



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)
(Estd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)

FACULTY OF LANGUAGES

Syllabi

For

M.A. English

1st & 2nd Semester (New)
3rd and 4th Semester (Old)

FOR THE SESSION 2019-20

**APPLICABILITY OF REGULATIONS FOR THE TIME
BEING IN FORCE**

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

Syllabus of Master of Arts (English)

General Directions

1. The entire course of MA (English) consists of **18 (eighteen) papers**. Semester I & II shall have four papers each (a total of 8 out of which four shall be compulsory and four optional); Semester III & IV shall also have four papers each (a total of 8 out of which two shall be compulsory and six optional)). There shall be two more papers over and above these sixteen papers. Of these two papers, one paper (paper XVII) shall be allotted to dissertation-work. One more paper (paper XVIII) based on practical training can be opted for in the second year. The details of these papers (XVII & XVIII) appear later in the document. In case a student does not want to take papers XVII & XVIII, he/she shall have to choose two more optional papers – one each in Sem. III & Sem. IV. Such students shall then take a total of four optional papers along with one compulsory paper in Sem III and Sem IV each.
2. At the beginning of every session, each department would announce the options it would offer to students on the basis of available resources.
3. There are two compulsory papers in Semester I, and correspondingly in Semester II, whereas in Semester III & IV, there is only one compulsory paper each.
4. For the optional papers, the students are advised to choose corresponding options across the semesters. For instance, anyone who opts 'Academic Writing –I' in Semester I, for sake of specialization, is advised to opt for 'Academic Writing –II'. Similarly anyone who opts 'Cultural Studies –I' in Semester I, for the sake of specialization, is advised to opt for 'Cultural Studies –II'.
5. All the books prescribed as well as suggested are available either online or in the printed form. The teachers are expected to teach only those parts or excerpts (of the texts) that have been prescribed in the course.
6. Each paper shall be evaluated both internally and externally. Out of a total of 100 marks per paper, each candidate shall be externally evaluated for 80 marks, and internally evaluated for 20. The internal assessment would be given on the basis of attendance (5 marks), class participation (5 marks) and mid-term examination (10 marks). The papers (except Paper XVII & Paper XVIII) across all the semesters have been divided into five units. In the final examination of each paper, five questions (one from each unit) would be asked with internal choice. Each question shall carry 16 marks with a word limit of about 500- 600 words.
7. Those appearing in the capacity of private candidates shall be evaluated externally only. For them each paper shall carry 100 marks (20X5= 100).

The paper-wise division of the syllabus is given below:

M.A I
Semester I

Two compulsory papers

Paper I

Literary Movements–I

Paper II

Approaches to Literary Criticism – I

Two optional papers

Paper III

1. Cultural Studies –I
2. Language and Linguistics –I
3. British Literature – I

Paper IV

1. Introduction to Literary Genres –I
2. British Literature -II
3. Academic Writing – I

Semester II

Two compulsory papers

Paper V

Literary Movements –II

Paper VI

Approaches to Literary Criticism –II

Two optional papers

Paper VII

- 1 Cultural Studies –II
- 2 Language and Linguistics –II
- 3 British Literature – III

Paper VIII

1. Introduction to Literary Genres –II
2. British Literature -IV
3. Academic Writing – II

Paper I

Literary Movements –I

Many distinct literary movements mark the journey of writing from ancient times to the very contemporary. The paper identifies some of the major literary movements that form the essential frame of reference for a critical engagement with the vast corpus of literature. Movements such as classicism, romanticism or realism constitute the primer of critical vocabulary and therefore a basic understanding of these movements is necessary for a nuanced understanding of varieties of literary articulation. Each movement has its own specific set of aesthetic, cultural and ethical values and preferences. The writers and writings that fall within a movement, despite their heterogeneity and particularities, do converge in terms of fostering an identifiable literary taste and trend. Though these movements do occur in literatures of the world, and across languages, yet the focus of this course is primarily on European literature, with special accent on the British. The emphasis of the paper is on the historical and conceptual understanding of various literary movements. The students are expected to study the prescribed texts closely. The students are also expected to study books and articles mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

Unit I What is a literary movement?

1. François Jost, “The Challenge of Literary Movements”, *Comparative Literature Studies*, Vol. 18, No. 3, Papers of the Seventh Triennial Meeting of the American Comparative Literature Association (Sep., 1981) 278-286.
2. Micah Mattix, “Periodization and Difference”, *New Literary History*, Vol. 35, No. 4, Forms and/of Decadence (Autumn, 2004) 685-697.

Unit II Classicism

1. Jean Hytier and June Guicharnaud, “The Classicism of The Classics”, *Yale French Studies*, No. 38, *The Classical Line: Essays in Honor of Henri Peyre* (1967) 5-17.
2. Horace, “Ars Poetica”, *The Poetry of Criticism: Horace, Epistles II and Ars Poetics*, Ross S. Kilpatrick (Edmonton: The University of Alberta Press, 1990) 72-83
3. Longinus, *On the Sublime*. Chapters VIII-XXII. Trans H.L.Havell (London & New York, Macmillan & Co., 1890)14-48

Unit III Renaissance

1. George Parfitt, "Renaissance", *Encyclopedia of Literature and Criticism*. Eds. Martin Coyle, Peter Garside, Malcolm Kelsall and John Peck (London & New York: Routledge, 1990) 83-92.
2. Machiavelli: *Prince*. Oxford World Classics. Trans. & Edited by Peter Bondanella, (New York: OUP, 2005) 53-78.
3. Erasmus, *The Praise of Folly*, trans. & edited Hoyt Hopewell Hudson (Princeton: Princeton University Press, 2015) First Eight Sections, 1-20.

Unit IV Neo-Classicism

1. Thomas Kaminski, "Neoclassicism", from *A Companion to the Classical Tradition*, edited by Craig W. Kallendorf (Malden & Oxford: Blackwell, 2007) 57-71.
2. Samuel Johnson, "The Necessity of Good Humour", *The Rambler* 72, November 24, 1750 in *Samuel Johnson: Selected Writings*. Ed Peter Martin (Cambridge & Massachusetts: The Belknap Press of Harvard University Press, 2009) 97-100
3. Henry Fielding, "Author's Preface" to *Joseph Andrews* (Penguin, 1999) 25-31

Unit V Romanticism

1. Seamus Perry, "Romanticism: The Brief History of a Concept", *A Companion to Romanticism*, ed. Duncan Wu (Malden & Oxford: Blackwell, 1999) 3-12.
2. M. H. Abrams: "Romantic Analogues of Mind and Art", *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (OUP: Oxford, London & New York, 1953) 47- 56.
3. Coleridge, "Chapter XIII – On the Imagination or the Esemplastic Power", *Biographia Literaria* (Princeton UP, 1984) 116-128.

Secondary Readings

- Gerald Abraham, *Romanticism: 1830-1890* (Oxford: Oxford University Press, 1990)
- David Galen, *Literary movements for students: presenting analysis, context, and criticism on literary movements*, Volume 1 (Pennsylvania State University, Gale Cengage, 2002)
- Anthony Grafton, Glenn W Most and Salvatore Settis, *The Classical Tradition* (Harvard: Harvard University Press, 2010)
- Christopher Gillie, *Movements in English Literature: 1900-1940* (Cambridge: Cambridge Univ. Press, 1978)
- Margaret Healy and Thomas Healy. *Renaissance Transformations: The Making of English Writing, 1500-1650* (Edinburg: Edinburgh University Press, 2009)

- Richard Jenkyns, *Classical Epic* (Bristol Classical Press, 1992)
- Hugh Honour, *Neo-classicism* (Penguin, 1968)
- Richard Jenkyns, *Classical Literature: A Pelican Introduction* (Penguin Books UK, 2015)
- Siobhan Keenan. *Renaissance Literature* (Edinburg: Edinburgh University Press 2008)
- Dominique Secretan. *Classicism* (London & New York: Routledge 2017)
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Model Test Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1 What are the advantages of dividing the history of literature into precise periods or literary ages?

Or

Summarize the arguments posited in Micah Mattix's essay "Periodization and Difference".

Q.2 What is classicism? Give detailed answers through examples.

Or

How do Horace and Longinus theorize classical virtues of literature in their own respective ways?

Q.3 What are the new debates on 'Renaissance' as an age of discovery?

Or

Critically analyze Machiavelli and Erasmus as renaissance prose writers.

Q. 4. What are the salient features of Neo-classicism?

Or

Explain the features of neo-classical prose through your critical reading of the prescribed essay of Samuel Johnson and Henry Fielding's "Author's Preface" to *Joseph Andrews*.

Q. 5 What are the key characteristics of romanticism?

Or

Critically summarize the views of M.H. Abrams on romantic art.

Paper II

Approaches to Literature – I

The objective of the course is to familiarize students with various approaches to literature, and the particular worldviews these are based on. The students should be able to relate literary texts to their lives in terms of their own times and location. The number of approaches suggests that there is no one privileged way to understand a text, and that a text can yield multiple meanings if it is accessed through different worldviews. Each approach has a claim to total meaning till it is countered by another equally compelling approach. Each approach has its own well-argued theoretical base, a set of tested tools and a sustained methodology to help the student to navigate through the text with a degree of precision. These approaches put together give rise to what is often called as critical pluralism.

Testing: The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there should be questions of a practical nature in which the candidate has to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500-600 words. The paper shall carry a total of 80 marks.

Unit I

1. M. H. Abrams, "Orientation of Critical Theories", *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, (Oxford UP, 1958), 3-29.

Unit II

1. Wilfred Guerin et al, eds., "Historical and Biographical Approaches (I, IIA, IIB); Moral and Philosophical Approaches (I, IIA, IIB)", *A Handbook of Critical Approaches to Literature* (Oxford: OUP, 2005) 5th Ed.
2. Hippolyte Taine, "Introduction" to *History of English Literature*, Vol. I, (New York: Holt & Williams:, 1871) 1-21.

Unit III

1. Chapter 5 of Wilfred Guerin's *Handbook: The Formalist Approach* (I, II, III, IV, VA, VD)
2. Cleanth Brooks, "The Heresy of Paraphrase", *The Well Wrought Urn* (London: Dobson Books 1960 2nd Impression) 176-196.

Unit IV

1. Chapter 6 of Wilfred Guerin's *Handbook: The Psychological Approach: Freud* (I, IIA, IIG)

2. Lionel Trilling, "Freud and Literature", *The Liberal Imagination* (New York: Viking Press, 1950) 34-57.

Unit V

1. Chapter 7 of Wilfred Guerin's *Handbook: Mythological and Archetypal Approaches* (I, II, IIIA, IIIB)
2. Northrop Frye, "The Archetypes of Literature", *The Kenyon Review*, Vol. 13, No. 1 (Winter, 1951), 92-110.

Suggested Readings

- David Lodge, ed. *20th Century Literary Criticism: A Reader* (Longman, 1989)
- David Lodge, ed., *Criticism and Theory: A Reader* (Pearson Education, 1st Indian Rpt., 2003)
- David Daiches, *Critical Approaches to Literature*, 2nd ed. (Orient Longman, 1970)
- M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present* (Blackwell, 2005)
- Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide* (Oxford: OUP, 2006)
- M. S Nagarajan, *English Literary Criticism & Theory: An Introductory History*. (Orient Longman, 2006)
- David Robey and Ann Jefferson. *Modern Literary Theory* (Batsford, 1986)
- Frank Lentriccia. *After the New Criticism* (Chicago: Chicago UP, 1980)
- Hans Bertens, *Literary Theory: The Basics* (London & New York: Routledge, 2003)
- Peter Barry, *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed. (Manchester: Manchester UP, 2004)
- Raman Selden, *A Reader's Guide to Contemporary Literary Theory* (Pearson, 2006)

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1 How does M.H. Abrams categorize different approaches to literary criticism?

Or

What are the characteristics of the mimetic approach to literature?

Q. 2. What are the major concerns of historical approach to literary criticism?

Or

How do 'man, moment and milieu' influence literary work? Use Taine's view to answer your question.

Q. 3 What is the importance of close-reading of a text in the formalist analysis of a work?

Or

What are the pitfalls of paraphrasing poetry?

Q. 4. What are the major concepts of Freud that are used by literary critics to understand the psychological make-up of a literary work?

Or

Trilling observes that literature brings out "the night-side of life". Do you agree?

Q. 5 What are the assumptions of archetypal approach with respect to literary criticism?

Or

What is it that constitutes "the coordinating principle" of literary criticism, according to Frye?

Paper III**(Choose any one option)****(1) Cultural Studies – I**

Culture as a concept is often used synonymously with ‘civilization’, ‘religion’ or even ‘ideology’. The objective of this foundational paper is to introduce to the students the concept of culture in terms of its relationship with the discourses of ‘civilization’, ‘religion’, ‘everyday life’, ‘science’ and ‘ideology’. The distinctions are subtle, but not oppositional in fundamental ways. Culture, however, tends to subsume all other discourses of life, be it religious, ideological or civilizational. The paper through a reading of primary essays and secondary responses written over the last two centuries by eminent culture critics and theorists like Matthew Arnold, F.R. Leavis, T.S.Eliot and Raymond Williams tends to cover the evolutionary trajectory of debate. Before the discourse of culture opens up to accept the everyday aspects of life as its material praxis, it goes through a series of intellectual bouts with the votaries of religion, science and ideology. The paper consists of five units. The end-semester paper shall consist of five questions, one from each unit with internal choice. The paper carries a total of 80 marks.

Unit I Nature-Nurture Debate

1. John Locke, *An Essay Concerning Human Understanding*, Book I (T. Tegg and Son, 1836)1-48.
2. Leibniz, *New Essays on Human Understanding*, Book I (Cambridge UP, 1996) 69-108.

Unit II Culture and Civilization

1. John Storey, “The ‘culture’ and ‘civilization’ tradition”, *Culture Theory and Popular Culture* 18-28.
2. Matthew Arnold, “Chapter 1”, *Culture and Anarchy*, Jane Garnett (ed.), (Oxford University Press, 2006) 32-53.

Unit III Culture and Religion

1. T.S. Eliot, “Religion and Literature”, *T.S. Eliot: Selected Essays* (Faber and Faber, 1932) rpt. 1972, 388-401.
2. T.S. Eliot, “The ‘Three’ Senses of Culture”, *Notes Towards the Definition of Culture*, (HMH, 2014), 19-32.

Unit IV Culture and Science

1. C.P. Snow, *Two Cultures*, Stefan Collini (ed.), (Cambridge University Press, 2012).
2. F.R. Leavis, "Two Cultures? The Significance of C.P. Snow", *Two Cultures? The Significance of C.P. Snow*, (Cambridge University Press, 2013) 53-76.

Unit V Culture and Everyday Life

1. Raymond Williams, "Culture is Ordinary", *Resources of Hope: Culture, Democracy, Socialism*, (Verso, 1989), 3- 18.
2. John Storey, "Culturalism", *Culture Theory and Popular Culture*, (Wiley, 2003), 38-51.

