

Recommended reading

K. R. Sreenivasa Iyengar *Golden treasury of Indian Writing*

R. Parthasarathy(ed.) *Ten Twentieth Century Indian Poets*

A K Mehrotra (ed.) *An Illustrated History of Indian Literature in English*

Eunice D'Souza (ed.) *Nine Indian Women Poets: an Anthology*

MODEL QUESTION PAPER
M.A. DEGREE (C.S.S.) EXAMINATION, YEAR
Second Semester
Programme - M.A. English
MRENGPG10INDIAN WRITING IN ENGLISH
(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Who sits on the Casuarina tree in the morning?
 2. Name the only poem written by Rabindranath Tagore primarily in English.
 3. The significance of the 'Minutes'
 4. Why is the whore in a hurry while pleasing the speaker of the poem?
 5. The power play in the *Harvest*.
 6. The female character in the story 'The Postmaster'.
 7. What is the central issue discussed in *The Shadow Lines*?
 8. The setting of R.K. Narayan's story.
 9. Chandu as a victim of oppression
 10. Wit and irony in the poems of Nizim Ezekiel
- (8×1=8 weighting)**

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. Nostalgia in Toru Dutt's poetry.
12. Characterization of Padmini.
13. Comment on the struggles of Rukmini.
14. Critically examine Rabindranath Tagore as a mystical poet.
15. How does Jumpa Lahiri portray Indian ethos in her work?
16. The ideology of English studies in India under the colonial rule.
17. Ramanujan's observation about modernization in India.
18. Discuss the ways in which Kamala Das problematizes the notions of gender and identity in her works. (6×2=12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. Critically examine Draupadi as a symbol of subaltern defiance.
20. How successfully does Salman Rushdie convey that genuine historical depends on perspective and a willingness to believe?
21. Compare pre-independent and post-independent Indian poetry in English and comment on the evolution of a new Indian ethos.
22. How do you evaluate the failure of justice system in *Silence? The Court is in Session*.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	1	2	0	3
II	4	3	1	8
III	1	1	1	3
IV	1	1	1	3
V	3	1	1	5
TOTAL	10	8	4	22

SEMESTER THREE

SEMESTER III

COURSE 11 MRENGPG11 LITERARY THEORY

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO#	Course outcome	Cognitive level	CO mapped to PSO number#
01	Awareness of the ways in which conventional understandings of language were reformulated and how they were adopted into disparate disciplines.	R, U	1, 5
02	Ability to historically locate the transition from structuralism to post-structuralism.	U, E	1
03	Grasp of the recent return of history and allied social factors into the study of literature.	U	7, 8
04	Understanding of the ways in which cultural studies has reoriented criticism.	U, E	2, 5
05	Acquisition of the intellectual apparatus used to demonstrate the embedded nature of discursive formations.	C, Ap, An	2, 7, 8
06	Theoretical understanding of mechanisms and modalities of normalization of political institutions, literary devices and social conventions.	C, Ap, An	1, 3, 8
07	Familiarity with the new awareness of media in structuring and conditioning selves and senses.	U, C	1, 7, 8

Course description

Module	Course Description	Content mapped to CO number	Hours
I	I.1. Claude Lévi-Strauss <i>Myth and Meaning</i>	1, 5	18
	I.2. Tzvetan Todorov 'The Typology of Detective Fiction'	1	
	I.3. Jacques Derrida 'Structure, Sign and Play in the Discourse of Human Sciences'	2,5	
	I.4. Roland Barthes 'The Death of the Author'	5, 6	
II	II.1. Jacques Lacan 'The Mirror Stage as Formative of the Foundation of 'I' as Revealed in Psychoanalysis Experience'	1,5,6	18
	II.2. Frantz Fanon 'The Negro and Psychopathology'	1,5,6	
	II.3. Elaine Showalter 'Towards a Feminist Poetics'	1,5,6	
	II.4. Julia Kristeva 'The Ethics of Linguistics'	1,5,6	
III	III.1. Michel Foucault 'What is an Author?'	3,4,5	18
	III.2. Louis Althusser 'Ideology and Ideological State Apparatus'	3,4,5	
	III.3. Edmund Wilson 'Marxism and Literature'	3,4,5	
	III.4. Aram Veesser 'Introduction' to <i>The New Historicism</i> .	3,4,5	
	III.5. 'Dominant, Residual and Emergent' in <i>Marxism and Literary Criticism</i>	3,4,5	

IV	IV.1. Raymond Williams 'Culture is Ordinary'	1,3,6	18
	IV.2. Toby Miller 'Introducing Cultural Studies'	1,3,6	
	IV.3. Simon During 'Introduction' to <i>Cultural Studies Reader</i>	1,3,6	
	IV.4. Stuart Hall 'Cultural Studies: Two Paradigms'	1,3,6	
V	V.1. Dan Laughey 'Postmodernity and Information Society' (Section 8 of <i>Key Concepts in Media Theory</i>)	5,6,7	18
	V.2. M. Madhava Prasad 'The Absolute Gaze: Political Structure and Cultural Form' in <i>Ideology and the Hindi Film: A Historical Construction</i> .	5,6,7	
	V.3. Marshall McLuhan 'Medium is the Message'	5,6,7	
	V.4. Kevin Robins and Frank Webster 'From Public Sphere to Cybernetic Space'	5,6,7	
	V.5. Manuel Castelles 'The Network Society: From Knowledge to Policy'	5,6,7	

Recommended Reading

Abrams, M.H. *A Glossary of Literary Terms*. Heinle&Heinle, 1999.

Allen, Graham. *Roland Barthes*. Routledge, 2004.

Barry, Peter. *Beginning Theory*. Viva Books, 2011.

Best, Shaun. *A Beginner's Guide to Social Theory*. SAGE Publications, 2003.

Bowie, Malcom. *Lacan*. Fontana Press, 2001.

Norris, Christopher. *Deconstruction*. Routledge, 2006.

Chatterjee, Partha *Nationalist Thought and the Colonial World: A Derivative*

Discourse? The Partha Chatterjee Omnibus, New Delhi: Oxford UP, 1994.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. OUP, 2000.

Gandhi, Leela. *Postcolonial Literatures of Postcolonial Theory: An Introduction*. Routledge, 2020.

Giles, Steve. *Theorizing Modernism: Essays in Critical Theory*. Routledge, 2002.

Gutting, Gary. *Foucault: A Very Short Introduction*. OUP, 2005.

Said, Edward W. *Orientalism*. Penguin, 2007.

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, MONTH/YEAR

Third Semester

Programme—M.A. English

PG₃ENGC₁₁ LITERARY THEORY

(2022 Admission Regular)

Time: Three hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries weighting of 1)*

1. Enumerate two problems that Claude Lévi-Strauss found in anthropology.
2. At what age does an infant begin to perceive itself as a complete entity, as theorized by Jacques Lacan?
3. According to Michel Foucault what is wrong with the existing understanding of the dead/absent author?
4. Write a short note on Leavinism.
5. Name two fundamental differences between postmodernism and postmodernity.
6. What is the positive attitudinal change that Tzvetan Todorov refers to?
7. How does New Historicism consider theories, reading strategies and allied critical practices of formalism and structuralism?
8. On his first contact with the white world what happens to a normal Negro child?
9. State the modes of approach to cultural studies that Stuart Hall discusses?
10. In what way is Marshall McLuhan conceptualization of the medium radical?