Suggested Readings

- A.L.Kroeber & Clyde Klucichohn, *Culture: A Critical Review of Concepts and Definitions* (Cambridge & Massachusetts: The Museum, 1952).
- Andrew Milner, *Re-imagining Cultural Studies: The Promise of Cultural Materialism*, (London: Sage Publications, 2002).
- Andrew Singleton, *Religion, Culture and Society: A Global Approach*, (Sage, 2014).
- Andrew Tudor, *Decoding Culture: Theory and Method in Cultural Studies*, (1999).
- Anthony Easthope, *Literary into Cultural Studies*, (New York: Routledge, 1991).
- Ben Highmore, *Culture*, (New York: Routledge, 2016).
- Brian Longhurst, Greg Smith, et al. *Introducing Cultural Studies* (Pearson, 2008).
- Catherine Driscoll, *Modernist Cultural Studies*, (University Press of Florida, 2010).
- Chris Barker, *Cultural Studies: Theory and Practice*, (Sage Publications, 2011).
- Chris Barker, *Making Sense of Cultural Studies*, (Sage Publications, 2002).
- Helen Thomas, "Culture/ Nature", *Core Sociological Dichotomies*, ed., Chris Jenks (SAGE, 1998)110-122.
- Hermann von Helmholtz and David Cahan, *Science and Culture: Popular and Philosophical Essays* (University of Chicago Press, 1995).
- John Hartley, *A Short History of Cultural Studies*, (Sage Publications, 2003).
- John Storey *What is Cultural Studies?: A Reader* (Bloomsbury, 2009).
- Jolyon P. Mitchell and Sophia Marriage, *Mediating Religion: Studies in Media, Religion, and Culture*, (A&C Black, 2003).
- Michael Ryan, *Cultural Studies: A Practical Introduction*, (Wiley Blackwell, 2010).
- Richard Johnson, Deborah Chambers, et al, *The Practice of Cultural Studies*, (New Delhi: Sage Publications, 2004).
- Simon During, *The Cultural Studies Reader*, (Routledge, 1999).
- Simone During, *Cultural Studies: A Critical Introduction*, (New York: Routledge, 2005).
- Terry Eagleton, *The Idea of Culture* (Blackwell, 2008).
- Toby Miller, *A Companion to Cultural Studies*, (Wiley Blackwell, 2001).

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q.1 Explain Locke's thesis of mind as *tabula rasa*.

Or

How does Leibnitz bring new perspectives to the understanding of human nature?

Q.2. How does John Storey relate 'culture' with 'civilization'? Explain.

Or

Arnold asserts that culture is "a study of perfection". What is critical response to Arnoldian idea of culture?

Q. 3 How does Eliot foreground the role of religion in the shaping of culture? Discuss critically.

Or

Eliot postulates "three senses of culture". Explain with the help of examples.

Q.4 C P Snow discovers two cultures in a framework of juxtaposition. Do you agree with his reductionist model?

Or

How does F R Leavis critique Snow's thesis of "two cultures"? Does Leavis not show his bias towards high classical values?

Q.5 What does John Storey mean by "culturalism". Explain with examples.

Or

Raymond Williams provides an anti-elitist notion of culture. Argue.

(2) Language and Linguistics – I

The course aims to introduce study of language, its origin, nature, structure and function in human society. This involves the development of an awareness of philosophical, historical, comparative, structural, social and psychological perspectives on language as it evolves as a system related to the human need for communication as well as its cognitive aspects and its social functions. The course is aimed at tracing the main directions that the study of language has taken through the readings of thinkers in the field of linguistics.

Unit I Philosophy of Language

1. George Yule, “Animal and Human Languages”, *The Study of Language* (CUP, 2010) 10-20.
2. Saussure, “The Object of Linguistics” (7-17), “The Nature of Linguistic Sign” (65-78), “Synchronic Linguistics Part II Chapter I” (101 -102) & “Diachronic Linguistics Part III” (140-143), *Course in General Linguistics*,
3. F.H. Colson, “The Analogist and Anomalist Controversy”, *The Classical Quarterly*, Vol. 13, Issue 1, January 1919, 24-36.

Unit II Language: Its Origin, Change and Universal Grammar

1. Fromkin, Rodman & Hyams, “Language Change” (Chapter 10), *An Introduction to Language* (Wadsworth 2010, 9th ed.) 488-530.
2. Noam Chomsky, “Knowledge of Language as A Focus of Inquiry”, *Knowledge of Language* (Praeger, 1986) 1-14.

Unit III Language and Mind

1. Fromkin, Rodman & Hyams, “Language Processing and the Human Brain”, *An Introduction to Language* (Wadsworth, 2014) Chapter 10, 444-494.
2. Steven Pinker, “How Language Works”, *The Language Instinct* (Penguin Books) 77-119.
3. R. Jakobson, “Two Aspects of Language and Two Types of Aphasic Disturbances”, *Roman Jakobson: Selected Writings* (Mouton, 1971) 239-259.

Unit IV Language, Society and Culture

1. Fromkin, Rodman & Hyams, “Language in Society”, *An Introduction to Language* (Chapter 7, 229-336)
2. Dell Hymes, “On Communicative Competence”, in Pride and Holmes ed. *Sociolinguistics: Selected readings*, (Penguin, 1972) 265-294.
3. Halliday, M., “Language as Social Semiotic” (Chapter II.6), *Language as Social Semiotic* (Edward Arnold, 1978) 108-127.
4. John Lyons “Sapir-Whorf hypothesis”, *Language and Linguistics* (CUP, 1981) 2009 rpt. 303-311

Unit V Indian Linguistics: Theory of *Sphota*

1. Bimal Krishna Matilal, “*Sphota* Theory: Early History and Patanjali’s Views”, “Bhartrihari’s View of *Sphota*” & “Critics of the *Sphota* Theory and Views of Later Grammarians”, *The Word and the World* (OUP, 1992) 77-105..

Suggested Readings

- Michael Devitt, Richard Hanley, *The Blackwell Guide to the Philosophy of Language* (Wiley-Blackwell, 2006).
- Michael Morris, *An Introduction to the Philosophy of Language* (Cambridge University Press, 2007).
- Barry Lee (ed.), *Philosophy of Language: The Key Thinkers* (Continuum, 2011).
- John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, 1970).
- M. A.K. Halliday, Jonathan J. Webster, *On Language and Linguistics* (Continuum, 2006).\
- Roman Jakobson, *Selected Writings: Word and Language* (de Gruyter Mouton, 1971).
- Hadumod Bussmann, *Routledge Dictionary of Language and Linguistics* (Routledge, 1999).
- Leonard Bloomfield, *Language* (George Allen & Unwin Ltd., 1933).
- David Crystal, *How Language Works* (Avery Trade, 2007).
- Noam Chomsky, *Language and Thought* (Moyer Bell, 1993).
- Noam Chomsky, *Syntactic Structures*, 2nd Edition (Mouton de Gruyter, 2002).
- Steven Pinker, *The Stuff of Thought: Language As a Window into Human Nature* (Penguin, 2008).
- Steven Pinker, *How the Mind Works*, (W. W. Norton & Company, 2009).
- Jean Piaget, *The Child's Conception of the World* (Routledge & Kegan Paul Ltd., 1929).
- Roy Harris, *Language, Saussure and Wittgenstein: How to Play Games with Words* (Routledge, 1990).
- David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge University Press, 1997).
- Fromkin, Rodman and Hyams, *An Introduction to Language* (Thomson Wadsworth, 2004) Indian Reprint.
- Janet Holmes, *An introduction to sociolinguistics* (Routledge, 2012).
- Martin Montgomery, *An Introduction to Language and Society* (Routledge, 1995).

- Board of Editors, *Linguistics: An Introduction* (Orient Black Swan. 2015)
- Syal and Jindal *An Introduction to Linguistics* (Prentice Hall of India, 2016)
- Bimal Krishna Matilal, *The Word and the World: India's Contribution to the Study of Language* (Oxford University Press, 1990).
- Narayan R Joshi, “Sphota Doctrine in Sanskrit Semantics Demystified”, *Annals of Bhandarkar Oriental Research Institute*, ed. MG Deshpande & G U Thite, Vol. LXXXVII, 2007, 183-197.
- Harold G Coward, “Part Two: The *Sphota* Theory of Language as Revelation”, *Sphota Theory of Language: A Philosophical Analysis* (Motilal Banarsidass, 1997) 69-137

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Language and Linguistics-I

Q.1 What is the Analogist and Anomalist controversy in Language?

Or

Discuss Saussure's dichotomy of Synchronic and Diachronic Linguistics.

Q.2 Discuss the diachronic changes in English with respect to sound and spelling.

Or

“TG Grammar is an improvement on the structuralists' view of Grammar”. Discuss.

Q.3 How does Generative Grammar help to understand the language instinct?

Or

What is an aphasic disturbance? How does it affect language?

Q. 4 Write an essay on Hymes's concept of Communicative Competence.

Or

“We dissect nature according to the lines laid by our native languages”. Elaborate.

Q. 5 Give a detailed historical account of *Sphota* Theory.

Or

Discuss Bharthari's view of *Sphota*. How do other Sanskrit grammarians respond to the theory of *sphota*?

(3) British Literature – I

The objective of the paper is to provide an overview of the literature of the English Renaissance, Reformation and Restoration times. The Renaissance, fourteenth to sixteenth century, was a vibrant period of European history, which began in Italy and marked a revival of classical learning and was seen as a political, scientific, social, economic, philosophical, intellectual and cultural ‘rebirth’ after the Middle Ages. Humanism (*studia humanitatis*) shaped the sciences, literature, religion, art, politics and culture of the period. The course will concentrate on English Renaissance 1500-1660 during which the students will be introduced to the spirit of optimism, unlimited potential, stoic English character and underlying complexities of an age that produced some of the greatest works of literature the world has known. The goal will be to trace the key political, cultural and artistic transformations while paying close attention to continuities with medieval tradition. At the end of the course the students will not only be well versed with the iconic writers and representative texts of the time but will also be critically aware of the important intellectual shift that occurred in the human thought during the Renaissance. Renaissance overlaps with most of Reformation of the Western Church. Protestant Reformation was the foundation of Protestantism which contrary to the common practice of the time emphasized salvation through individual faith. The paper also focuses on the political, social and cultural impact of the Reformation in England and the literature of the time in addition to covering the English Restoration Period (1660-1700). The objective again is to familiarize the students with the major trends, ideas, genres, poetic forms and prose of these periods. The students at the end of the course would have explored a very turbulent chapter in English history.

Unit I

1. Martin Luther, “Freedom of a Christian”, *Luther's Works: Career of a Reformer*, Vol. 31, Ed. Harold. J. Gimm, (Muhlenberg Press, 1957)327-377.
2. Francis Bacon, “Of Seditious and Troubles” & “Of Atheism”, *Essays* (London: Penguin Books, 1985).(Courier Corporation, 2012) 42-51

Unit II

1. Christopher Marlowe, *Edward II* (London: Bloomsbury, 2014).

Unit III

1. Geoffrey Chaucer, "Wife of Bath's Prologue", *Canterbury Tales*. Ed. Jill Mann (Penguin Classics, 2003), 1-52.
2. John Milton, *Paradise Lost*. Book I (London: Penguin Classics, 2003), 1-26.

Unit IV

1. William Shakespeare, *Hamlet*. Ed. Ann Thompson and Neil Taylor (Bloomsbury, 2017).

Unit V

1. John Dryden, *Absalom and Achitophel*, 5th Edition. (Leopold Classic Library, 2017).

Suggested Readings

- Derek Traversi, *The Canterbury tales: A Reading* (Newark: University of Delaware Press, c1983).
- Piero Boitani and Jill Mann (eds.), *The Cambridge Companion to Chaucer* (Cambridge University Press, 2004).
- Andrew Hadfield (ed.), *The Cambridge Companion to Spenser* (Cambridge University Press, 2001).
- Frank Kermode, "Introduction", *Shakespeare, Spenser, Donne* (Routledge & Kegan Paul, 1971).
- Harold Bloom, ed. *Modern Critical Interpretations: William Shakespeare's As You Like It* (Chelsea House Publishers, 1988).
- Jay L. Halio, *Twentieth Century Interpretations of As You Like It: A Collection of Critical Essays* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968).
- William C Carroll, *The Metamorphoses of Shakespearean Comedy* (Princeton: Princeton University Press, 1985).
- Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (New York: Columbia University Press, 1965).
- T.B. Tomlinson, *A Study of Elizabethan and Jacobean Tragedy* (Cambridge UP, 1964).
- Bonamy Dobrée, *Restoration Comedy, 1660-1720* (OUP, 1924).
- Deborah Payne Fisk (ed.), *The Cambridge Companion to English Restoration Theatre* (Cambridge University Press, 2000).

- John Milton, *The Major Works*, Stephen Orgel and Jonathan Goldberg, eds.(Oxford World's Classics, 2008).
- Dennis Richard Danielson, *The Cambridge companion to Milton*, (Cambridge, New York: Cambridge University Press, 1989).
- Noam Reisner, *John Milton's Paradise Lost: A Reading Guide* (Edinburgh: Edinburgh University Press, c2011).
- Boris Ford (ed.), *From Donne to Marvell*, (Penguin Books,1990).
- Derek Hirst and Steven N. Zwicker (eds.), *The Cambridge Companion to Andrew Marvell* (Cambridge University Press, 2010).
- Samuel I. Mintz, "Leviathan as Metaphor" (*Hobbes Studies* 2 (1989): 3-9).
- Shapin, Steven and Simon Shaffer, *Leviathan and the Air-Pump: Hobbes, Boyle, and the Experimental Life* (Princeton University Press, 1985).
- Robert E Stillman, "Hobbes's *Leviathan*: Monsters, Metaphors, and Magic" (*ELH* 62.4 (1995): 791-819).
- Samuel Johnson,*Lives of the Poets* (Oxford World's Classics).
- James Engell, *The Creative imagination: Enlightenment to Romanticism* (Cambridge, Mass: Harvard University Press, 1981).
- Nigel Smith, *Literature and Revolution in England, 1640-1660* (Yale University Press, 1997).
- Michael Hattaway, ed. *A Companion to English Renaissance Literature and Culture* (Blackwell, 2003).
- D.H. Craig (ed.), *Ben Jonson: The Critical Heritage 1599-1798* (Routledge,1995).

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q.1 "A Christian is perfectly free lord of all, subject to none. A Christian is a perfectly dutiful servant of all, subject to all." With reference to this paradoxical statement, explain Martin Luther's role in the formation of a new reformed church.

Or

Critically analyze Francis Bacon's position on atheism as summed up in his essay "Of Atheism". Discuss also his use of language in dealing with such a sensitive theme.

Q. 2 Critically comment on the politics of sexuality and power in Marlowe's *Edward II*.

Or

Analyze *Edward II* as a Renaissance play.

Q. 3 Based on your understanding of the portrayal of Wife of Bath in *Canterbury Tales*, do you consider Chaucer to be an early feminist? Give a detailed answer.

Or

Critically analyze the theme of darkness in *Paradise Lost* book 1 with reference to Milton's own blindness.

Q. 4 Attempt a psychoanalytic reading of Shakespeare's *Hamlet*.

Or

Discuss the theme of death in Shakespeare's *Hamlet*.

Q. 5 Discuss *Absalom and Achitophel* as a political satire.

Or

Critically comment on the use of biblical allegory in Dryden's *Absalom and Achitophel*.

Paper IV

(Choose any one option)

(1) Introduction to Literary Genres –I

Despite distinction of idiom, expression and style, writers over the years have operated through a gamut of settled conventions, modes and genres. The paper will introduce students to some of the major genres that gained classical proportions mainly during the ancient period. Even as these genres acquired canonical value in the ancient times, their currency in subsequent history has not diminished. The effort is to provide a brief overview of each selected genre in terms of its historical evolution and its basic characteristics. Each unit consists of critical essay(s) and corresponding literary text(s) so that the students are able to relate theory with practice.

Unit I What is a Genre?

1. Alastair Fowler, "Concepts of Genre", *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Oxford: Clarendon Press, 1982) 37-53.

Unit II Epic

1. Peter Toohey, "Epic: The Genre, Its Characteristics", *Reading Epic: An Introduction to Ancient Narratives* (London & New York: Routledge, 1992) 1-19.
2. John Milton, *Paradise Lost*, Book I (New Delhi: Oxford University Press, 2005).

Unit III Tragedy

1. Aristotle, Chapter VI-XVI, *Poetics*, trans. S. H. Butcher (London: Macmillan and Co., 1895).
2. Sophocles, “The Oedipus Rex”, *The Three Theban Plays* (Penguin Classics, 1984).

Unit IV Comedy

1. Aristotle, “Tractatus Coislinianus”, *An Aristotelian Theory of Comedy*, trans and ed. by Lane Cooper (New York: Harcourt, Brace and Company, 1922) 224-226. [available online at <https://ia802609.us.archive.org/27/items/aristoteliantheo030524mbp/aristoteliantheo030524mbp.pdf>]
2. Aristophanes, “Frogs”, *Frogs and Other Plays* (Penguin Classics, 2007).

Unit V Fable

1. M.O. Grenby, “Fables”, *Children’s Literature* (Edinburg: Edinburg University Press, 2008) 10-31.
2. Visnu Sharma, “Book IV: Loss of Gains”, *The Panchatantra*, trans. Chandra Rajan (New Delhi: Penguin Books, 1993) 351-392.
3. Aesop, “The Good Things and the Bad Things”, “The Man Selling a Holy Statue”, “The Eagle and the Fox”, “The Eagle and the Scarab Beetle”, and “The Eagle, the Jackdaw and the Shepherd”, *The Complete Fables* (Penguin Classics, 1998) 1-5.

Secondary Readings

- Katherine Callen King, *Ancient Epic* (Wiley Blackwell, 2009).
- Harold Bloom, *The Epic* (Philadelphia: Chelsea House Publishers, 2005).
- John Miles Foley, *A Companion to Ancient Epic* (Blackwell Publishing, 2006).
- Matthew Bevis, *Comedy: A Very Short Introduction* (Oxford: OUP, 2013).
- Ritchie Robertson, *Mock-Heroic: From Pope to Heine* (Oxford & New York: OUP, 2009).
- Georg Lukacs, *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature*, trans. by Anna Bostock (London, The MIT Press, 1971).
- Raymond Williams, *Modern Tragedy*. Ed Pamela McCallum (Toronto: Broadview Encore Editions, 2006).

- Clifford Leech, *Tragedy* (London & New York: Routledge, 1969).
- Rebecca Bushnell, *Tragedy: A Short Introduction* (Blackwell Publishing, 2008).
- Holzberg, N. *The Ancient Fable: An Introduction*, translated by Christine Jackson Holzberg. (Bloomington & Indianapolis: Indiana University press, 2002).
- Marcel Cornis-Pope, ed., *New Literary Hybrids in the Age of Multi-Media Expression: Crossing Borders, Crossing Genres* (Amsterdam and Philadelphia: John Benjamin's Publishing Company, 2014).
- Peter Hunt, ed., *International Companion Encyclopedia of Children's Literature* (London & New York: Routledge, 2004).
- Matthew Kieran, "Tragedy versus Comedy: On Why Comedy is Equal of Tragedy", *Ethical Perspectives*, 20, no.3 (2013), 427-450.
- John Frow, *Genre: New Critical Idiom* (London & New York: Routledge).
- Andrew Stott, *Comedy* (London & New York: Routledge, 2014).

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q.1. What do you mean by 'recategorization'? How did the Russian formalist exemplify the term?

Or

What is 'genre'? Is generic approach to literature a composite way of reading literature?

Q.2. What is Epic? Write about its origin.

Or

What is the difference between 'Mythological Epic' and 'Miniature Epic'?

Q.3. Aristotle gives preference to 'Tragedy' over 'Epic'. Explain critically.

Or

Aristotle suggests that the most powerful elements in a tragedy are *Peripetia* and *Anagnorisis*. Explain the two terms with reference to *Oedipus Rex*.

Q.4. Is there any kind of catharsis in comedy too, akin to what we have in tragedy? Explain.

Or

“Frogs” by Aristophanes is a classical comedy. On the basis of your reading of the play, identify the major elements of classical comedy.

Q.5. How do *Panchatantra* fables combine metaphysics with morality? Explain with examples.

Or

What are the general features of “fable”? Explain with examples from fables of Aesop.

(2) British Literature – II

The end of the eighteenth century and early nineteenth century saw a momentous shift in philosophical, artistic and literary movement in Europe - Romanticism. It flourished until the mid-nineteenth century. Romanticism celebrated imagination and intuition in the enduring search for individual rights and liberty. It marks a shift from objectivism to subjectivism, from reason to power of imagination and emotive response. The objective of the paper is to introduce students to these tenets of Romanticism in general and to English Romanticism in particular. During the course they will be introduced to major English poets and prose writers of the period. Through the reading, the students will be familiarized with the English Romantic imagination, its stress on Nature, poetic inspiration, freedom, individualism and spontaneity; and the role language plays in it. Gothic fiction is also explored in the paper. At the end of the course the students will be familiar with major themes, ideas and concepts of Romanticism and English Literature. They will be cognizant of the historical, cultural, political and aesthetic milieu of the time. Students will study Romanticism as a reaction against the philosophical rationalism and neoclassicism of the Enlightenment. At the end of the course, they would have in-depth knowledge of a movement that not only captured the imagination of people with their ideas of liberty and freedom but also fuelled the avant-garde movements well into the twentieth century.

Unit I

1. Mary Shelley, *Frankenstein*. Foreword by Ruskin Bond (Collins Classics, 2018).

Unit II

1. William Wordsworth, *Preface to Lyrical Ballads* (Create Space Pub, 2016).

Unit III

1. William Blake, “The Chimney Sweeper” & “The Tyger”, *Songs of Innocence and of Experience* (Oxford UP, 1967).
2. William Wordsworth, “Lines Written in Early Spring”, “Ode: Intimations of Immortality” & “London 1802”, *Selected Poems* (Penguin Classics, 2004).

Unit IV

1. John Keats, “Ode on Grecian Urn”, “Ode to a Nightingale” & “Ode to Autumn”, *Selected Poems* (Penguin Classics, 2007).
2. Samuel Taylor Coleridge, “Rime of the Ancient Mariner”, *Rime of the Ancient Mariner and the Other Poems* (Collin Classics, 2016).

Unit V

1. Charles Lamb, “Dream Children: A Reverie” & “The Praise of Chimney-Sweepers”, *The Essays of Elia and Eliana* (G. Bell & Sons, Ltd).
2. William Hazlitt:
 - ‘On Reading Old Books’, from *The Spirit of the Age* (Vintage, 2009).
 - ‘On Gusto’, *The Fight and Other Writings* (Penguin Classics, 2000).

Suggested Readings

- Anita Brookner, *Romanticism and Its Discontents* (New York: Farrar, Straus & Giroux, 2000).
- Stuart Curran (ed), *The Cambridge Companion to British Romanticism* (Cambridge University Press, 1996).
- Giovanni Carsaniga, “The Age of Romanticism, 1800-1870”, *The Cambridge History of Italian Literature*, eds. Peter Brand and Lino Pertile (CUP, 1999) 399-437.
- C.M. Bowra, *The Romantic Imagination* (OUP, 1949).
- Walter Jackson Bate, *From Classic to Romantic: Premises of Taste in Eighteenth-century England* (Harvard Univ. Press, 1946).
- M.H. Abrams (ed.), *English Romantic Poets: Modern Essays in Criticism* (OUP USA, 1975).
- Harold Bloom and Lionel Trilling, *The Oxford Anthology of English Literature*, Vol. II (New York: Oxford University Press, 1973) pp. 594–611, 766–68, 777–8.

- Jean-Jacques Rousseau, 'Preface' to *Emile: or On Education*, trans. Allan Bloom (Penguin, 1991).
- Jacob Bronowski, *William Blake, 1757-1827: A Man without a Mask* (Penguin Books, 1954).
- D.W. Harding, "William Blake", *From Blake to Byron: The Pelican Guide to English Literature* ed. Boris Ford, Vol.5 (Penguin, 1957).
- Mark Schorer, *William Blake: The Politics of Vision* (H. Holt and Company, 1946).
- Morton D. Paley (ed.), *Twentieth Century Interpretations of Songs of Innocence and of Experience* (Prentice-Hall, 1969).
- Northrop Frye, "Northrop Frye on Milton and Blake", *Collected Works of Northrop Frye* Vol.16, ed. by Angela Esterhammer (Uni. of Toronto Press, 2005).
- Northrop Frye, *Fearful Symmetry: A Study of William Blake*, ed. Nicholas Halmi (University of Toronto Press; 2nd Revised ed. edition, 2004).
- Morris Eaves (ed.), *The Cambridge Companion to William Blake* (CUP, 2003).
- Stephen Gill (ed.), *The Cambridge Companion to Wordsworth* (CUP, 2003).
- Lucy Newlyn (ed.), *The Cambridge Companion to Coleridge* (CUP, 2002).
- Angela Leighton, *Shelley and the Sublime. An Interpretation of the Major Poems* (Cambridge: CUP, 1984).
- Stuart Sperry, *Shelley's Major Verse: The Narrative and Dramatic Poetry* (Harvard Uni. Press, 1988).
- G.S. Fraser (ed.), *John Keats: Odes* (Macmillan, 1971).
- Stuart Sperry, *Keats: The Poet* (Princeton Univ. Press, 1973).
- J. Cox (ed.), *Keats's Poetry and Prose* (Norton Critical Edition, 2008).
- Susan Wolfson (ed.), *The Cambridge Companion to Keats* (CUP, 2001).
- Drummond Bone (ed.), *The Cambridge Companion to Byron* (CUP, 2004).
- Bernard Blackstone, *Byron: A Survey* (Longman, 1975).
- Jerome McGann, *Byron and Romanticism* (Cambridge: CUP, 2002).
- William Hazlitt, *The Fight and Other Writings*, eds Tom Paulin and David Chandler (Penguin Classics, 2000).
- John Kinnaird, *William Hazlitt: Critic of Power* (Columbia University Press, 1978).
- Tom Paulin, *The Day-Star of Liberty: William Hazlitt's Radical Style* (Faber & Faber, 1999).

Model Paper

British Literature – II

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1 Discuss how romanticism informs Mary Shelley's *Frankenstein*.

Or

Mary Shelley's *Frankenstein* unfolds the irony of a victor becoming a victim of his own creation.

Q. 2 Discuss *Preface to Lyrical Ballads* as a manifesto of literary primitivism.

Or

How does William Wordsworth's *Preface to Lyrical Ballads* open the debate of poetic diction?

Q. 3 Discuss the theme of exploitation in "The Chimney Sweeper"?

Or

In the "Ode: Intimations of Immortality", Wordsworth attempts to reconcile the loss of the 'visionary gleam' of childhood with the growth of the 'philosophic mind' of adulthood. Discuss.

Q. 4 Explain the theme of 'permanence' versus 'mutability' in the poem "Ode to a Nightingale"?

Or

How does "Rime of the Ancient Mariner" explore penance and redemption?

Q.5 Comment on Lamb's prose style as seen in his essay "Dream Children: A Reverie".

Or

Critically analyze Hazlitt's concept of 'gusto'.

(3) Academic Writing – I

The paper is designed to develop an awareness of the elements and conventions of academic writing. Students need to understand how academic writing is different from general writing; especially when they make the transition to higher education. The course will empower the students with the skills to convert a general text into an academic text and vice versa. It will equip them with summarizing skills so they can convert their articles into bulleted points for power point presentations. The paper will equip the students with paraphrasing skills so that they can build upon the bullet-points of power-points and convert them into academic journal articles. The course will focus more on the application of the learnt principles rather than the memorization of theoretical aspects.

The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the characteristics of academic writing and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the actual, hands on writing of academic documents. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400-500 words. The paper shall carry a total of 80 marks.

Unit I Academic Writing

1. Definition
2. Forms

Unit II Language and Style

1. Words and Phrases
2. Structures
3. Conventions of register specific academic writing
4. Ways of portraying Research Findings
5. Dealing with New Words (Academic Vocabulary Building)

Unit III Summarizing and Paraphrasing

1. Skimming a text
2. Scanning a book for specific details
3. How to paraphrase – changing word-order, changing word-class and vocabulary substitution
4. Paraphrasing and Quoting Sources
5. Using Direct Quotations
6. Referencing

Unit IV Discourse Level- Coherence and Cohesion

1. Introduction: Identifying effective and ineffective writing styles.
2. Macro features
3. Micro features
4. Exercises to test Structure, Flow, Sequencing etc.

Unit V Writing Field Reports and Term Papers

1. Function
2. Planning: making a Mind Map
3. Developing a theme
4. Integration: Structure and format
5. Synopsis writing as a mind map of the proposed research
6. Abstract writing

Suggested Readings:

Note: The books by Stella Cottrell and Renu Gupta can be used as textbooks in the classroom.

- Cottrell, Stella 2003. *The Study Skills Handbook*. China: Palgrave Macmillan
- Murphy, Raymond. 1992. *Elementary English Grammar (2nd edition)*. Cambridge University Press.
- Murphy, Raymond. 1994. *Intermediate English Grammar (2nd edition)*. Cambridge University Press.
- Hewings, Martin. 1999. *Advanced English Grammar*. Cambridge University Press.
- Gupta, Renu. 2010. *A Course in Academic Writing*. Orient Blackswan, New Delhi.
- McCarthy, Michael and Felicity O'Dell. 2009. *Academic Vocabulary in Use: 50 Units of Academic Vocabulary Reference and Practice; Self-study and Classroom Use*. Cambridge University Press.
- Hoshima, Alice and Hogue, Ann. 2007 3rd Ed. *Introduction to Academic Writing*. Pearson Longman: New York.
- Hayot, Eric. 2014. *The Elements of Academic Style: Writing for the Humanities*. Columbia Univ. Press: New York.
- Murray, Rowena & Moore, Sarah. 2006. *The Handbook of Academic Writing*. Open University Press, McGraw Hill.
- Zemach, E Dorothy & Rumisek, Lisa A. 2006 *Academic Writing: From Paragraph to Essay*. Macmillan.

Model Paper**Time: 3 hours****Total Marks 80****Note: Attempt all questions. Each question carries 16 marks**

Q 1. Explain the difference between academic writing and writing in our daily life. Give examples to illustrate.

Or

Describe the forms of academic writing.

Q.2 Given below are 20 incomplete sentences from an academic article. Select any 16 and complete them with the appropriate words/ phrases.