(8 × 1 = 8 weighting)

Part B

Short essay questions

*(Answer any **six** questions. Each question carries weighting of 2)*

11. Describe the significance of the collapse of the binary bricoleur/engineer.
12. Roland Barthes envisions new and central roles of the reader. What are they?
13. In the opinion of Elaine Showalter, what is the task of gynocriticism?
14. How does Edmund Wilson begin the essay 'Marxism and Literary Criticism'?
15. Examine the concept of culture as formulated by Simon During?
16. How does nature figure in Darwinism and neo-Darwinism?
17. Briefly narrate the traits of network society. To what extent do they relate to our day-to-day life?
18. Comment on Antonio Gramsci's views on 'passive revolution'.

(6 × 2 = 12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries weighting of 5)*

19. Discuss Michel Foucault's concept of 'author function' and explain how it differs from the views of Roland Barthes.
20. Summarize Frantz Fanon's critique of children's magazines and the creation of stereotypes. How far is this applicable in making sense of publications in our own culture?
21. Critically analyze the ways in which New Historicism depart from structuralist and formalist critical practices.
22. Evaluate the dictum "culture is ordinary" as suggested by Raymond Williams.

(2 × 5 = 10 weighting)

Blueprint

MODULE	PART A 8/10 Weighting 1	PART B 6/8 Weighting 2	PART C 2/4 Weighting 5
	Short answer questions	Short essay questions	Long essay questions
I	2	2	The examiner is at liberty to choose four questions from among the five modules.
II	2	1	
III	2	1	
IV	2	2	
V	2	2	
TOTAL	10	8	4

COURSE 12
MRENGPG12 AMERICAN LITERATURE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	To introduce the most important branch of English literature of the non-British tradition.	U,R	1,2,5
02	To provide an overview of the processes and texts that led to the evolution of American literature as an independent branch or school of literature.	U,E	3,4
03	To locate the entire period from the time of early settlers, through the westward movement to the contemporary period.	An	5,6
04	To sensitise questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition that have marked American literature from time to time.	U,Ap	2,7
05	To demonstrate the emergence of black literature and other ethnic traditions.	C	7,8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Ralph Waldo Emerson 'The American Scholar'	1,2	18
	I.2. Adrienne Rich 'Blood, Bread and Poetry- The Location of the Poet'	1,2	
	I.3. Henry David Thoreau 'Walden or Life in the Woods'	1,2	
II	II.1. Walt Whitman 'The Wound Dresser, Reconciliation from Drum Taps'	1,4	18
	II.2. Robert Frost 'The Road not Taken'	1,4	
	II.3. Emily Dickinson 'I Felt a Funeral in My Brain'	1,4	
	II.4. Nikki Giovanni 'Harvest'	1,4	
	II.5. Langston Hughes 'The Negro Speaks of Rivers'	1,4	
	II.6. Marge Tindal 'Cherokee Rose'	1,4	
III	III.1. Nathaniel Hawthorne <i>The Scarlet Letter</i>	3,5	18
	III.2. John Steinbeck <i>The Grapes of Wrath</i>	3,5	
	III.3. Ernest Hemingway <i>The Sun also Rises</i>	3,5	
	III.4. Toni Morrison <i>Beloved</i>	3,5	
IV	IV.1. Eugene O'Neill <i>Emperor Jones</i>	1,3,5	18
	IV.2. Tennessee Williams <i>Cat on a Hot Tin Roof</i>	1,3,5	
	IV.3. Edward Albee <i>The Zoo Story</i>	1,3,5	
	IV.4. Arthur Miller <i>Death of a Salesman</i>	1,3,5	
V	V.1. Edgar Allan Poe 'The Black Cat'	2,4	18
	V.2. Kate Chopin 'A Pair of Silk Stockings'	2,4	
	V.3. Mark Twain 'The Private History of a Campaign That Failed'	2,4	
	V.4. Richard Wright 'The Man Who was Almost a Man'	2,4	
	V.5. Donald Barthelme 'The Balloon'	2,4	

Recommended reading

Cambridge History of American Literature.

Richard Gray *A History of American Literature*

The Norton Anthology of American Literature

The New Pelican Guide to American Literature: American Literature Vol. 9.

The Continuity of American Poetry.

Adrienne Rich *Of Woman Born: Motherhood as Experience and Institution.*

Tennessee Williams *The Two-Character Play*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Third Semester

Programme - M.A. English

MRENGPG12 AMERICAN LITERATURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. How does *A Pair of Silk Stockings* show feminism?
2. Explain the Symbolism of the Cherokee rose in *Cherokee Rose*.
3. How does Whitman prove the argument that war is not something to be glorified?
4. Explain the line "the singing of the Mississippi"
5. Write a short note on the image of human isolation depicted in *The Zoo story*.
6. *Death of a Sales Man* describes the American dream. How?
7. What do the vegetables symbolize in *Buried Child*?
8. How does Dickenson use the metaphor funeral in her poem?

9. *The Balloon* is a metafiction. Examine.

10. What is the theme of the poem *Harvest*?

(8×1=8 weighting)

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. Explain the title 'The Road Not Taken'.

12. Describe the meaning and importance of the three scaffold scenes.

13. Mark Twain's *The Private History of the Campaign that Failed* opens eyes to the reality of war. Elucidate the statement.

14. Provide instances of systemic injustices from the novel *The Grapes of Wrath*.

15. Explain how the politics of location galvanizes Rich into writing a "whole new poetry".

16. Examine the transcendental elements in H.D. Thoreau's *Reading*.

17. *A Man who was Almost a Man* is a search for power and masculinity. Do you think so?

18. What is the 'middle passage' referred to in the novel *Beloved*?

(6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. Analyse *The Sun Also Rises* as an Existentialist novel.

20. "Books are the best of things, well used; abused, among the worst." Elucidate.