1. Karl Popper, an _____ 20th-century philosopher of science, thought that the fundamental feature of a scientific theory is that it should be falsifiable.
2. To call a theory falsifiable is _____ that it is false.
3. Rather, it means that the theory makes some _____ predictions that are capable of being tested against experience.
4. If these predictions turn out to be wrong, then the theory has been falsified, or _____
5. So a falsifiable theory is one that we _____ false - it is not compatible with every possible course of experience.
6. Popper thought that some _____ scientific theories did not satisfy this condition and thus did not deserve to be called science at all; rather they were merely pseudo-science.
7. Freud's psychoanalytic theory was one of Popper's _____ pseudo-science.
8. According to Popper, Freud's theory _____ any empirical findings whatsoever.
9. Whatever a patient's behavior, Freudians could find an _____ it in terms of their theory - they would never admit that their theory was wrong.
10. The same _____ Marx's theory of history, Popper maintained.
11. Marx claimed that in _____ societies around the world, capitalism would give way to socialism and ultimately to communism.
12. But when this didn't happen, instead of admitting that Marx's theory _____, Marxists would invent an ad hoc explanation for why what happened was actually perfectly consistent with their theory.
13. For example, they might say that the inevitable progress to communism had been

temporarily slowed by the rise of the welfare state, which 'softened' the proletariat and weakened their _____ zeal.

14. Popper _____ Freud's and Marx's theories with Einstein's theory of gravitation, also known as general relativity.

15. Unlike Freud's and Marx's theories, Einstein's theory made a very definite prediction: that light rays from distant stars _____ by the gravitational field of the sun.

16. _____, this effect would be impossible to observe - except during a solar eclipse.

17. In 1919 the English _____ Sir Arthur Eddington organized two expeditions both of which found that starlight was indeed deflected by the sun, by almost exactly the amount Einstein had predicted.

18. Popper _____ by this.

19. Einstein's theory had made a definite, precise prediction, which _____ by observations.

20. Had it _____ that starlight was not deflected by the sun, this would have showed that Einstein was wrong.

Or

Write a brief essay on the conventions of register-specific academic writing, giving apt examples.

Q 3. Write a précis of the passage given below, reducing it to one-third of its length.

The human brain is said to be the most complex object in the known universe. Relative to body weight, human brains are larger than those of any other species, and by a long way. They are about three times larger than you would expect by comparing them with those of our closest relatives, the other great apes. A human brain weighs nearly one and a half kilograms and consists of over a billion neurons (nerve cells), with many billions of interconnections. Out of all these connections come our extraordinary abilities: perception, learning, memory, reasoning, language, and – somehow or another – consciousness. We know that the brain is intimately involved in consciousness because changes in the brain cause changes in consciousness. For example, drugs that affect brain function also affect subjective experiences; stimulation of small areas of the brain can induce specific experiences such as hallucinations, physical sensations, or emotional reactions; and damage to the brain can drastically affect a person's state of consciousness. This much we know for sure, but what remains a mystery is why we should be conscious at all.

Or

Write the paraphrase of the poem given below.

“The Road Not Taken” by Robert Frost (1874-1963)

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;
 Then took the other, as just as fair,
 And having perhaps the better claim,
 Because it was grassy and wanted wear;
 Though as for that the passing there
 Had worn them really about the same,
 And both that morning equally lay
 In leaves no step had trodden black.
 Oh, I kept the first for another day!
 Yet knowing how way leads on to way,
 I doubted if I should ever come back.
 I shall be telling this with a sigh
 Somewhere ages and ages hence:
 Two roads diverged in a wood, and I—
 I took the one less traveled by,
 And that has made all the difference.

Q.4 Analyze the passage given below for features of coherence and cohesion.

Why are people so happy? Is it simply that positive emotions are more frequent in life than negative ones, and so the balance is in the black? This may be true, but there are also other reasons people might report better-than-middling happiness when asked. Chronic unhappiness might indicate perceived failure to achieve life goals, or unfavorable comparisons with the achievement of others. As well as being things to avoid for their own sake, these are, to paraphrase evolutionary psychologist, Geoffrey Miller, things you might not want to admit to on a first date. That is, unhappiness is not just unfortunate; it is unattractive in a potential mate, friend, or colleague. This effect was pointed out by Adam Smith, father of free-market economics, who was an accomplished theoretician of emotions. Thus, one reason for such high self-reported happiness is that people are aware of the signals they are giving off and so they impression manage. Some indication that this effect is significant comes from the finding that people report higher levels of well-being in face-to-face interviews than in postal surveys. This effect is particularly pronounced when the interviewer is of the opposite sex. It is easy to understand the temptation to do this. (It is also worth remembering when you feel down, that if everyone seems happier than you are, that may only mean that they are good at seeming happy.)

Or

The piece of writing given below has been rated as ineffective writing. Rewrite it, improving on it to make it more effective.

A community volunteer programme was initiated in rural Jamaica in May 1990. The main aim of the programme was to monitor the growth of children less than 36 months of age through community health volunteers (CHVs) and improve their nutritional status. At the end of the second year the programme was evaluated to determine its effectiveness. The results of the evaluation indicated that almost all (95.6%) of the children were covered by the CHVs. In addition the participation rate was high (78.5%). However, only 50% of the children were adequately covered. Nonetheless, 81% of them gained adequate weight. Indeed, malnutrition levels declined by 34.5%. The annual cost per child per year for the total programme was fairly moderate (US\$14.5) with growth monitoring accounting for nearly half (42.7%). The results suggest that CHVs can play an important role in primary health care programmes in developing countries.

Q 5.. Create a Mind Map for a 2000 word article you will write on ‘The Definition and Features of Effective Academic Writing’.

Or

Define and describe the parts of a Field Report.

Semester II

Compulsory Papers:

Paper V

Literary Movements –II

Many distinct literary movements mark the journey of writing from ancient times to the very contemporary. The paper identifies some of the major literary movements that form the essential frame of reference for a critical engagement with the vast corpus of literature. Movements such as classicism, romanticism or realism constitute the primer of critical vocabulary and therefore a basic understanding of these movements is necessary for a nuanced understanding of varieties of literary articulation. Each movement has its own specific set of aesthetic, cultural and ethical values and preferences. The writers and writings that fall within a movement, despite their heterogeneity and particularities, do converge in terms of fostering an identifiable literary taste and trend. Though these movements do occur in literatures of the world, and across languages, yet the focus of this course is primarily on European literature, with special accent on the British. The course is divided into five units. Each unit consists of general introductory essays on the specific movement and some primary texts that belong to the movement. The emphasis of the paper is on the historical and conceptual understanding of various literary movements. The students are expected to study the prescribed texts closely. The students are also expected to study books and articles mentioned in the suggested readings to enhance their understanding of the primary texts, but there will be no question on the suggested readings. The paper shall consist of five compulsory questions – one each from a unit. Each question shall however have internal choice. The paper shall carry a total of 80 marks.

Unit I Realism

1. Ian Watt, "Realism and the Novel Form", *The Rise of the Novel*, (University of California Press, 2001) 11-36.
2. George Eliot, Chapter 17, *Adam Bede*, Volume 3, (William Blackwood and Sons, 1859) 223-244.

Unit II Modernism

1. Malcolm Bradbury and James McFarlane "Introduction" to *Modernism: A Guide to European Literature 1890–1930* (Penguin, 1976), 1-35.
2. Ezra Pound, "A Few Don'ts by an Imagiste", <https://www.poetryfoundation.org/poetrymagazine/articles/58900/a-few-donts-by-an-imagiste>

Unit III Postmodernism

1. Linda Hutcheon, "Theorizing the Postmodern: Toward a Poetics", *A Poetics of Postmodernism: History, Theory, Fiction* (Routledge, London & New York, 1988) 3-21.
2. Ihab Hassan, "Toward a Concept of Postmodernism", *The Postmodern Turn* (Ohio: Ohio State University Press, 1987) 1-10.
3. Borges, Jorge Luis. "The Library of Babel", *Collected Fictions*. Trans. Andrew Hurley (New York: Penguin, 1998) 112-118.

Unit IV Postcolonialism

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin. Eds. "Introduction" to *The Empire Writes Back* (Routledge: London & New York, 1991) 2002, 2nd Ed. 1-13.
2. Ngugi wa Thiong'o, "The Language of African Literature", *Decolonizing the Mind: The Politics of Language in African Literature* (Harare: Zimbabwe Publishing House, 1987) 1994 rpt. 3-33.

Unit V Debating 'Periodization' in History

1. Ted Underwood, "The Disciplinary Rationale for Periodization and a Forgotten Challenge to It (1886–1949)", *Why Literary Periods Mattered: Historical Contrast and the Prestige of English Studies* (Stanford & California: Stanford University Press, 2013) 114-135.
2. Eric Hayot, "Against Periodization; or, On Institutional Time", *New Literary History*, Vol. 42, No. 4, (Autumn 2011), 739-754.

Secondary Readings

- Ann L. Ardis, *Modernism and Cultural Conflict, 1880-1922* (Cambridge: Cambridge University Press, 2002)
- Bill Ashcroft, *Key Concepts in Post-colonial Studies* (London & New York: Routledge, 1998)
- Chris Baldick, *The Modern Movement: 1910-1940* (Oxford: Oxford University Press, 2004)
- Norman F Cantor. *Twentieth-Century Culture: Modernism to Deconstruction* (Peter Lang, 1988)
- Peter Childs. *Modernism* (London & New York, Routledge, 2000)
- Leela Gandhi, *Postcolonial Theory* (Allen & Unwin, 1998)
- Ania Loomba, *Colonialism/Postcolonialism* (London & New York: Routledge 1998)
- Pam Morris, *Realism: The New Critical Idiom* (London & New York: Routledge, 2006)
- Dennis Walder, *The Realist Novel* (London & New York: Routledge, 1995)
- Ira Mark Milne, Project Editor, *Literary Movements for Students* (Gale Cengage Learning, 2009)
- John McLeod, *Beginning Postcolonialism* (Delhi: Viva Books, 2000)

Model Paper

Literary Movements II

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q.1 What is realism? How does it lead to the rise of novel?

Or

How does George Eliot approach the need of realism in fiction? Answer your question in the light of arguments made in Chapter 17 of her novel *Adam Bede*.

Q. 2 What are the general features of 'modernism'? How does it shape literature in the first half of twentieth century?

Or

Discuss in detail the role of Ezra Pound's theory of imagism. How did it influence the aesthetics of modern poetry?

Q. 3 How does Linda Hutcheon sum up the poetics of postmodernism?

Or

How is postmodernism different from modernism? Discuss Ihab Hasan's formulations in this context.

Q.4 What do you mean by the expression "empire writes back"? Discuss the political implications of writing back.

Or

Does writing in a native tongue decolonize mind?

Q. 5 What are the limitations of writing literary history in terms of periods?

Or

Choose any one literary movement and map its scope and limitations.

Paper VI

Approaches to Literature – II

The objective of the course is to familiarize students with various approaches to literature, and the particular worldviews these are based on. The students should be able to relate literary texts to their lives in terms of their own times and location. The number of approaches suggest that there is no one privileged way to understand a text, and that a text can yield multiple meanings if it is accessed through different worldviews. Each approach has a claim to total meaning till it is countered by another equally compelling approach. Each approach has its own well-argued theoretical base, a set of tested tools and a sustained methodology to help the student to navigate through the text with a degree of precision. These approaches put together give rise to what is often called as critical pluralism. The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the issues involved in literary studies, and not just his/her capability for memorizing information. Also, there should be questions of a practical nature in which the candidate has to apply his/her analytical skills to literary texts. Each question shall have internal choice, and is to be answered in 500-600 words. The paper shall carry a total of 80 marks.

Unit I

1. Andrew Bennett and Nicholas Royle, “The beginning,” “Readers and reading,” “The author,” and “The text and the world”, *An Introduction to Literature, Criticism and Theory* (Pearson Longman, 2004, 3rd Edition) Chapters 1-4 (1-33).

Unit II

1. Terry Eagleton, “Literature and History”, *Marxism and Literary Criticism* (London & New York: Routledge: 1976), 1-9.

Unit III

1. Wilfred L. Guerin et al, eds., “Feminism and Gender Studies (I, II, III, IVA, IVB, V)” A *Handbook of Critical Approaches to Literature* (Oxford: OUP, 2005) 5th Ed.
2. Charlotte Krolokke and Ann Scott Sorensen, “Three Waves of Feminism: From Suffragettes to Grrls”, *Gender Communication Theory and Analyses: From Silence to Performance* (Thousand Oaks, London & New Delhi: SAGE, 2006) 1-24.

Unit IV

1. Chapter 9 of Wilfred Guerin’s *Handbook: Cultural Studies* (I, II, IIIA, IIIB)
2. Stuart Hall, “The Formation of Cultural Studies”, *Cultural Studies 1983: A Theoretical History* (Durham & London: Duke University Press, 2016) 5-24.

Unit V

1. Chapter 10 of Wilfred Guerin’s *Handbook: The Play of Meanings* (I, II, III)
2. Umberto Eco, “The Open Work”, *The Open Work*, trans. Anna Cancogni (Cambridge & Massachusetts: Harvard University Press, 1989) 1-23.

Suggested Readings

1. Andrew Bennett, and Nicholas Royle, *An Introduction to Literature, Criticism and Theory* (Pearson, 2004) (Third Edition is available online)
2. David Lodge, ed. *20th Century Literary Criticism: A Reader* (Longman, 1989)
3. David Daiches, *Critical Approaches to Literature*, 2nd ed. (Orient Longman, 1970)
4. M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present* (Blackwell, 2005)

5. Patricia Waugh, *Literary Theory & Criticism: An Oxford Guide* (Oxford: OUP, 2006)
6. M. S Nagarajan, *English Literary Criticism & Theory: An Introductory History*. (Orient Longman, 2006)
7. David Robey and Ann Jefferson. *Modern Literary Theory* (Batsford, 1986)
8. Frank Lentriccia. *After the New Criticism* (Chicago: Chicago UP, 1980)
9. Hans Bertens, *Literary Theory: The Basics* (London & New York: Routledge, 2003)
10. Peter Barry, *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed. (Manchester: Manchester UP, 2004)
11. Raman Selden, *A Reader's Guide to Contemporary Literary Theory* (Pearson, 2006)

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1. How does a literary text multiply its beginning(s)?

Or

What is meant by “framed acts of reading”? Discuss the number of frames suggested by Andrew Bennet in this context.

Q.2 How important is the place of history in approaching a literary text?

Or

How does Terry Eagleton theorize the relationship of history with literature and vice versa?

Q.3. Feminism as a movement has undergone many phases. Delineate these phases with examples from literary texts.

Or

Literary texts are invariably gendered and therefore are always implicated in the politics of gender. Discuss feminist approach to literature in this regard.

Q.4 Discuss the methodological conundrums of the project of cultural studies.

Or

Explain critically the rise of cultural studies as a project in Britain and later on across the globe.

Q.5 Why does Umberto Eco describe text as “an open field”?

Or

Does a literary text yield any essential meaning or does it engender many possibilities of meaning. Argue.