21. Discuss racism as a major thematic concern in *Emperor Jones*.

22. Comment on the significance of the title *Cat on a Hot Tin Roof*.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	0	2	1	3
II	5	1	0	6
III	0	3	1	4
IV	2	0	2	4
V	3	2	0	5
TOTAL	10	8	4	22

COURSE 13
MRENGPG13 EUROPEAN LITERATURE

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarize students with the European literary masterpieces from the Classical Period to the present/contemporary Period.	U, R	1,7
02	Appreciate contributions and cultural insights of Europe to our modern times.	An, U	3, 7
03	Demonstrate critical thinking skills in understanding the breadth and depth of European literature.	Ap, An	4, 3
04	Evaluate how reason and emotion interacts in the various situations presented in each of the literary masterpieces of each European country.	E, An	4, 7
05	Creating insight on how the antiquarian European legacy of the English literary art is achieved through specific studies of ancient Greek dramatic texts.	C, An	3, 7

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Sophocles <i>Oedipus Rex</i>	5,1	18
	I.2. Euripides <i>Medea</i>	5,1	
	I.3. Aleksander Pushkin <i>The Upas Tree</i>	5,1	
	I.4. Charles Baudelaire <i>Elevation</i>	5,1	
II	II.1. Rainer Maria Rilke Duino <i>Elegies</i> (Elegy no. 1)	3,1	18
	II.2. Aime Cesaire 'Mississippi'	3,1	
	II.3. Primo Levi 'The Survivor'	3,1	
	II.4. Pablo Neruda 'I am explaining a few things'	3,1	
	II.5. Vladimir Mayakovsky 'Call to Account'	3,1	
III	III.1. Henrik Ibsen <i>A Doll's House</i>	4	18
	III.2. Anton Chekov <i>The Cherry Orchard</i>	4	
	III.3. Luigi Pirandello <i>Six Characters in Search of an Author</i>	4	
	III.4. Federico Lorca <i>Blood Wedding</i>	4	
	III.5. Berthold Brecht <i>Life of Galileo</i>	4	
	III.6. Albert Camus <i>Caligula</i>	4	
IV	IV.1. Gustave Flaubert <i>Madame Bovary</i>	4	18
	IV.2. Fyodor Dostoevsky <i>Crime and Punishment</i>	5	
	IV.3. Thomas Mann <i>Death in Venice</i>	4	
	IV.4. Umberto Eco <i>The Name of the Rose</i>	5	
V	V.1. Guy de Maupassant 'The Adopted Son'	2,4	18
	V.2. Maxim Gorky 'One Autumn Night'	2,4	
	V.3. Tomasso Landolfi 'Gogol's Wife'	2,4	
	V.4. Carl Stephenson 'Leiningen versus the Ants'	2,4	

Recommended reading

Walter Cohen *A History of European Literature: The West and the World from Antiquity to the Present.*

Michael Bell *The Cambridge Companion to European Novelists.*

Tristan Tzara *Proclamation Without Pretension*

Vasko Popa *A Forgetful Number*

Fenny Sterenborg *Noises*

Aleksandr Blok *On the Field of Kulicovo*

Milan Kundera *The Unbearable Lightness of Being*

Aleksandr Solzhenitsyn *One Day in the Life of Ivan Denisovich*

Günter Grass *The Tin Drum*

Italo Calvino *If on a Winter's Night a Traveler*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Third Semester

Programme - M.A. English

MRENGPG13 EUROPEAN LITERATURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. 'Rose' as symbol in *The Name of the Rose*.
2. The tree as a symbol in Pushkin's poem.
3. The theme of human perseverance in *Leiningen versus the Ants*.
4. Trauma as a motif in Primo Levi's poem
5. Portrait of Natasha in *One Autumn Night*.
6. Mayakovsky as a poet of commitment
7. Nora Helmer as a character.

8. Dogma and scientific rationalism in *The Life of Galileo*.
9. Tuvache family in *The Adopted Son*
10. The role of supernaturalism in *Oedipus Rex* **(8×1=8 weighting)**

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. *Call to Account* as an anti-war poem
12. The character of Raskolnikov
13. Consider ‘The house of flowers’ and ‘the blood in the street’ as two contrasting images in Neruda’s poem.
14. Analyze *The Name of the Rose* as a postmodern gothic fiction.
15. Attempt a character sketch of Charlot.
16. Symbolism in *The Cherry Orchard*.
17. The metaphor of illness in *Death in Venice*
18. Medea as a feminist prototype. **(6×2=12 weighting)**

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. “Deprivation causes individuals to engage in disagreeable behavior”. Discuss with reference to *The Adopted Son*.
20. *Crime and Punishment* as a study of complex human emotions.
21. Metatheatres in *Six Characters in Search of an Author*.
22. *Medea* resonates with modern issues in intimate relationships. Discuss
.
(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	1	1	4
II	2	2	0	4
III	2	1	1	4
IV	1	3	1	5
V	3	1	1	5
TOTAL	10	8	4	22

COURSE 14
MRENGPG14 GENDER STUDIES

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarize with the emergence and growth of Gender Studies as a theoretical tool.	U, R	1,3, 5
02	Define and evaluate gender as a social construct.	U, E	2, 4, 6, 8
03	Demonstrate an understanding of gender as it intersects with sexuality, race, ethnicity, religion, class and other critical variables	U, An	4, 6, 7
04	Analyze human interaction and social/political systems using a gender lens.	U, An	2, 3, 5
05	Conduct scholarly research on key gender issues and/or debates.	Ap, C	5, 6, 7, 8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Kate Millet <i>Sexual Politics</i> - Chapter 1	1,2	18
	I.2. Sandra Gilbert and Susan Gubar: 'The Parable of the Cave' Chapter 1 Part 3 'Towards a Feminist Poetics' in <i>Mad Woman in the Attic</i>	1,2	
	I.3. Susie Tharu and Lalitha <i>Women Writing in India</i> 'Introduction' (1994)	1,2	
II	II.1. Aphra Behn 'To the Fair Clarinda'	3,4,5	18
	II.2. Emily Dickinson 'Rearrange a Wife's Affection'	3,4,5	
	II.3. Sylvia Plath 'Stings'	3,4,5	

	II.4. Kamala Das 'The Stone Age',	3,4,5	
	II.5. Meena Kandaswami 'Mascara'	3,4,5	
	II.6. Thom Gunn 'The Man with Night Sweats'	3,4,5	
	II.7. Maya Angelou 'I Know Why the Caged Bird Sings'	3,4,5	
	II.8. Imtiaz Dharker 'Minority'	3,4,5	
III	III.1. Charlotte Keatley <i>My Mother Said I Never Should</i>	1,4,5	18
	III.2. Manjula Padmanabhan <i>Lights Out</i>	1,4,5	
IV	IV.1. Kate Chopin <i>The Awakening</i>	3,4,5	18
	IV.2. Alice Walker <i>The Color Purple</i>	3,4,5	
	IV.3. Shashi Deshpande <i>That Long Silence</i>	3,4,5	
	IV.4. Dorris Lessing 'No Witchcraft for Sale' (Short fiction)	3,4,5	
	IV.5. Lalithambika Antharjanam 'Goddess of Revenge' (Short fiction)	3,4,5	
V	V.1. C T Mohanty 'Under Western Eyes'	1,2,5	18
	V.2. Gayathri Chakravarti Spivak 'Can the Subaltern Speak?'	1,2,5	

Recommended reading

Virginia Woolf *A Room of One's own*

Judith Butler *Gender Trouble*

Simone de Beauvoir *The Second Sex*

Helen Cixous *The Laugh of the Medusa*

Isobel Armstrong *New Feminist Discourses*

Meena Alexander *Fault Lines*

Jasbir Jain *Growing up as a Woman writer*

Kamala Das *The Sandalwood Trees*

Moi Toril *Sexual Politics: Feminist Literary Theory*

Juliet Mitchell *Psychoanalysis and Feminism*

Mary Eagleton *Feminist Literary Theory*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Third Semester

Programme - M.A. English

MRENGPG14 GENDER STUDIES

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Second Wave Feminism
2. Character analysis of Squeak in *The Color Purple*.
3. Racial inequality in 'No Witchcraft for Sale'
4. History of women writing in India
5. Comment on the title of the poem 'The Man with Night Sweats'.
6. Discuss the concepts of gender and sex.
7. Autobiographical elements in *I Know Why the Caged Bird Sings*.
8. Describe the maid in Kamala Das' *Stone Age*.
9. Minority issues depicted in poem "Minority".
10. What is the crux of C T Mohanty's argument? **(8×1=8 weighting)**

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. 'Rearrange a Wife's Affection' as a poem on Civil War.
12. Write about the significance of the title of Shashi Deshpande's *That Long Silence*.
13. Discuss the title of the novel *The Awakening*.
14. Discuss the major themes in the play *My Mother Said, I Never Should*.
15. Socio-political context of *Goddess of Revenge*.

16. Evaluate Sylvia Plath as a confessional poet.
17. Analyze the relationship between Gideon and Teddy.
18. The concept of Mad Woman in the Attic. **(6×2=12 weighting)**

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. Discuss the theme of Manjula Padmanabhan's *Lights Out* as a response to exploitation of women and suppression of their rights.
20. Discuss the relationship between purple as a color and idea of beauty.
21. Describe the women's world depicted in Shashi Deshpande's *That Long Silence*.
22. Analyze the concepts of nation, class and caste, based on Gayatri Chakravarti Spivak's essay 'Can the Subaltern Speak?' **(2×5=10 weighting)**

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	1	0	4
II	2	2	0	4
III	2	1	1	4
IV	2	4	2	8
V	1	0	1	2
TOTAL	10	8	4	22

COURSE 15
MRENGPG15 LITERATURE AND ECOLOGY

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Comprehend the evolution of ecocritical perspective in literary studies	R, U	3, 8
02	create an awareness of the growing environmental issues that can jeopardize the entire human race	U,E	3
03	explore the ecological values like coexistence and cooperation woven into the different genres of literature.	U,An, E	2
04	inculcate the spirit of a pressing need of a paradigm shift from anthropocentrism to ecocentrism for a better future	U, An, E	2, 4
05	familiarize the students with different social, political and cultural contexts and their treatments in literature with an ecocritical perspective.	C,Ap, An, E	1, 5, 7

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Alice Walker 'A Woman is not a Potted Plant'	2,3,4	18
	I.2. William Wordsworth 'Lines Written a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour'	2,3,4	

	I.3. S.T. Coleridge ‘The Rime of Ancient Mariner’	2,3,4	
	I.4. John Greenleaf Whittier ‘The Worship of Nature’	2,3,4	
	I.5. W.S. Merwin ‘Shore Birds’	2,3,4	
	I.6. Elizabeth Bishop ‘The Fish’	2,3,4	
	I.7. Gieve Patel ‘On Killing a Tree’	2,3,4	
	I.8. A.K. Ramanujan ‘Ecology’	2,3,4	
II	II.1. R. Sukumar ‘Wildlife- Human Conflict in India: An Ecological and Social Perspective’ in <i>Social Ecology</i> ed. Ramachandra Guha	2,3,4	18
	II.2. Jane Goodall ‘My Friends the Wild Chimpanzees	2,3,4	
III	III.1. Amitav Ghosh <i>The Hungry Tide</i>	3,4,5	18
	III.2. Sara Joseph <i>Gift in Green</i>	3,4,5	
	III.3. Yann Martel <i>Life of Pi</i>	3,4,5	
	III.4. Earnest Hemmingway <i>The Snows of Kilimanjaro</i>	3,4,5	
IV	IV.1. Salim Ali <i>The Fall of a Sparrow</i>	2,3,4,5	18
V	V.1. William Rueckert ‘Literature and Ecology: An Experiment in Ecocriticism’ in <i>The Ecocriticism Reader</i> , 1996.	1,2,3,4	18
	V.2. Cheryll Glotfelty ‘Introduction: Literary Studies in an Age of Environmental Crisis’ in <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>	1,2,3,4	
	V.3 Chhaya Datar ‘Feminist Ecopolitics’ in <i>Ecofeminism Revisited: Introduction to the Discourse</i> , 2011.	1,2,3,4	

Recommended reading

Rachel Carson *The Silent Spring*

Laurence Buell *The Environmental Imagination*

Carolya Merchant Ed. *Ecology: Key Concepts*

Cheryl Glotfelty and Harold Fromm Eds. *The Ecocriticism Reader*

Greg Gerrad *The Green Studies Reader*

Richard Kahn *Critical Pedagogy, Ecocriticism & Planetary Crisis*

Greg Garrard 'Ecocriticism and Education for Sustainability', *Pedagogy* 7.3
(2007): 360. Web.

Orhan Pamuk *Snow*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR
Third Semester
Programme - M.A. English
MRENGPG15 LITERATURE AND ECOLOGY
(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. Significance of the title 'On Killing a Tree'.
2. Symbolism in 'A Woman is not a Potted Plant'.
3. Aptness of the title *The Fall of a Sparrow*.
4. Poems as green plants
5. Significance of conserving wildlife.
6. The portrayal of Sundarbans in *The Hungry Tide*.
7. Albatross as a symbol in 'The Rime of the Ancient Mariner'.
8. Discuss the special features of the chimpanzees identified by Goodall.
9. Depiction of Helen in *The Snows of Kilimanjaro*.
10. Four different paths of development of ecofeminism in America.

(8×1=8 weighting)

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. The urban intrusion depicted in *Gift in Green*
12. Cultural ecofeminism
13. Jane Goodall
14. Alienation as a theme in *The Snows of Kilimanjaro*.
15. Ecological concerns depicted in the poem 'The Fish'.
16. Nature in 'Lines Written a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour'.
17. The nature of wildlife-human conflict in India.
18. The special providence mentioned in *The Fall of a Sparrow* (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. Theme of survival in *Life of Pi*.
20. Examine the contribution of William Rueckert to ecocriticism.
21. Trace the trajectory of Salim Ali on his becoming the bird man of India.
22. Discuss 'The Rime of Ancient Mariner' as an ecological allegory.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	2	1	6
II	2	2	0	4
III	2	2	1	5
IV	1	1	1	3
V	2	1	1	4
TOTAL	10	8	4	22