Paper VII

(Choose any one of the options)

(1) Cultural Studies – II

There are cultures within culture. The objective of the paper is to explore these various layers of cultures that begin to emerge due to intervention of new technologies in the lives of people. From a canonical understanding of culture, the paper moves on to unfold the arrival of popular culture, and within it various other subcultures that playfully subvert the dominance of the classical culture. The paper also provides a critical perspective on other shades of culture such as ‘mass culture’ or ‘celebrity culture’ that in the name of entertainment, pleasure or leisure often stupefy masses into a mode of uncritical consumerism. The paper introduces the students to some of the key theorists of the project of Cultural Studies such as Stuart Hall, John Fiske, Adorno and Habermas. The units contain essays both of theoretical and illustrative nature.

Unit I Popular Culture

1. Stuart Hall, “Notes on Deconstructing the Popular”, *People’s History and Socialist Theory*, ed. Raphael Samuel (Routledge Revival: 1981) 227-241.
2. John Fiske “Medonna”, *Reading the Popular* (London & New York: Routledge, 1989) 95-114.

Unit II Subculture

- Dick Hebdige, “The Function of Subculture”, *The Cultural Studies Reader*, ed. Simon During (London & New York: Routledge, 1993) 2nd Edition 1999, 441-450.
- Paul Willis, “The Motor Bike and Motor Bike Culture”, *Popular Culture: Past and Present, A Reader*, edited by Bernard Waites, Tony Bennett and Graham Martin (London & New York: Routledge, 1982) 284-293.

Unit III Public Sphere

1. Alan McKee, “Introduction” to *The Public Sphere: An Introduction* (Cambridge University Press, 2005) 4-14.
2. Jürgen Habermas, “From Culture Debating to Culture Consuming Society”, *Towards Transformation of Public Sphere*, (John Wiley and Sons, 2015) 159-174.

Unit IV Mass Culture

1. Alan Swingewood, “The Theory of Mass Society”, *The Myth of Mass Culture* (London: Macmillan, 1977) 1-23.
2. Theodor W Adorno, “Free Time”, *The Culture Industry* (London & New York: Routledge, 1991 ed.) 187-197.

Unit V Celebrity Culture

1. Michael Ryan, “Audience, Performance and Celebrity”, *Cultural Studies: A Practical Introduction* (Wiley Blackwell, 2010) 150-160.
2. Ellis Cashmore, “Cultivating/ Tastes: What parts did the media and consumer society play in turning us into celebrity-doters?” *Celebrity/ Culture* (Routledge, 2006), 1-16.

Suggested Readings

- Alexander Dhoest, Steven Malliet, et al., *The Borders of Subculture: Resistance and the Mainstream*, (Routledge, 2015)
- Andy Bennett and Keith Kahn-Harris, *After Subculture: Critical Studies in Contemporary Youth Culture*, (Palgrave Macmillan, 2004).
- Arthur Asa Berger, *The Objects of Affection: Semiotics and Consumer Culture: Semiotics and Popular Culture* (Palgrave Macmillan, 2010).
- Chris Jenks, *Subculture: The Fragmentation of the Social*, (Sage, 2005).
- Craig J. Calhoun, *Habermas and the Public Sphere*, (MIT Press, 1992).
- Dick Hebdige, *Subculture: The Meaning of Style*, (Routledge, 1979).
- Dominic Strinati, *An Introduction to Theories of Popular Culture*, (Routledge, 2004).
- Ellis Cashmore, *Celebrity Culture: Key Ideas*, (Routledge, 2006).
- Gary Burns, *A Companion to Popular Culture*, (Wiley Blackwell, 2016).
- J.M. Adorno and Bernstein, *The Culture Industry: Selected essays on Mass Culture*, (Routledge, 2004).
- John A. Weaver, “From Culture and Images to Popular Culture Images”, *Popular Culture: Primer*, (Peter Lang, 2005) 1-24.
- John Storey, *Cultural Theory and Popular Culture: An Introduction*, (Routledge, 2015).
- Jostein Gripsrud, Hallvard Moe, et al., *The Idea of the Public Sphere: A Reader* (Lexington Books, 2010).
- Jurgen Habermas and Thomas Berger, *The Structural Transformation of the Public Sphere*, (MIT Press, 1989).
- Peter Dahlgren, *Television and the Public Sphere: Citizenship, Democracy and the Media*, (Sage Publications, 1995).
- Robert W. Witkin, *Adorno on Popular Culture*, (Routledge, 2002).
- Ross Haenfler, *Subcultures: The Basics*, (Routledge, 2013).
- Rupa Haq, *Beyond Subculture: Pop, Youth and Identity in a Postcolonial World*, (Routledge, 2006).
- Su Holmes and Sean Redmond, *Framing Celebrity: New Directions in Celebrity Culture*, (Routledge, 2006).

Model Paper**Time: 3 hours****Total Marks 80****Note: Attempt all questions. Each question carries 16 marks**

Q.1 Explain how Stuart Hall favors 'popular culture' as a site of social transformation.

Or

'Madonna's popularity is a complexity of power and resistances, of meanings and counter meanings, of pleasures and the struggle for control'. Explain the above statement with your understanding of popular culture.

Q. 2 Discuss Paul Willis' 'The Motor Bike and Motor Bike Culture' as an argument in favor of subculture.

Or

With your reading of Dick Hebdige's "Function of the Culture" discuss how subculture resists the hegemony of the dominant culture.

Q.3 What transformation does Habermas' notice in the making of public sphere?

Or

What do you mean by "public sphere", and how is it different from "civil society" and "mass culture"?

Q. 4 Explain Adorno's concept of "Free Time". Discuss the commodification of our hobbies in the age of consumerism.

Or

How does Allen Swingewood theorize "mass society"?

Q.5 "Celebrity culture is a phenomenon that is simultaneously well known and little known." Discuss the implications of the statement in light of Ellis Cashmore's prescribed essay.

Or

Discuss the role of media in fomenting 'Celebrity' Culture.

(2) Language and Linguistics – II

The aim of this paper is to develop an understanding of how language can be described at the levels of phonology, syntax, semantics and pragmatics. The English language is to be studied as a reference point, while comparison and consideration of structures in other languages will also be relevant. An important objective is the development of a practical and analytical approach to the study of languages, while extending the scope of linguistics to communication between languages, as in the activity of translation.

Unit I Phonetics and Phonology

- Fromkin, Rodman & Hyames, “Phonetics: The Sound of Language”, *An Introduction to Language* (Wadsworth 2010, 9th ed.) 189-215.
- Fromkin, Rodman & Hyames, “Phonology: The Sound Patterns of Language”, *An Introduction to Language* (Wadsworth 2010, 9th ed.) 224-263.

Unit II Morphology and Grammar

- Adrain Akmajjian et al, “Morphology” (Chapter 2), *Linguistics – An Introduction to Language and Communication* (MIT, 2010) 6th Ed., 13-66.
- Frank Palmer, *Grammar* (Penguin, 1971) rpt. 1996, 9-40 & 149-194.
- Noam Chomsky, “The Theory of Transformational Generative Grammar”, *Topics in the Theory of Generative Grammar* (Moulton, 1978) 5th print, 51-75.

Unit III Semantics

- Adrain Akmajjian et al, “Semantics: The Study of Linguistic Meaning” (Chapter 6), *Linguistics – An Introduction to Language and Communication* (MIT, 2010) 6th Ed. 225-272.
- David Crystal, “Semantics” (Chapter 17) *The Cambridge Encyclopaedia of Language* (CUP, 1997) 42-49.
- John Lyons, “Part 2 Lexical Meaning”, *Linguistic Semantics: An Introduction* (Cambridge University Press, 1995) 2005 rpt., 46-71.

Unit IV Pragmatics

- J. Habermas, “What is Universal Pragmatics?” *On the Pragmatics of Communication* (MIT, 1988) 21-104.
- Kent Back, “Speech Acts and Pragmatics”, *The Blackwell Guide to the Philosophy of Language*, edited Michael Devitt and Richard Hanley (Blackwell, 2006) 147-167

Unit V Translation

- Peter Newmark, “Theory and Craft of Translation”, *Language Teaching / Volume 9 / Issue 01 / January 1976*, 5 – 26.
- Peter Newmark, “Translating Methods” (45-53), “Literal Translation” (68-80), “The Other Translation Procedures” (81-93), *A Textbook of Translation* (Prentice Hall, 1988).
- J.C Catford, *A Linguistic Theory of Translation* (OUP, 1967) 20-72.

Suggested Readings

- John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge University Press, 1970).
- M. A.K. Halliday, Jonathan J. Webster, *On Language and Linguistics* (Continuum, 2006).
- Hadumod Bussmann, *Routledge Dictionary of Language and Linguistics* (Routledge, 1999).
- David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge University Press, 1997).
- James S. Holmes (ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation* (Walter de Gruyter, 1970).
- Chris Fox, Shalom Lappin, *The Handbook of Contemporary Semantic Theory* (Wiley-Blackwell, 2015).
- John Lyons, *Linguistic Semantics: An Introduction* (Cambridge University Press, 1996).
- Yehuda N. Falk, *Subjects and Universal Grammar: An Explanatory Theory* (Cambridge University Press, 2006).
- Noam Chomsky, *Topics in the Theory of Generative Grammar* (De Gruyter Mouton, 1978).
- Thomas R. Hofmann, *Realms of Meaning: An Introduction to Semantics* (Routledge, 1993).
- Noam Chomsky, *Syntactic Structures*, 2nd Edition (Mouton de Gruyter, 2002).

- Bas Aarts, David Denison, Evelien Keizer, Gergana Popova-*Fuzzy Grammar: A Reader* (Oxford Univ Press, 2004).
- Geert Booij, *The Grammar of Words: An Introduction to Linguistic Morphology* (Oxford University Press, 2005).
- Richard J Bernstein, *The Pragmatic Turn* (Wiley_Polity, 2010).
- Paul Copley (ed.), *The Routledge Companion to Semiotics and Linguistics*, (Routledge. 2005).
- Daniel Weissbort, Astradur Eysteinnsson (ed.), *Translation-Theory and Practice: A Historical Reader* (OUP, 2006).
- David Crystal, *Making Sense: The Glamorous Story of English Grammar* (Oxford University Press, 2017).
- Gould Brown, *The Grammar of English Grammars* (Amazon Digital Services, 2004).
- M.A.K. Halliday: *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (Edward Arnold, 1978).
- Steven Pinker, *How the Mind Works*, (W. W. Norton & Company, 2009).
- Jean Piaget, *The Child's Conception of the World* (Routledge & Kegan Paul Ltd.,1929).

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1 What are speech sounds? How do we classify vowel and consonant sounds?

Or

Define phonology. Discuss phonemes as the phonological units of language.

Q. 2 How does Morphology help to understand the structure of complex words?

Or

Give a critical account of Transformational Generative Grammar.

Q. 3. What is meaning? What are the different approaches to the study of meaning in language.

Or

Define Semantics. Discuss the following semantic concepts with examples:

- I) Synonymy and Antonymy
- II) Homonymy and Polysemy

Q. 4 Discuss in detail Habermas's concept of Universal pragmatics.

Or

Explain critically Austin's idea of "doing things with words."

Q. 5 What are the different methods of translating a text? How do these methods correspond to different text types?

Or

Give a critical account of Newmark's theory of translation.

(3) British Literature – III

The Victorian Period (1832-1901) covers the long and successful reign of Queen Victoria. It was a period of colonial expansion, strengthening of the British Empire, industrial revolution, and scientific and technological progress. The objective of the paper is to explore the major writers and texts of the time and focus on the ideological, political, social and cultural impact on Victorian culture as a consequence of industrialization, urbanization, class conflict, Darwin and religious crisis, issue of gender, empire and imperial expansion and much more. The paper will also analyze the Victorian Gothic novel and its impact and continued popularity. Students will explore the creation of 'other' in Gothic writing and the monstrosity associated with it. The paper will furthermore familiarize the students with the genre of science fiction. At the end of the course the students will be conversant with the major writers, representative works and will be able to engage critically on the issues regarding empire, race, class, gender, impact of science, 'the woman question' and other significant events of the period.

Unit I

1. Robert Browning, "Grammarians' Funeral" & "The Last Ride Together", *The Poems of Robert Browning* (Wordsworth, 1994).
2. Alfred Lord Tennyson, "Defense of Lucknow", "The Higher Pantheism"
[available online <www.bartleby.com/297/629.html> and
<<https://www.poetryfoundation.org/poems/45323/the-higher-pantheism>>]
3. Christina Rossetti, "Better Resurrection" & "Amor Mundi", *Complete Poems* (Penguin, 2001).

Unit II

1. Charles Dickens, *Hard Times* (Penguin Classics, 2003).

Unit III

1. Mathew Arnold, 'Barbarians, Philistines and Populace' (Chapter 3), *Culture and Anarchy* (Oxford UP World's Classics, 2009).
2. John Ruskin, "Unto this Last", *Unto this Last and Other Writings of John Ruskin*, ed. Clive Wilmer (Penguin Books, 1985)155-228.

Unit IV

1. H G Wells, *The Time Machine* (New York: Signet Classics, 2007).

Unit V

1. Bram Stoker, *Dracula* (Wordsworth Classics, 2000).

Secondary Readings:

- Anthony Jenkins, *The Making of Victorian Drama* (Cambridge UP, 1991).
- Deirdre David (ed.), *The Cambridge Companion to the Victorian Novel* (Cambridge UP, 2012).
- Gregory Tate, *The Poet's Mind: The Psychology of Victorian Poetry 1830-1870* (Oxford UP, 2012).
- Isobel Armstrong, *Victorian Poetry: Poetry, Poetics and Politics* (Routledge, 2005).
- Joseph Bristow (ed.), *The Cambridge Companion to Victorian Poetry* (Cambridge UP, 2002).
- Josephine M. Guy, *The Victorian Social-Problem Novel: The Market, the Individual and Communal Life* (Macmillan 1996).
- Nicola Diane Thompson (ed.), *Victorian Women writers and the Woman Question* (Cambridge UP, 2000).
- Richard Cronin et al. (eds.), *A Companion to Victorian Poetry* (Blackwell, 2007).
- Paul Young, *Globalization and the Great Exhibition: The Victorian New World Order* (Palgrave Macmillan, 2009).
- Harold Bloom (ed.), *The Victorian Novel* (Chelsea House, 2004).
- Philip Davis, *Why Victorian Literature Still Matters* (Blackwell, 2008).
- Lauren M.E Goodlad, *Victorian Literature and the Victorian State: Character and Governance in a Liberal Society* (The John Hopkins UP, 2003).
- M.K.Gandhi, *Unto this Last: A Paraphrase* (Navjivan Publishing House, Ahmedabad)

Model Paper**Time: 3 hours****Total Marks 80****Note: Attempt all questions. Each question carries 16 marks**

Q. 1 Critically analyze Browning's dramatic monologues. How do they capture the doubts of Victorian England?

Or

Comment on the language of Tennyson's poems. How does it differ from the language of his contemporary poets?

Q. 2. "Now, what I want is Facts. Teach these boys and girls nothing but facts." What kind of education do children receive in Mr. Gradgrind's school? Critically explore the philosophical sub-text of *Hard Times*.

Or

Hard Times has many striking images. The use of agricultural images, in particular, lends thickness to the texture of the novel. Argue through citation of textual references.

Q. 3. Ruskin's *Unto this Last* combines ethics with economics. Argue.

Or

Critically analyze Matthew Arnold's "Barbarians, Philistines and Populace". Bring out the elitist biases of Arnold.