SEMESTER FOUR

SEMESTER FOUR
COURSE 16
MRENGPG16 VISUAL CULTURE

Hours per week: 5

Maximum weighting: 30

Course Outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Ability to identify and interpret the centrality enjoyed by visual texts in postmodern cultural environments.	U, An	8
02	Awareness of the ways in which visual signifiers emerge and how they differ from iconic and symbolic signifiers.	R, U,	1
03	Theoretical grasp of the mechanisms that link visual representations with the workings of ideology.	U, Ap	8
04	Conceptual tools to differentiate between visual signification in various media.	E, C	3,,6
05	Critical understanding of the extent to which possibilities of the visual are used in governmental interventions and cyber space.	U, An, C	4, 6

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. What is visual culture?	1	18
	I.2. How do spectators create meanings of our images?	1,2	
	I.3. How does ideology influence representation?	3,4	
	I.4. How to analyze and interpret visuals in contemporary culture?	4,5	
	I.5. Roland Barthes 'Myth as a Semiological System' (pp 110—119) in <i>Mythologies</i> (1957).	4,5	
II	II.1. Gunther Kress and Theo van Leeuwen 'Conceptual representations: designing social constructs'(pp 79-87) in <i>Reading Images: The Grammar of Visual Design</i> , Routledge, 1996.	1,2	18
	II.2. John Fiske 'The Signs of Television' and 'The Codes of television' in <i>Reading Television</i> , Routledge, 2003.	2,3	
	II.3. Maaïke Bleeker 'Walking the Landscape Stage' in <i>Visuality in the Theatre: The Locus of Looking</i> , Palgrave, 2008.	3,4,5	
III	III.1. Ian Connell: 'Television News and the Social Contract' from <i>Culture, Media, Language</i> edited by Stuart Hall	1,3	18
	III.2. Susan Sontag 'Melancholy Objects' in <i>On Photography</i>	2,4	
	III.3. Craig Owens 'The Discourse of Others: Feminists and Postmodernism' in Hal Foster ed. <i>The Anti-Aesthetic: Essays on Postmodern Culture</i>	1,5	
	III.4. Tim Edwards 'The Woman Question: Fashion, Feminism and Fetishism' in <i>Fashion in Focus</i> .	1,5	
IV	IV.1. Michel Foucault 'Panopticism' in <i>Discipline and Punish</i>	1,4	18
	IV.2. <i>The Matrix</i> [film, 1999]	1.4	

V	V.1. Donna Haraway 'A Cyborg Manifesto'	1	18
	V.2. N. Katherine Hayles Chapter 1 in <i>Toward Embodied Virtuality from How We became Posthuman</i> 1999	4.5	
	V.3. Tom Standage 'The Digital Home' in <i>The Future of Technology</i> , 2005.	1,5	

Recommended reading

Nicholas Mirzoeff *An Introduction to Visual Culture*

John Berger *Ways of Seeing*

Sturken M. and L. Cartwright *Practice of Looking: An Introduction to Visual Culture*

Richard Howells *Visual Culture*

J Evans and S Halled *Visual Culture: The Reader*

Michel Foucault *Discipline and Punish*

Bruzzi and Church Gibson *Fashion Cultures, Theories, Explanations and Analysis*

Brydon and Niessen *Consuming Fashion*

Allen, J. 'Self-reflexivity in documentary', *Cinetracts* 2:37-44

Arnheim, R. *Visual Thinking*, 1969.

Fiske, J. *Introduction to Communication Studies*

Fiske, J. and Hartley, J. *Reading Television*

Bryson, Norman *Vision and Painting: The Logic of the Gaze* (1983)

Elam, Keir. *The Semiotics of Theatre and Drama* (1980)

Phelan Peggy *Unmarked: The Politics of Performance* 1993

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Fourth Semester

Programme - M.A. English

MRENGPG16 VISUAL CULTURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. What is visual culture?
2. How does ideology work through images?
3. Mention a few technological developments that have increased the centrality of visual signification.
4. How does a code differ from a sign?
5. Visuality
6. What is choral space?
7. Interordinate
8. Panoptic surveillance
9. Staging of bildbeschreibung
10. Myth as second order semiological system **(8×1=8 weighting)**

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. In what ways do images saturate cognition and perception in the postmodern world order?
12. How does feminism critique femininity and consumption of fashion?
13. Describe the traits of taxonomies inherent in visual representations.
14. How does visual representation blur the boundaries between the dynamic and the static?

15. Name the central concerns of semiotics.
16. How do spectators create meanings of out images?
17. Distinguish between single- levelled overt taxonomy and Multi- levelled overt taxonomy?
18. How does camera make everyone “a tourist in other people’s reality and eventually in one’s own” according to Susan Sontag?

(6×2=12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. Evaluate the way in which taxonomies animate visual representation.
20. Summarize and comment on logical codes and aesthetic codes.
21. Critically analyze the views of Michel Foucault on the strategies employed by the state to enter individual lives and to keep people under surveillance.
22. Postmodern theatre turns the spectator into a master of possible semiosis. Elucidate

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	2	0	5
II	2	1	1	4
III	2	1	1	4
IV	1	2	1	4
V	2	2	1	5
TOTAL	10	8	4	22

ELECTIVE COURSE 01
PG4ENGE01 AN INTRODUCTION TO DALIT WRITING

Hours per week: 5

Maximum weighting :30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarize students with the political and cultural context in which Dalit literature emerged	U, R	7, 2
02	Sensitizing students on the issues of caste discrimination, oppression, atrocities, exploitation and to explore the trajectory of Dalit lives.	An, E	7, 2
03	Understanding the conceptual frameworks and standards underlying the Indian caste history.	U, An	8
04	Evaluating the genres and aesthetic aspects of Dalit literature, develop a deeper appreciation of literature from the margins.	E, An	4, 8
05	Explore Dalit writings as a form of social change and comprehend the cultural conflict of the socially, economically, and culturally deprived and disadvantaged groups of people.	E, An	2, 7

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. B.R.Ambedkar 'Speech at Mahad'	1	18
	I.2. T.M.Yesudasan 'Towards a Prologue to Dalit Studies'	3	
	I.3. Meena Kandasamy 'Should You Take Offence'	2	
	I.4. Sharankumar Limbale 'Dalit Literature: Form and Purpose' in <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations</i>	4	
II	II.1. N. D. Rajkumar 'Our Gods do not Hide' Give us this Day a Feast of Flesh	5	18
	II.2. Poikayil Appachan 'Song'	4	
	II.3. M. R. Renukumar. 'The Poison Fruit'	4	
	II.4. Prathiba Jeyachandran. 'Dream Teller'	5	
	II.5. M.B. Manoj 'Children of the Woods Conversing with Christ	5	
III	III.1. A. Santhakumar <i>Dreamhunt</i>	4	
	III.2. K. Gunashekaran <i>Touch</i>	5	
IV	IV.1. Bama <i>Karukku</i> . Tr. Lakshmi Holmstrom.	4	18
	IV.2. Sharankumar Limbale <i>The Outcaste</i> .	5	
V	V.1. P. Sivakami <i>The Grip of Change</i>	2,4	18
	V.2. Mulk Raj Anand <i>Untouchable</i>	2,4	

Recommended reading

Sharankumar Limbale *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*.