Q. 4 *The Time Machine* is traditionally identified as science fiction. Is it possible to see it as a horror story?

Or

What are the qualities that make the Time Traveller a sympathetic, if flawed character in the story?

Q. 5 Critically analyze Dracula's lines, "Yes, I too can love; you yourselves can tell it from the past." Does he have a tragic love story in the past? At what points in the novel does Stoker seem to elicit the reader's sympathy for Dracula?

Or

Discuss the structure of the novel *Dracula*. Why do you think Stoker chose to construct it as a series of journal entries and letters from multiple points of view?

Paper VIII

(1) Introduction to Literary Genres – II

Despite distinction of idiom, expression and style, writers over the years have operated through a gamut of settled conventions, modes and genres. The paper will introduce students to some of the major genres that emerged and ossified during and after 18th century in Europe and elsewhere. Even as these genres almost overwhelmed the literary space, posing a challenge to the entrenched classical modes, their presence in current literary history is no less important. The effort is to provide a brief overview of each selected genre in terms of its historical evolution and its basic characteristics. Each unit consists of critical essay(s) and corresponding literary text(s) so that the students are able to relate theory with practice.

Unit I Mock Epic

1. Ritchie Robertson, "Elements of Mock-Epic", *Mock-Epic Poetry: From Pope to Heine* (Oxford: OUP, 2009) 35-70.
2. Alexander Pope, "The Rape of the Lock", *The Rape of the Lock and Other Major Writings* (Penguin Classics, 2011).

Unit II Novel

1. George Lukacs, *The Theory of Novel* (Cambridge and Massachusetts: MIT Press, 1971, 1st Edition) 56-84.
2. Daniel Defoe, *Robinson Crusoe* (Penguin Classics, 2003).

Unit III Essay

1. G Douglas Atkins, "In-Betweeness: The Burden of Essay", *Tracing the Essay: From Experience to Truth* (Athens & London: The University of Georgia Press, 2005) 145-162.
2. Johnson, Samuel. "The Rambler No. 184." 1751. *Quotidiana*. Ed. Patrick Madden. 12 Mar 2007. 05 Jul 2018 <http://essays.quotidiana.org/johnson/rambler_no_184/>
3. Addison, Joseph. "On the essay form." 1711. *Quotidiana*. Ed. Patrick Madden. 18 Jan 2007. 05 Jul 2018 <http://essays.quotidiana.org/addison/essay_form/>
4. Lamb, Charles. "The genteel style in writing." 1833. *Quotidiana*. Ed. Patrick Madden. 25 Feb 2007. 05 Jul 2018 <http://essays.quotidiana.org/lamb/genteel_style_in_writing/>

Unit IV Gothic

1. David Punter and Glennis Byron, "Gothic in the Eighteenth Century", *The Gothic* (Blackwell Publishing, 2004) 7-12.
2. Mary Wollstonecraft Shelley, *Frankenstein* (Penguin Classics, 1985).

Unit V Tragicomedy

- John Orr, "Modernism and Tragicomedy", *Tragicomedy and Contemporary Culture* (London: Macmillan, 1991) 1-10.
- Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 1954).

Suggested Readings:

- Verna A Foster, *The Name and Nature of Tragicomedy* (Routledge: London & New York, 2017).
- [Karl Siegfried Guthke](#), *Modern Tragicomedy: An Investigation into the Nature of the Genre* (Random House, 1966).
- [David L. Hirst](#), *Tragicomedy* (Methuen, 1984).
- Andrew Smith, *Gothic Literature* (Edinburgh: Edinburgh University Press, 2007).
- Michael Edwards, "A Meaning for Mock-Heroic", *Poetry and Possibility* (London: Macmillan, 1988) 32-51.

- T.W.Adorno, Bob Hullot-Kentor, Fredric Will, “The Essay as Form”, *New German Critique*, No. 32 (Spring-Summer, 1984) 151-171.
- Catherine Spooner and Emma McEvoy, eds., *The Routledge Companion to Gothic* (London & New York: Routledge, 2007).
- Benedict Anderson, *Imagined Communities* (London & New York: Verso, 2nd ed 2006).
- Mikhail Bakhtin, *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press, 2008 17th Ed.).
- Frank Humphrey Ristine, *English Tragicomedy: Its Origin and History* (The Columbia University Press, 1910) 1-25.

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q.1. What are the elements of mock-epic? Use Richie Robertson’s prescribed essay to trace the rise of this genre.

Or

Discuss the nature of super-natural machinery in *The Rape of the Lock*.

Q.2. Why does Lucas term novel as a genre of exile from transcendence?

Or

Discuss Defoe’s *Robinson Crusoe* as a new form of narrative that foregrounds this-worldliness of human experience.

Q. 3 Why does G Douglas Atkins attribute “In-Betweenness” to the genre of essay?

Or

Discuss the differences in style and content of essays of Addison and Charles Lamb.

Q. 4 What do you mean by gothic art? Differentiate gothic fiction from mainstream fiction.

Or

Critically discuss *Frankenstein* as a gothic novel.

Q. 5 Modern plays are neither tragic nor comic. Argue with the help of suitable examples.

Or

Discuss *Waiting for Godot* as a tragi-comedy.

(2) British Literature – IV

An era of conflict and uncertainty, the twentieth century marked a break from the preceding Victorian period. The old was rejected, 'Make it New' announced Ezra Pound and 'new it indeed was'. It was an age of literary experimentation, which broke away from established rules, traditions and conventions. The focus was to search for new ways of looking at man, universe, and man's role in it. A period of shifting perspectives, class struggle, gender equality, devastating wars, and collapse of traditional notions of culture and aesthetics. Modernist avant-gardes challenged and often shocked the people with their ideas, styles and techniques. The objective of the paper is to study and understand the ways in which political, historical, economic, scientific, intellectual, environmental, social and cultural events have shaped the art and literature of the time. The students will be introduced to the innovative literary techniques, intellectual trends and change in themes of this turbulent period. At the end of the course they will be familiar with the representative texts, literary terminology, and the socio-political and cultural events that shaped twentieth century literature.

Unit I

1. T.S. Eliot, "The Burial of the Dead" Canto I, *The Waste Land*; "Love Song of Alfred J Prufrock", *The Complete Poems and Plays of T.S. Eliot* (Faber, Main Edition, 2004).
2. W.B. Yeats, "Easter 1916", "A Prayer for My Daughter" & "Sailing to Byzantium" *Yeats: Poetry and Prose* (Norton Critical Editions, 2001).
3. W.H. Auden, "The Shield of Achilles", "September 1, 1939" & "Musée des Beaux Arts", *W.H. Auden: Collected Poems*. Ed. Edward Mendelson (Vintage International, 1991).

4. D. H. Lawrence, “Mosquitoes” & “Snakes”, *Complete Poems of D.H. Lawrence* (London: Wordsworth, 1994).

Unit II

1. Samuel Beckett, *Waiting for Godot* (Pearson, 2012).

Unit III

2. James Joyce, *Portrait of An Artist as a Young Man* (Vintage Classics, 2012).

Unit IV

- Aldous Huxley, *Brave New World* (Vintage Classics, 2004).

Unit V

1. George Orwell, “Notes on Nationalism”, “The Prevention of Literature” & “Reflections on Gandhi”, *George Orwell: Essays* (Penguin UK, 2000), also available at www.orwellfoundation.com
2. Virginia Woolf, *A Room of One’s Own. London* (Penguin Modern Classics, 2002).

Secondary Readings

- Alex Davis and Lee M., *The Cambridge Companion to Modernist Poetry* (Cambridge UP, 2007).
- Jane Goldman, *Modernism, 1910-1945: Image to Apocalypse* (UK: Macmillan Education, 2003).
- Jessica Berman, *Modernist Fiction, Cosmopolitanism and the Politics of Community* (Baltimore: University of Maryland, August 2001).
- LAC Dobrez, *The Existential and Its Exits: Literary and Philosophical Perspectives in the Works of Beckett, Ionesco Genet and Pinter* (UK: Athlone Press, 1986).
- Malcolm Bradbury, *The Modern British Novel* (Penguin, 2001).
- Martin Puchner, *Stage Fright: Modernism, Anti-Theatricality, and Drama* (John Hopkins UP, 2002).
- Michael Levenson, *Modernism and the Fate of Individuality* (Cambridge UP, 1991).

- Michael North, *Reading 1922: A Return to the Scene of the Modern* (Oxford: Oxford UP, 1999).
- Rebecca Beasley, *Theorists of Modernist Poetry: T.S. Eliot, T.E. Hulme, Ezra Pound*. (Routledge, October 2007).
- R.P. Draper, *An Introduction to Twentieth-Century Poetry in English* (London: Macmillan, 1996).
- Susan C.W. Abbotson, *Thematic Guide to Modern Drama* (Greenwood Press, 2003).

Model Paper

Time: 3 hours

Total Marks 80

Note: Attempt all questions. Each question carries 16 marks

Q. 1 Discuss Yeats as poet of Irish aristocratic values.

Or

What type of images does Eliot use in his poems to contrast mythical past with modern present?

Q. 2 Who could be Godot in “Waiting for Godot”?

Or

Critically analyze the use of language in “Waiting for Godot”?

Q. 3. Compare and contrast Stephen's perception of art with his perception of religion, family, school, or country in the novel *Portrait of an Artist as a Young Man*. What makes art such an appealing escape for Stephen?

Or

Describe how *Portrait of an Artist as a Young Man* is a study of the conditions of the development of an artist.

Q. 4 Discuss the relation between the sexes in the World State as depicted in *Brave New World*. Who holds the power in social situations, in the workplace, and in the government?

Or

Analyze how important elements of *Brave New World* are “distorted,” and explain how these distortions contribute to the effectiveness of the work.

Q. 5 What predictions does Woolf make for women's writing in the future? How do they look from our current vantage point? (*A Room of One's Own*).

Or

George Orwell offers a critique of imperialism from the position of an insider. Argue.

(3) Academic Writing -- II

The paper is designed to help students develop the use of effective learning strategies which will help in academic writing. The classes will expose the students to various forms of referencing and citation so that their work never comes under plagiarized texts. The classes will provide sufficient practice in order to empower the students to be able to write a coherent and cohesive text with a logical flow that demonstrates precision and clarity. The two papers on academic writing are designed to fulfill the requirements of higher education, so the focus in the classroom will be on consistent and regular writing practice. The paper shall consist of five questions of 16 marks each, one from each unit. The questions shall be designed in such a way that they focus more on the candidate's understanding of the characteristics of academic writing and not just the memorization of principles and techniques. There should be questions of a practical nature that demand the actual, hands on writing of academic documents. Each question shall have internal choice with one option that will be theory-based and the other application-based, wherever possible. Each question is to be answered in 400-500 words. The paper shall carry a total of 80 marks.

Unit I Reading and Critical Thinking

1. Reading Broadly and Narrowly
2. Critical Reading towards Critical Writing
3. How to Get the Most out of Reading
4. Committing tentatively to a position
5. Taking a position on the Question

Unit II Note Taking and Note Making

1. Note taking techniques
2. Taking Notes from Research Reading (Recommended Strategies, Direct and Indirect Quotes)
3. Note making effectively

Unit III Presentations

1. Preparation and Planning
2. Creating Interest
3. Establishing a Relationship with the Audience

Unit IV Re-reading for Grammar, Punctuation and Style

1. Errors in Grammar
2. Errors in language use
3. Punctuation Errors
4. Referencing style and format

Unit V Plagiarism

1. Definition
2. Parameters
3. Strategies to avoid plagiarism
4. Spotting plagiarism

Suggested Readings

Note: The first two books can be used as textbooks in the classroom.

- Cottrell, Stella 2011. *Critical Thinking Skills*. China: Palgrave Macmillan
- Jordan, R. R. 1999. *Academic Writing Course*. Harlow: Longman.
- Leki, Ilona 1998. *Academic Writing*. India: Cambridge University Press.
- Morley, John et al. 2007. *University Writing Course*. Newbury, Berkshire: Express Publishing.
- Oshima, Alice and Ann Hogue. 2007. *Introduction to Academic Writing (The Longman Academic Writing Series)*. Longman.
- Strunk, William Jr. 2000. *The Elements of Style.(4th edition)*. Boston: Allyn & Bacon.
- Swales, John M. and Christine B. Feak. 2004. *Academic Writing for Graduate Students*. Ann Arbor: University of Michigan Press.

MODEL PAPER**Time: 3hrs.****Maximum Marks: 80**

Q. 1 Explain the difference between reading broadly and narrowly in our daily life, giving examples to illustrate.

Or

Give a critical reading to the passage given below, writing down your observations on the passage.

The Depiction of Women in Indian Cinema

Indian Women have excelled in every field and have engraved their names in many parts of the universe, but there still seems to be a long route ahead before she attains equal status in the minds of Indian men. 'Most agricultural civilizations downgraded the status and potential of women, at least according to modern Western standards and to the implicit standards of hunting-and gathering societies. Agricultural civilizations were characteristically patriarchal; that is, they were run by men and based on the assumption that men directed political, economic, and cultural life. Furthermore, as agricultural civilizations developed over time and became more prosperous and more elaborately organized, the status of women deteriorated from its initial level.'

In a well-defined patriarchal society like India, even the cinematic world deems to project women as in factual life. This is a good thing as films have mass appeal and at least some if not all carry out a message to the public and try to create awareness. There is a myth that women are characterized in films to prop up the male role rather than characterize them as the one who keeps the narrative structure sinuous. Women are insinuated in films as bearing the burden of sexual objectification that male roles cannot. Hence, they become the bearer, and not the maker of meaning says Laura Mulvey. Most Indian women live a silent life with enormous amount of sacrifices and retain their frustration within themselves for the sake of societal pressure.

Women in Indian cinema are born with certain assumptions ranging from cult movies to celluloid blockbusters like Sholay to more recent Fashion that employ themselves as in severe gender issues. They are portrayed either as damsels in distress or demented feminists or simple belly-shaking glam dolls whose sole ambition is to attract the attention of the male gender. In many Indian films it is a common trend to insert 'item numbers' which bear no rational connection to the film in anyways but with an assumption that the film is easily associated. As Bindu Nair says, 'Sometimes the one song ends up making the film a hit, such as 'Chamma Chamma' from the film China gate.' Occasionally, do we see a female being the protagonist of a film than merely being objects of sexual desire. In some cases there appears to be a clash between 'modern feminism' and 'traditional values'. Indian cinema often acts like an emotional register and is very resourceful while reading the characterization of 'Women'.

Q. 2 Write the notes you will make for the passage given below.

‘Big’ Data Science

If you could possibly take a trip back in time with a time machine and say to people that today a child can interact with one another from anywhere and query trillions of data all over the globe with a simple click on his/her computer they would have said that it is science fiction !

Today more than 2.9 million emails are sent across the internet every second. 375 megabytes of data is consumed by households each day. Google processes 24 petabyte of data per day. Now that’s a lot of data!! With each click, like and share, the world’s data pool is expanding faster than we comprehend. Data is being created every minute of every day without us even noticing it. Businesses today are paying attention to scores of data sources to make crucial decisions about the future. The rise of digital and mobile communication has made the world become more connected, networked and traceable which has typically resulted in the availability of such large scale data sets.