Raj Gauthaman *Essays on Caste and Dalit and Dark Interiors*

Meena Kandaswamy *Ms. Militancy*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Fourth Semester

Programme - M.A. English

PG4ENG01 AN INTRODUCTION TO DALIT WRITING

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. "Not a single letter is seen on his race". Comment.
2. Define the term 'Dalit'
3. Food politics in *The Outcaste*
4. The opening scene of R.Gunashekar's *Touch*
5. Occultist imagery in *Our Gods do not Hide*
6. Poyikayil Appachan's yearning in the *Song*
7. Comment on Brahminical Hegemony.
8. The significance of the title *The Dream Hunt*
9. Hires's justification on the existence of the caste system in the novel *The Untouchable*?
10. Purpose of Dalit Literature

(8×1=8 weighting)

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. Orality in Dalit Traditions.
12. Dalit Aesthetics.
13. The question of Identity in *Karukku*.
14. Attempt a character sketch of Thangam in *The Grip of Change*.
15. Describe Poikayil Appachan's reforms of colonial modernity.
16. "Why, touch even a pig. But can you touch another human?" Comment
17. Discuss multilayered oppression with reference to Meena Kandasamy's *Should You Take Offense*.
18. Mother Earth's mental anguish in *Touch* (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. "Dalit literature is a revolutionary form of literature that do not adhere to traditional practices of aesthetics". Explain.
20. Write an essay on Evolution of drama as a genre in Malayalam Dalit Literature.
21. N. D Rajakumar's poems blur the lines between history in poetry and poetry in history. Discuss.
22. Comment on *Untouchable* as a novel of social protest. (2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	3	1	7
II	3	1	1	5
III	2	2	1	5
IV	1	1	0	2
V	1	1	1	3
TOTAL	10	8	4	22

ELECTIVE COURSE 02
PG4ENG02 TRANSLATION STUDIES

Hours per week: 5

Maximum weighting :30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarity with contemporary theories of translation	R,U	3,5
02	Comprehend practical problems in translation related to translatability and equivalence	U, E	3,4
03	Awareness about the cultural turn in translation	An	4,5,8
04	Perceive translation as a political activity with global and local ramifications in the context of translation in the modern world	U, Ap	4,5,8
05	Develop a postcolonial perspective to translation as an instrument of power and hegemony.	An	2,3,4

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1.Introduction to the practice of translation	1	18
	I.2.Basic concepts and terminology	1	
	I.3.Issues in translation-equivalence-translatability	1,2	
II	II.1. Susan Bassnett 'Postcolonial Translation' from <i>Translation</i>	4,5	18
III	III.1.Translation and culture	3	18
	III.2. The politics of translation	4	

	III.3. The status of languages in translation	4	
	III.4. English to Indian languages and vice versa	4	
	III.5. Translation in the modern world	4,5	
	III.6. Machine translation	1	
	III.7. Movie dubbing and subtitling	1,4	
IV	IV.1. Problems in Translation-case study: O Chandu Menon's <i>Indulekha</i> Translated 1) by John Willoughby Francis Dumergue and 2) by Anitha Devassia	1,2,4	18
V	V.1. Problems in translation-case study: F Dostoevsky's <i>Crime and Punishment</i> translated as <i>Kuttavum Sikshayum</i> by Edappally Karunakara Menon and K P Balachandran	1,2,4	18

Recommended reading

Catford, J.C. *A Linguistic Theory of Translation*. Longman, 1965

Munday, Jeremy. *Introducing Translation Studies*. Routledge, 2008

Baker, Mona ed. *Routledge Encyclopedia of Translation Studies*. Routledge, 2001

Bassnett, Susan. *Translation Studies*. Routledge. 2014

Benjamin, Walter (1923). "The Task of the Translator"

Pym, Anthony. *Exploring Translation Theories*. Routledge, 2014

Robinson, Douglas. *The Translator's Turn*. Johns Hopkins UP, 1991.

Steiner, George. *After Babel*. Oxford UP, 1975.

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2012.

Eugene Nida. *Principles of Correspondence*

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Fourth Semester

Programme - M.A. English

PG4ENG02TRANSLATION STUDIES

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. Define the term 'transliteration'.
2. Cultural translation
3. Two translation techniques
4. Localization
5. Two problems encountered in translating *Crime and Punishment* to Malayalam
6. Interpretation is a Monistic composition. Explain
7. Back-translation.
8. Machine Translation.
9. What is Jacobson's stance towards equivalence of meaning between languages?
10. Difference between intralingual and interlingual translation

(8×1=8 weighting)

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. Highlight the role of translation in a multilingual society.
12. Write a short note on chapter 18 of *Indulekha*

13. Name the three phases in Indian translation
14. Elucidate Ngugi's concept of 'self-translation'
15. Identify a few idioms or proverbs in your mother-tongue and try to translate them into another language. What are the difficulties you face? How would you overcome them?
16. Write a note on multimedia translation
17. What are the qualities of a good translation?
18. Discuss the difference between Literary and linguistic approach in translations
(6×2=12 weighting)

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. What are the principle theories of translation?
20. Give an account of the difficulties caused due to social and cultural values while translating literary text.
21. Analyze the significance of translation in a postcolonial context.
22. Give a description of the theory and practice of translation in the digital era.
(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	1	1	5
II	3	3	1	7
III	3	2	1	6
IV	0	1	1	2
V	1	1	0	2
TOTAL	10	8	4	22

ELECTIVE COURSE 03
PG4ENGE03 POPULAR CULTURE

Hours per week: 5

Maximum weighting :30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Introduce students to the history of popular culture and identify it as an indicator of cultural values and as a producer of cultural meaning.	R, U	1,3,8
02	Analyze the interaction between society, the individual, and popular culture and the ways in which one impacts upon and forms the other.	An,E	4,7
03	Critically engage with popular texts and identify the complex social, political and economic issues, in order to understand how power and ideology are interwoven into this ubiquitous cultural form.	Ap, E	4,6,8
04	Understanding the theoretical approaches to the study of popular culture and use them in critically evaluating texts.	C, U	5,7
05	Sensitize students to the ways in which popular fiction/narratives reflects and engages with questions of gender, identity, class, race, ideology and ethics.	Ap	1,2,8