So what is this buzz word “Big Data” all about? Big data may be defined as data sets whose size is beyond the ability of typical database software tools to capture, create, manage and process data. The definition can differ by sector, depending on what kinds of software tools are commonly available and what sizes of data sets are common in a particular industry. The explosion in digital data, bandwidth and processing power – combined with new tools for analyzing the data has sparked massive interest in the emerging field of data science. Big data has now reached every sector in the global economy. Big data has become an integral part of solving the world’s problems. It allows companies to know more about their customers, products and on their own infrastructure. More recently, people have become extensively focused on the monetization of that data.

According to a McKinsey Global Institute Report[1] in 2011, simply making big data more easily accessible to relevant stakeholders in a timely manner can create enormous value. For example, in the public sector, making relevant data more easily accessible across otherwise separated departments can sharply cut search and processing time. Big data also allows organizations to create highly specific segmentations and to tailor products and services precisely to meet those needs. This approach is widely known in marketing and risk management but can be revolutionary elsewhere. Big Data is improving transportation and power consumption in cities, making our favorite websites & social networks more efficient, and even preventing suicides. Businesses are collecting more data than they know what to do with. Big data is everywhere; the volume of data produced, saved and mined is startling. Today, companies use data collection and analysis to formulate more cogent business strategies. Manufactures use data obtained from the use of real products to improve and develop new products and to create innovative after-sale service offerings. This will continue to be an emerging area for all industries. Data has become a competitive advantage and necessary part of product development.

Or

Describe the process of note-taking while listening to a lecture. What are the conventions that you shall use?

Q. 3 Rewrite the sentences given below, correcting the errors of grammar and punctuation.

- a. They had been living in this house for 2007.
- b. write in pencil
- c. we had great time in paris
- d. will you please borrow me a copy of our textbook
- e. the money was equally divided among the two
- f. why is you followed me asked the man
- g. this is a amazed experience we never seeing something likes that said the girl
- h. an booty was be sharing between a three thieves

Or

Describe the various kinds of reference styles used, giving clear examples.

Q. 4 What is the importance of the audience during a presentation? How will you capture audience interest?

Or

Outline the steps in preparing for a presentation.

Q5. Create a set of strategies for avoiding plagiarism to be shared with young researchers.

Or

Define plagiarism and describe its



M.A. PART-II**SEMESTER-III****PAPER-I: LITERARY THEORY-I****Objectives:**

The paper provides an important study of literary theory as an intellectual and critical activity 1960 onwards. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of literary theory 1960 onwards, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit-1 Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text* (London: Flamingo, 1977): 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988): 166-72.

Unit-2 Wolfgang Iser: "The Reading Process: a Phenomenological Approach" from David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988).

Unit-3 M. H. Abrams: "The Deconstructive Angel" (from David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988).

Unit-4 Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." From Raymond Williams, *Marxism & Literature* (Oxford: Oxford University Press, 1977): 75-82 and 121-27.

Suggested Reading:

1. Peter Barry: *Beginning Theory*, Manchester and New York: Manchester University Press, 1995.
2. Raman Selden: *A Reader's Guide to Contemporary Literary Theory*, New Jersey: Prentice-Hall, 1985.
3. Ann Jefferson & David Robey, eds., : *Modern Literary Theory*, New York: Barnes and Noble, 1982.
4. Terry Eagleton: *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983.
5. *Marxism and Literary Criticism*, Berkeley and Los Angeles: University of California Press, 1976.
6. Krishnaswamy et al.: *Contemporary Literary Theory: A Student's Companion*, New Delhi: Macmillan, 2000.
7. Jonathan Culler: *Barthes*, Great Britain: Fontana, 1983.
8. Jeremy Hawthorn, *A Concise Glossary of Contemporary Literary Theory*, London: Edward Arnold, 1992.
9. Stuart Sim, ed., *AZ: Guide to Modern Literary and Cultural Theorists*, London: Harvester Wheatsheaf, 1995.
10. John Sturrock: *The Word from Paris: Essays on Modern French Thinkers and Writers*, London: Verso, 1998.

PAPER-II: INDIAN WRITING IN ENGLISH**Objectives:**

The focus of this paper is the study of Indian contribution to literature in English, from the early advent of English in India to contemporary writing in English. The history and development of Indian Writing in English is scrutinized with reference to the Indian Nationalist Movement, the philosophical thinking of political and social leaders/activists like Mahatma Gandhi, Pandit Jawahar Lal Nehru, Raja Rammohan Roy and others. The issues raised by diasporic movements across the globe, post coloniality and the emergence of modern India is also a part of the study of this paper.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of Indian writing in English, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit I: Raja Rao : *Kanthapura*

Unit This unit will have three poets and there will be three poems by each :

II:

- (a) Agha Shahid Ali : “Farewell”, “Ghazal”, (“Where are you now ?”) and “The Country without a Post Office”. Available in *The Country without a Post Office*, Delhi. Ravi Dayal, 2000, 1st Indian Edition.
- (b) A. K. Ramanujan : “Small-Scale Reflections on a Great House”; “Obituary”, “Love Poem for Wife 1.” Available in R. Parthasarathy ed., *Ten Twentieth Century Indian Poets* (Delhi: Oxford University Press, 1976).
- (c) ImtiazDharkar : “Purdah I”, “Grace” and “Prayer”, Available in ImtiazDharkar, *Purdah and Other Poems*, Delhi: Oxford University Press, 1989.

Unit Amitav : *The Shadow Lines* (Delhi: Ravi Dayal, 1988).

III: Ghosh

Unit Mahesh : *Final Solutions* (New Delhi: Penguin, 2005).

IV: Dattani

Suggested Reading:

1. K. R. S. Iyengar, *Indian Writing in English*, New Delhi: Sterling, 1985.
2. Bruce, King, *Modern Indian Poetry in English*, New Delhi: Oxford University Press, 1987.
3. A. K. Mehrotra ed., *An Illustrated History of Indian Literature in English*, New Delhi: Permanent Black, 2003.
4. TabishKhair, *Babu Fictions*, Delhi: Oxford University Press, 2006.
5. Meenakshi Mukherjee, *Twice Born Fiction*, New Delhi: Heinemann, 1971.
6. Meenakshi Mukherjee, *The Perishable Empire: Essays on Indian Writing in English*, New Delhi: Oxford University Press, 2000).
7. M. K. Naik ed., *Aspects of Indian Writing in English*, Delhi: Macmillan, 1979.

8. S. Tharu and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 Vols., New Delhi: Oxford University Press, 1995.
9. V. Raghavan and Nagendra, *An Introduction to Indian Poetics*, Bombay: Macmillan, 1970.
10. G. N. Devy, ed., *Indian Literary Criticism: Theory and Interpretation*, Hyderabad: Orient Longman, 2004.

PAPER- III (Opt. i): POST-COLONIAL STUDIES I (ECS II PCS I)

Objectives: To familiarize the students with theoretical concepts related to the literatures of the 'new' world - Asian, African, Australian, Caribbean, Latin American, Canadian - which have long remained ignored; to foreground issues such as history, class, race, gender, nation, culture, marginality, diasporic consciousness, etc., emphasizing the emergent nature of literary productions from decolonized communities.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt four out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed units :

Prescribed Texts:

Unit-I. ENGLISH LITERARY STUDIES (with reference to English in India)

1. Thomas Babington Macaulay, 'Indian Education: Minute of the 2nd of February, 1835', in G. M. Young (ed.), *Macaulay: Prose and Poetry*, Cambridge, MA: Harvard University Press, 1967:719-30.
2. Gauri Viswanathan, Introduction to *Masks of Conquest*, New York: Columbia University Press, 1989: 1-22.

Unit-II. CULTURAL IDENTITY AND THE NATION

1. Ernest Renan, 'What is a Nation?' in Homi K. Bhabha, ed. *Nation and Narration*, London and New York: Routledge, 1990: 8-22.
2. Frantz Fanon, 'On National Culture' from *The Wretched of the Earth*, Harmondsworth: Penguin, 1967: 166-99.

Unit-III. DEFINING FORCES: GENDER AND RACE

1. Chandra Talpade Mohanty, 'Under Western Eyes', in Patrick Williams and Laura Chrisman, eds., *Colonial Discourse and Postcolonial Theory: A Reader*, New York: Harvester Wheatsheaf, 1993: 196-220.
2. Introducing Gayatri Spivak: Woman as subaltern, subject-positions, postcolonial feminism.
3. Race: Background, classification of races, Social Darwinism and imperial practice, social construction of race; race and ethnicity.

Unit IV. CULTURAL IDENTITY AND DIASPORA

1. Stuart Hall, 'Cultural Identity and Diaspora' in Jonathan Rutherford ed., *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990): 222-37. Also in Padmini Mongia, *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996): 110-21.
2. Introducing Homi Bhabha: Concepts of ambivalence and hybridity.

Suggested Reading:

1. John McLeod, *Beginning Postcolonialism*, Manchester and New York: Manchester University Press, 2000.
2. Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge, 1998.
3. Rumina Sethi, *The Politics of Postcolonialism: Empire, Nation and Resistance*, London: Pluto, 2011.
4. Robert J. C. Young, *Postcolonialism: A Very Short Introduction*, Oxford: Oxford University Press, 2003.
5. Leela Gandhi, *Postcolonial Theory*, Oxford: Oxford University Press, 1988.
6. Rajeswari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Delhi: Oxford University Press, 1992.
7. Benedict Anderson, *Imagined Communities*, London: Verso, 1983.
8. Rumina Sethi, *Myths of the Nation: National Identity and Literary Representation*, Oxford: Clarendon, 1999.
9. Homi K. Bhabha, *The Location of Culture*, London and New York: Routledge, 1994.
10. Kumkum Sangari and Sudesh Vaid (eds.), *Recasting Women*, New Delhi: Kali, 1989.

PAPER-III (Opt. ii): LINGUISTICS-I (ECS II LIN I)

Objectives :

This paper is aimed to provide an introduction to the studies of language in modern times. Students are made to be aware of developments in the field of Linguistics in the 20th Century, and develop an understanding of the nature of language study through a scientific and analytical approach. An understanding of the concepts in modern Linguistics is an essential objective and the approach to be adopted is that of clear explication of linguistic thought and of the levels of linguistic analysis.

Pattern of examination

There shall be one compulsory question of 20 marks, comprising of short notes from all the units in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four questions of 15 marks each i.e. one question with internal choice will be set from each of the four units. The questions from Units 1 & 2 would be Essay Type. The questions from Units 3 & 4 would be exercises (Phonetic Transcription of words with primary stress, and morphological analysis) and short notes.

Content

Unit 1. Language - nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems). The earlier study of language – historical, comparative approaches, a brief history of linguistics.

Unit 2. The growth of Modern Linguistics:– The descriptive approach, Linguistics as a Science. The early structuralists, anthropologists - Boas, Sapir, Whorf’ The contribution of Bloomfield. Ferdinand de Saussure and Dichotomies; Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics and Neurolinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

Unit 3. Levels of linguistic analysis I - Phonetics (speech organs, description and classification of sounds, IPA system, phonemes, allophones, minimal pairs); Morphology (free and bound morphemes, allomorphs, zero morphemes, morphophonemics).

Unit 4. The Phonology of English - the description and classification of English Vowels and consonants, syllable structure, word stress. Transcription of English words, marking stress. Weak forms, assimilation and elision in connected speech, basic patterns of intonation.

Word formation in English; derivation, affixation , compounds.

Suggested Reading:

1. Yule, G., *The Study of Language*, Cambridge: Cambridge University Press, 2009.
2. Radford, A., *Linguistics: An Introduction*, Cambridge: Cambridge University Press, 1999.
3. Culler Jonathan, *Saussure*, London: Fontana Modern Classics, 1978.
4. Crystal, D., *Linguistics*, Harmondsworth: Penguin, 1980.
5. Sethi, J. and Dhamija, P.V, *Course in Phonetics and Spoken English*, New Delhi.
6. Syal and Jindal, *Introduction to Linguistics: Language, Grammar and Semantics*, revised Ed., New Delhi: Prentice Hall of India, 2007.
7. Lyons, J., *Language and Linguistics*, Cambridge: CUP, 1982.
8. Roach, P., *English Phonetics and Phonology: A Practical Course*, Prentice Hall of India, 1995.

9. Gimson, A.C., *Introduction to the Pronunciation of English*, London: Arnold, 1988.
10. Fromkin, Rodman and Hyams, *An Introduction to Language* 7th Ed., 11 Thomson Wadworth. Thomson Asia, Singapore, reprinted in India 2004.
11. Conrad and Leech, *A Student Grammar of Spoken and Written English*, London: Longman.
12. Bauer, L., *Introducing Linguistic Morphology*, CUP, 2002.

**PAPER-III (opt. iii) AMERICAN LITERATURE I
(AMERICAN FICTION FROM 1800 TO THE PRESENT)**

Objective:

The course examines changes in the American narrative from 1800 to the present and considers what might be distinctly "American" about American literature. It focuses on the historical and cultural influences, literary movements, the short story and novel as distinct genres and on major literary figures. It explores literature that reveals and emerges from multiple perspectives such as those of race, gender, ethnicity, socio-economic class and historical period.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of American fiction, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit I : (19th Century Short Fiction)

- (a) Edgar Allan Poe, "The Fall of the House of Usher" (Norton)
- (b) Nathaniel Hawthorne, "Rappaccini's Daughter" (Norton)
- (c) Stephen Crane, "The Open Boat" (Doubleday Press)

Unit II : (Twentieth Century Short Fiction)

- (a) Ernest Hemingway, "The Snows of Kilimanjaro" (Norton)
- (b) William Faulkner, "A Rose for Emily" (Random House)
- (c) Joyce Carol Oates, "Scenes of Passion and Despair" (Oxford)

Unit III : Toni Morrison, *The Bluest Eye* (Vintage)

Unit IV : Don DeLillo, *White Noise* (Penguin)

Suggested Reading:

1. Kenneth Silverman, ed., *New Essays on Poe's Major Tales* (Cambridge University Press, 1992).
2. Charles E. May, *Edgar Allan Poe: A Study of the Short Fiction* (Twayne Series, 1991).
3. Albert V. Frank, ed., *Critical Essays on Hawthorne's Short Stories* (Twayne, 1993).
4. Chester L. Wolford, *Stephen Crane: A Study of the Short Fiction* (Twayne, 1989).
5. Paul Smith ed., *New Essays on Hemingway's Short Fiction* (Cambridge University Press, 1985).
6. Joseph M. Flora, *Ernest Hemingway: A Study of the Short Fiction* (Twayne, 1983).
7. Hans H. Skei, *The Art of Brevity: Excursions in Short Fiction Theory and Analysis* (South Carolina Press, 2004).
8. Linden Peach ed., *Toni Morrison: Contemporary Critical Essays* (Casebook Series, 1998).
9. Nancy Peterson, *Toni Morrison: Critical and Theoretical Approaches* (John Hopkins University Press, 1997).
10. Tim Engels & Hugh Ruppersburg eds., *Critical Essays on Don DeLillo*, GK Hall, 2000.