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. John Storey 'What is Popular Culture?' in <i>Cultural Theory and Popular Culture</i>	1,4	18
	I.2.Susan Berridge 'Glances, Dances, Romances: An Overview of Sexual Narratives in Teen Drama Series'	1,4	
	I.3.Richard Dyer 'Stereotyping' in <i>Media and Cultural Studies:Key Words.</i>	1,4	
II	II.1.Agatha Christie <i>And Then There Were None</i>	4,2,3	18
	II.2.Dan Brown <i>The Da Vinci Code</i>	4,2,3	
	II.3.Margaret Mitchell <i>Gone with the Wind</i>	4,2,3	
	II.4.Lewis Carol <i>Through the looking Glass</i>	4,2,3	
	II.5.Manu Joseph <i>The Illicit Happiness of Other People</i>	4,2,3	
III	III.1.Jonathan Swift <i>Gulliver's Travels</i>	3,5	18
	III.2.Robert Louis Stevenson <i>The Treasure Island</i>	3,5	
	III.3.William Golding <i>The Lord of the Flies</i>	3,5	
	III.4.J.R.R. Tolkein <i>The Lord of the Rings - Trilogy</i>	3,5	
	III.5.Wilkie Collins <i>The Moonstone</i>	3,5	
	III.6.Joseph Heller <i>Catch 22</i>	3,5	
IV	IV.1. Satyajit Ray Feluda Comics(<i>Murder by the Sea and Beware in the Graveyard</i>)	3,5	18
	IV.2. Grimm's Fairy Tales(<i>Pied Piper of Hamelin and Snow White</i>)	3,5	
	IV.3. Sarnath Banerjee <i>Corridor</i>	3,5	
V	V.1.Larry Collins and Dominique Lapierre 'Walk Alone, Walk Alone' in <i>Freedom at Midnight</i>	2,4	18

V.2. William Dalrymple 'TheDancer in Kannur' in <i>Nine Lives - in Search of the Sacred in Modern India</i> .	2,4	
V.3. Walter Isaacson : Chapter 10: 'The Mac is Born: You say you want a revolution' from <i>Steve Jobs</i> , New York: Simon &Schuster	2,4	
V.4. IvanChistyakov <i>The Diary of a Gulag Prison Guard (pg1-41)</i>	2,4	
V.5.Pico Iyer Introduction and Chapter 1 in <i>Art of Stillness</i> .	2,4	

Recommended Reading

Burke, Peter. *Popular Culture in Early Modern Europe*. Routledge, 2009.

De Groot, Jerome. *Consuming History: Historians and Heritage in Contemporary Popular Culture*.Routledge, 2016.

Docker, John. *Postmodernism and Popular Culture*. SAGE Publications, 1995.

Fiske, John. *Understanding Popular Culture*. Routledge, 2011.

King, Stephen. *Doctor Sleep*. Scribner, 2013.

Rowe, David. *Popular Cultures: Rock, Music, Sport and Politics of Pleasure*. SAGE Publications, 1995.

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 1997.

Sequeira, Issac. *Popular Culture: East and West*. B.R. Publishing Corporation, 1991.

Shuker, Roy. *Key Concepts in Popular Music*. Routledge, 1998.

Storey, John. Ed. *Cultural Theory and Popular Culture: A Reader*. Routledge, 2019.

Strinati, Dominic. *An Introduction to the Theories of Popular Culture*. Routledge, 1995.

Tripathi, Amish. *The Secret of the Nagas*. Westland Press, 2011.

Twain, Mark . *The Adventures of Huckleberry Finn*. Penguin, 2001.

Wallace, David Foster. *Infinite Jest*. Backbay Baooks, 1996.

Zizek, Slavoj. *An Introduction to Jacques Lacan through Popular Culture*. MIT Press, 1997.

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Fourth Semester

Programme - M.A. English

PG4ENGE031 POPULAR CULTURE

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

*(Answer any **eight** questions. Each question carries a weighting of 1)*

1. How does John Storey define popular culture?
 2. Why does Ivan Chistyakov wish to get away from BAM?
 3. What is Richard Dyer's definition of stereotyping?
 4. What were the two sides of Godfrey's life identified by Sergeant Cuff in *The Moonstone* ?
 5. How is insanity defined in *Catch22*?
 6. How does Jonathan Swift satirize the conflicts in the Western World?
 7. Comment on the character of Sauron in *The Lord of the Rings*.
 8. Comment on the development of *Mac*.
 9. Describe Gandhi's visit to Shrirampur and his attempts to pacify the mob there.
 10. What is the significance of the looking class in Lewis Carol's *Through the Looking Glass*.
- (8×1=8 weighting)**

Part B

Short essay questions

*(Answer any **six** questions. Each question carries a weighting of 2)*

11. The plot of *The Illicit Happiness of Other People*.
12. Major themes in *Lord of the Flies*.
13. Comment on the relevance of the poem 'Ten little Indians in and then there were none'.
14. Discuss 'The Dancer of Kannur' episode in *Nine Lives: In Search of the Sacred in Modern India*.
15. Comment on the conflict of faith and knowledge in *Da Vinci Code*.
16. Prison narratives as narratives of resistance. Comment.
17. Comment on the craft of Satyajit Ray with reference to the Feluda Classics.
18. Comment on the theme of alienation and fragmented reality as depicted in Sarnath Bannerjee's *Corridor*. (6×2=12 weighting)

Part C

Long essay questions

(Answer any **two** questions. Each question carries a weighting of 5)

19. Describe the conflict between savagery and civilization in *Treasure Island*.
20. Discuss and evaluate the folk narrative style in *The Pied Piper of Hamelin*.
21. Comment on the aesthetics of stillness and travel with respect to Pico Iyer's *The Art of Stillness*.
22. Attempt a critical essay on *Gone with the Wind* as a historical novel.

(2×5=10 weighting)

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	2	0	0	2
II	1	3	1	5
III	4	1	1	6
IV	0	2	1	3
V	3	2	1	6
TOTAL	10	8	4	22

ELECTIVE COURSE 04

PG4ENGE04 04 UNDERSTANDING CINEMA: FILM THEORY

Hours per week: 5

Maximum weighting: 30

Course outcome

Upon the successful completion of the course, the student shall be able to achieve the following:

CO #	Course outcome	Cognitive level	CO mapped to PSO #
01	Familiarity with the evolution of writings on cinema down the ages.	R,U	03,08
02	contextualizing the formalist-realist bifurcation that informed the classical age of film/theory.	U, An, E	02,. 08
03	Sensitization about discerning ideological processes at work in 'cinema' which is itself a cultural product.	An, E	07, 08
04	Exploring the encounter between film studies and feminism.	U, Ap, An, E	05,07
05	Analyzing the interactions of literature and cinema by treating adaptation as a discourse.	An, E	05, 08

Course description

Module	Course description	Content mapped to CO#	Hours
I	I.1. Siegfried Kracauer, 'Basic Concepts' in Siegfried Kracauer <i>Theory of Film: The Redemption of Physical Reality</i> , 1997.	1	18
	I.2. Christian Metz a) 'Identification, Mirror' and b) 'The Passion for Perceiving' in <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i> , 1977.	1	
	I.3. Laura Mulvey, 'Visual Pleasure and Narrative Cinema' in <i>Visual and Other Pleasures</i> , 2009.	1	

II	II.1. (a) Sergei Eisenstein's <i>Battleship Potemkin</i> (Film) (b) David Bordwell, 'The Idea of Montage in Soviet Art and Film'	1,2,3	18
	II.2. (a) Vittorio De Sica's <i>Bicycle Thieves</i> (Film) (b) Andre Bazin 'De Sica: Metteur en scène'	1,2,3	
	II.3. (a) Akira Kurosawa's <i>Throne of Blood</i> (Film) (b) I. Shanmugha Das, 'From Action to Meditation: An Eco-Buddhist Perspective on the Later Films of Akira Kurosawa.' (c) Charlie Chaplin's <i>The Great Dictator</i> (Film)	1,2,3	
III	III.1. (a) Jean-Luc Godard's <i>Breathless</i> (Film) (b) Peter Wollen, 'Godard and Counter-Cinema'	1,3	18
	III.2. (a) Yash Chopra's <i>Deewar</i> (Film) (b) Ranjani Mazumdar, 'From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema.'	1,3	
	III.3. (a) Mani Ratnam's <i>Kannathil Muthamittal</i> (Film) (b) Priya Jaikumar, 'A New Universalism: Terrorism and Film Language in Mani Ratnams Kannathil Muthamittal' (c) John Abraham's <i>Amma Ariyan</i> (Film)	1,3	
IV	IV.1. (a) Jane Campion's, <i>The Piano</i> (Film) (b) Claire Johnston, 'Women's Cinema as Counter-Cinema'	1,3,4	18
	IV.2. (a) Aparna Sen's <i>36 Chowringee Lane</i> (Film) (b) K Moti Gokulsing and Wimal Dissanayake, 'Women in Indian Cinema' Chapter	1,3,4	
	IV.3. (a) Shekhar Kapur's <i>Bandit Queen</i> (Film) (b) Karen Gabriel, 'Reading Rape: Sexual Difference, Representational Excess and Narrative Containment' (c) K. G. George's <i>Adaminte Vaariyellu</i> (Film	1,3,4	
V	V.1. (a) James Ivory's <i>The Remains of the Day</i> (Film) (b) Seymour Chatman, 'The Art of Film Adaptation: The Remains of the Day'	3,5	18

	V.2. (a) Satyajit Ray's <i>Pather Panchali</i> (Film) (b) Satyajit Ray, 'The Making of a Film: Structure, Language and Style'	3,5	
	V.3. (a) Lenin Rajendran's <i>Mazha</i> (Film) (b) Dr. C.S. Venkiteswaran, 'Mazha: From Story to Film' (c) Aravindan <i>Vasthuhaara</i> (Film)	3,5	

Recommended reading

Lumière brothers' *The Arrival of a Train*, *Workers Leaving the Lumière Factory*, and *The Sprinkler Sprinkled* (Films), George Méliès' *A Trip to the Moon* (Film), Edwin S Porter's *The Great Train Robbery* (Film) and D W Griffith's *The Birth of a Nation* (Film).

Raymond Bellour, "To Alternate / To Narrate." In *Early cinema: space-frame-narrative*, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)

Charles Musser, "The Early Cinema of Edwin S Porter", in *The Wiley-Blackwell History of American Film*, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.

Andre Bazin, "The Myth of Total Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967

Andre Bazin, "The Evolution of the Language of Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967

Sergei Eisenstein and Daniel Gerould, "Montage of Attractions: For "Enough Stupidity in Every Wiseman."" *The Drama Review: TDR*, Vol. 18, No. 1, *Popular Entertainments* (Mar., 1974), MIT Press, pp. 77-85

Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, *Film Studies Reader*, London: Oxford University Press, (2000)

Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in Ashis Nandy (ed), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, Oxford University Press, 1998

M. Madhava Prasad, "Towards Real Subsumption? Signs of Ideological Reform in Two Recent Films." Chapter 9 of M. Madhava Prasad, *Ideology of the Hindi Film: A Historical Construction*, Oxford University Press, 1998

Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures*, Macmillan, 1989

Arundhati Roy, "The Great Indian Rape Trick." 1994, http://www.sawnet.org/books/writing/roy_bq2.html

Jyotika Viridi, "The Sexed Body." Chapter 5 of Jyotika Viridi, *The Cinematic ImagiNation: Indian Popular Films as Social History*, Permanent Black, 2003

Ved Prakash Baruah. "Screening reality: The Remains of the Day as Fact, Fiction and Film from a Postcolonial Perspective." in Manju Jain (ed) *Narratives of Indian Cinema*. Primus Books, 2009

Robert Stam, Alessandra Raengo, Literature and Film: A Guide to the Theory and Practice of Film Adaptation, Wiley, 2005

Blair Orfall, Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema, 2009

MODEL QUESTION PAPER

M.A. DEGREE (C.S.S.) EXAMINATION, YEAR

Fourth Semester

Programme - M.A. English

PG4ENGE04 04 UNDERSTANDING CINEMA: FILM THEORY

(2022 Admission - Regular)

Time: Three Hours

Maximum weighting: 30

Part A

Short answer questions

(Answer any **eight** questions. Each question carries a weighting of 1)

1. The cinematic approach.
2. The passion for perceiving
3. Scopophilia
4. Montage
5. Stylistic elements of Noh drama in *Throne of Blood*.
6. Mapping the body
7. Myths of women in the cinema
8. Examine how sexuality is conveyed in Indian Cinema.
9. Discuss the management of time in the film version of *The Remains of the Day*.
10. The three phases in the process of film making. **(8×1=8 weighting)**

Part B

Short essay questions

(Answer any **six** questions. Each question carries a weighting of 2)

11. Elucidate the realistic and formative tendencies.
12. Discuss the scopic regime of the cinema.
13. Examine how Andre Bazin explains the realism of De Sica.
14. Odessa step sequence
15. Explain the concept of the psychotic hero of Bombay Cinema.
16. Attempt a critique of manufacturing universalism in *Kannathil Muthamittal*.
17. Examine the feminist concerns in *Adaminte Variyellu*.
18. Discuss the differences between Madhavikutty's story and Lenin Rajendran's *Mazha* **(6×2=12 weighting)**

Part C

Long essay questions

*(Answer any **two** questions. Each question carries a weighting of 5)*

19. Discuss how Laura Mulvey advances the argument of destruction of pleasure in cinema as a radical weapon.
20. Examine how Peter Wollen counterpoises the values of counter-cinema to those of orthodox cinema.
21. "Bandit Queen is not a biographical record of the life of a female bandit; it is a watered down account of a middle-class female vigilante determined by her sexuality and a personal history of rape". Elucidate.
22. Assess the dialectics of international politics as played out through the personal memories of Stevens in *The Remains of the Day*. **(2×5=10 weighting)**

Blueprint

MODULE	PART I 8/10 Weighting 1	PART II 6/8 Weighting 2	PART III 2/4 Weighting 5	TOTAL QUESTIONS
I	3	2	1	6
II	2	2	0	4
III	1	2	1	5
IV	2	1	1	3
V	2	1	1	4
TOTAL	10	8	4	22

PROJECT AND VIVA-VOCE

PROJECT---PG4ENGD01

Maximum Marks : 80

VIVA-----PG4ENGV01

Maximum Marks: 20