PAPER III (Opt. iv): INDIAN LITERARY CRITICISM AND THEORY I**Objective:**

This paper shall focus singularly on Indian Poetics - its various schools and theories so as to provide an alternative perspective of Literary Theory from an indigenous perch. The corpus of Indian Poetics is very rich and multivalent; the paper shall however deal with basic concepts and would therefore be introductory in nature and scope. The prescribed texts are available in English translation and there is no dearth of secondary material also. The students would be encouraged to take a critical view of our own 'poetics' and its relevance in the postcolonial contexts.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Text**Unit I**

Rasa – Siddhanta with special reference to Bharatmuni, "On Natya and Rasa: Aesthetics of Dramatic experience" from the *Natyashastra*, anthologized in G.N. Devy's edited book *Indian Literary Criticism* (Hyderabad; Orient Longman, 2002).

Unit II

Dhvani –Siddhanta with special reference to Anandvardhana, “Dhvani: Structure of Meaning” from *Dhvanyaloka*, anthologized in G.N. Devy’s edited book *Indian Literary Criticism*(Hyderabad, Orient Longman, 2002).

Unit III

Vakrokti-Siddhanta with special reference to Kuntaka, “Language of Poetry and Metaphor” from *Vakrokti-Jivita*, anthologized in G.N. Devy’s edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002).

Unit IV

A.K.Ramanujan, “*On Ancient Tamil Poetics*” anthologized in G.N. Devy’s edited book *Indian Literary Criticism*(Hyderabad, Orient Longman, 2002).

Suggested Reading:

Rajan, P.K., *Indian Literary Criticism in English: Critics, Texts, Issues*, Delhi & Jaipur: Rawat, 2004.

Aijaz Ahmed, *In Theory; Classes, Nations, Literatures*, London: OUP, 1992.

Devi, G.N., *In Another Tongue: Essays on Indian English Literature*, Delhi: MacMillan, 1993.

_____ and Dallmayr Fred, *Between Traditions and Modernity: India’s Search for Identity*, Delhi; Sage, 1998.

Chari, V.K., *Sanskrit Criticism*, Delhi: MotilalBanarsidas, 1993.

Sethuraman, V. Ed., *Indian Aesthetics: An Introduction*, Delhi: MacMillan 1992.

Rao, Raja, *The Meaning of India*, Delhi: Vision Books, 1996.

Mukherjee, Meenakshi, *The Perishable Empire: Essays on Indian Writing in English*, Delhi: OUP , 2000.

_____, *Reality and Realism: The Novel and Society in India*, Delhi: OUP, 1985.

Sunder Rajan, Rajeswari, Ed., *The Lie of the Land: English Literary Studies in India*, Delhi: OUP, 1991.

Gauri, Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, New York: Colombia University Press, 1989.

Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literatures* (Mysore, Dhvanyaloka, 1984).

Rayan, Krishna, *The Burning Bush: Suggestion in Indian Literature*, Delhi: B.R. Publishing, 1988.

_____, *Text and Sub-text* (Delhi, Arnold Heinemann, 1989).

_____, *Sahitya, A Theory for Indian Critical Practice*, Delhi: Arnold Heinemann, 1991.

Paranjape, Makarand Ed., *Nativism:Essays in Criticism*, Delhi: Sahitya Akademi, 1998.

Krishna, Daya, *Indian Philosophy: A Counter-Perspective*, Delhi: OUP 1991.

Krishnamoorthy, K., *Essays in Sanskrit Criticism*, Dharwar: Karnatak Univ., 1964.

Kane, P.B., *History of Sanskrit Poetics*, Delhi: Motilal Banarasidass, 1971, 4th ed.

PAPER IV (Opt.i): CULTURAL STUDIES-I

Objectives:

The course combines a thorough training in critical and cultural studies with a diverse range of advanced options offering you scope to configure and appropriate programme of study that meets your needs. At a historical juncture of incessant theoretical discourse when English Departments are being structurally reconstituted, cultural studies becomes significant as a course that focuses on criticism as a social and cultural practice in the 20th Century. An English education is now less a concern of familiar Western Course and more a confrontation with the diversity of transnational cultural schemes and texts. Such a task sets out to situate literature in relation to culture and within larger cultural formations. The main aim of this course is to examine literary studies as a self-conscious pursuit of a 'critical' definition of culture.

The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in a number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. The insights and analyses of late twentieth-century forms of critique – psychoanalysis, deconstruction, and ideological and political thought – are employed to assess some key concepts of interdisciplinary study. Working within multiple contextual formations in a globalized world, the course explains the need for ongoing contest and struggle to understand ideology of mass culture and hegemony with the necessity of achieving cultural knowledge of ordinary people vs. the elites, thus drawing the student closer to a bewildering variety of local and trans-cultural politics.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit I: What is Culture?

1. T.S. Eliot, "The Three Senses of Culture", from *Notes Towards the Definition of Culture*, London: Faber and Faber, 1948. 21-34.
2. Raymond Williams, 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.

Unit II: Culture Studies

Richard Johnson, "What is Cultural Studies Anyway?", in *What is Cultural Studies?: A Reader*, Ed. John Storey, London & New York: Arnold, 1976. 75-114.

Unit III: Culture as Discourse

1. Eric Hobsbawm, "Introduction: Inventing Tradition", in *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger, Cambridge: Cambridge University Press, 1997 rpt. 1-14.
2. Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture" from *The Interpretation of Cultures: Selected Essays of Clifford Geertz*, Basic Books, 1973. 3-30.

Unit IV: Representation and Ideology

1. Stuart Hall, "The Work of Representation", in *Representation: Cultural Representations and Signifying Practices* Ed. Stuart Hall, London: Sage, 1997, 15-64.
2. Louis Althusser, "From 'Ideology and Ideological State Apparatuses'" in Anthony Easthope and Kate McGowan ed., *A Critical and Cultural Theory Reader* (Open University Press).

Suggested Reading:

Ali Rattansi and Sallie Westwood Eds., *Racism, Modernity and Identity: On the Western Front*, Oxford: Polity Press, 1994.

AshisNandy, *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*, London: Zed, 1999).

Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature*, London: Free Association Books, 1991.

Graeme Turner, *British Cultural Studies*, London: Routledge, London, 1990.

John Rajchman Ed., *The Identity in Question*, London: Routledge, 1995.

John Storey Ed., *What is Cultural Studies?: A Reader*, London: Edward Arnold, 1996.

Malcolm Waters, *Globalization*, London: Routledge, 1995.

Stuart Hall, *Critical Dialogues in Cultural Studies*, London: Penguin, 1996.

Richard Hoggart, *The Uses of Literacy*, London: Penguin, 1958.

Ziauddin Sardar and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*, London: Pluto Press, 1966.

PAPER IV (Opt. ii): APPLIED LINGUISTICS I

Note: There shall be one compulsory question of 20 marks comprising of short notes from all 4 Units in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the four prescribed units.

Prescribed Content:

Unit 1: Linguistics and Language Teaching- Behaviourist, mentalist and cognitivist views of language learning. The difference between learning the first and the second language. Second language acquisition. The Monitor model.

Unit 2: The Language Learner: Interlanguage. Learners' errors as strategies of learning, Types of errors, The significance of error analysis. Universal grammar. Acculturation. Individual differences in learning-age, motivation, attitude and aptitude.

Unit 3: The notion of communicative competence. Varieties of language - social and regional dialects, pidgins and creoles, register. The significance of language variation in teaching and learning language.

Unit 4: Application of linguistics to the study of literary style: A few literary texts to be taken as examples to illustrate features of literary language-deviation, foregrounding, parallelism and poetic diction.

Suggested Reading:

1. Yule, George, *The Study of Language*, New Delhi: Cambridge University Press, 2006.
2. Kirkpatrick, Andy, *World Englishes: Implications for International Communication and English Language Teaching*, U.K.: Cambridge University Press, 2007.
3. Corder, S. Pit, *Introducing Applied Linguistics*, U.K.: Penguin, 1993.
4. Krishnaswamy and Sriraman, *Applied Linguistics*, Delhi: OUP, 1998.
5. Long, Michael H. and Doughty, Catherine J., *The Handbook of Second Language Acquisition*, U.K.: 2005.
6. Downes, William, *Language and Society*, U.K.: Cambridge University Press, 1998.
7. Ellis, Rod, *Understanding Second Language Acquisition*, U.K.: OUP, 1998.
8. Mc Laughlin, Barry, *Theories of Second Language Learning*, U.K.: Edward Arnold, 1988.
9. Skehan, Peter, *Individual Differences in Second Language Learning*, U.S.: Arnold, 1989.
10. Leech, G.N., *A Linguistic Guide to English Poetry*, London: Longman, 1967.

PAPER IV (Opt. iii): WORLD POETRY /NOVEL IN TRANSLATION

Objectives:

The paper provides an interesting study of world poetry and novel with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to develop sense of what a 'classic' is, apart from helping students develop ways of approaching, understanding and interpreting classics.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit-1. Dante's *Inferno* (Penguin)

Unit-2. Cervantes' *Don Quixote* (Penguin)

Unit-3. Maxim Gorky's *Mother* (Moscow: Popular Publications)

Unit-4. (i) Pablo Neruda: 'A Song of Despair,' 'Enigmas' 'Brown & Agile Child' from *Collected Poems of Pablo Neruda*.

(ii) Octavio Paz: 'A Tree Within,' 'No More Cliches' 'Tomb of Amir Khusru' from *Collected Poems of Octavio Paz*.

(iii) Joseph Brodsky: 'Elegy,' 'Odysseus to Telemachus,' 'Folk Tune' from *Collected Poems of Joseph Brodsky*.

Suggested Reading:

1. Robert S. Haller, Trans. & Ed., *Literary Criticism of Dante Alighieri*, Lincoln: University of Nebraska Press, 1973).
2. Michael Caesar, *Dante: The Critical Heritage*, Routledge, 1995, pp 288, 383, 412, 631.
3. Peter S. Hawkins and Rachel Jacoff, ed., *The Poet's Dante: Twentieth-Century Responses*, New York: Farrar, 2001.
4. Brooks, Jeffrey, "Readers and Reading at the End of the Tsarist Era," from *Literature and Society in Imperial Russia, 1800-1914*, ed. William Mills Todd III, Stanford: Stanford University Press, 1978.
5. Brooks, Jeffrey, *When Russia Learned to Read: Literacy and Popular Literature, 1861-1917*, Princeton: Princeton University Press, 1985.

6. Bruckner, A., *A Literary History of Russia*, ed. Ellis H. Minns, trans. H. Havelock, London: T. Fisher Unwin, 1908.
7. Troyat, Henri, *Gorky*, trans. Lowell Blaw, New York: Crown Publishers, 1989.
8. Levin, Dan, *Stormy Petrel: The Life and Work of Maxim Gorky*, New York: Appleton-Century, 1965, ed.

PAPER-IV (Opt. iv) SHAKESPEARE-I

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the four prescribed texts/units.

The following topics related to **Social and Literary aspects of the age of Shakespeare:** The English Renaissance, The Reformation, The Rise of Regular Comedy and Tragedy, Neo-classical Comedy, Shakespearean Comedy, Shakespearean Tragedy, the Sonnets, Globe Theatre, Shakespearean Stage, the Groundlings.

The following texts for detailed study:

1. Sonnet nos.:
 - 12 – “When I do count the clock that tells the time”
 - 19 – “Devouring Time, blunt thou the lion’s paws”
 - 29 – “When in Disgrace with Fortune and men’s eyes”
 - 32 – “If thou survive my well-contented day”
 - 46 – “Mine eye and heart are at a mortal War”
 - 55 --“Not marble nor the gilded monuments”
 - 65 – “Since brass, nor stone, nor earth, nor boundless sea”
 - 71 – “No longer mourn for me when I am dead”
 - 147 – “My love is as a fever, longing still”
 - 152 – “In loving thee thou knowest I am forsworn”
2. *Henry IV- Part I*
3. *Twelfth Night*
4. *The Taming of The Shrew*

Suggested Reading:

1. B.Ford (Ed.) : *The Age of Shakespeare*, London: Penguin, 1982.
2. H.B.Charlton : *Shakespearean Comedy*, London: Methuen & Co. Ltd., 1959.
3. L.C. Knights : *An Approach to Hamlet*, London: Chatto and Windus, 1960.
4. G.W. Knights : *The Imperial Theme*, London: Methuen & Co. Ltd., 1951.
5. Alfred Harbage (ed.) : *20th Century Views on Shakespeare: The Tragedies*, Englewood Cliffs, Prentice Hall, 1964.
6. Robert Speaight : *Nature in Shakespearean Tragedies*, London : Hollis & Carter, 1955.
7. Sigurd Burckhardt : *Shakespearean Meanings*, New Jersey: Princeton Uni. Press, 1968.
8. S. Schoenbaum : *William Shakespeare: A Compact Documentary Life*.
9. AniaLoomba& Martin Orkin : *Post-colonial Shakespeare-* London and New York: Routledge, 1998.
10. Stanley Wells : *An Oxford Anthology of Shakespeare*. New York: Oxford University Press, 1989.
11. Gabriel Egan : *Shakespeare*, Edinburgh: Edinburgh University Press, 2007.
12. SukantaChaudhuri (ed.) : *Shakespeare without English*, Delhi: Pearson Education, 2006.
13. Thomas Cartelli and Katherine Rowe : *New Wave Shakespeare on Screen* (U.K.: Polity Press, 2007).
14. Stephen Greenblatt : *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*, Berkeley: Univ. of California Press, 1988.
15. Cristina Malcolmson : *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, Ithaca: Cornell University Press, 1991.
16. Alexander Legatt : *Shakespeare's Comedy of Love*, London: Methuen, 1974.
17. Jean, Howard and Phyllis Rackin: *Engendering a Nation: A Feminist Account of Shakespeare's English Histories*, London, Routledge, 1997.
18. Nigel Wood (ed.) : *Theory in Practice: Henry IV, Parts One and Two*, Buckingham: Open University Press, 1995.
19. Kenneth Mui : *Shakespeare's Sonnets*, U.K. George Allen & Unwin Ltd., 1982.
20. Richard B. Sewall : *The Vision of Tragedy*, New Haven : Yale University Press, 1959.

SEMESTER-IV**PAPER-I: LITERARY THEORY-II****Objectives:**

The paper, which is a continuation of Paper I of semester III, introduces students to some more aspects of Literary Theory. In this semester, students will be introduced to new theorists in the field of New Historicism Postcolonial Theory and Feminist Criticism.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit 1. Stephen Greenblatt “Counterhistory and Anecdote” in Catherine Gallagher and Stephen Greenblatt *Practicing New Historicism* (London: University of Chicago Press, 2000): 49-74.

Unit 2. The following three excerpts from *The Postcolonial Studies Reader* edited by Ashcroft, Griffiths, and Tiffin (Routledge 1995)

- i) Gayatri Spivak: “Can the Subaltern Speak”, 24-28.
- ii) Homi Bhabha: “Signs Taken for Wonders”, 29-35.
- iii) Edward Said: “Orientalism”, 87-91.

Unit 3. Elaine Showalter: “Feminist Criticism in the Wilderness” in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988): 331-53.

Unit 4. Aijaz Ahmed: “The Politics of Literary Postcoloniality” in Padmini Mongia ed. *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996) 276-93. and New York: Longman, 1988), 399-410.

Suggested Reading:

1. Pam Morris, *Literature and Feminism*, Oxford: Blackwell, 1993.
2. Jorge Larrain: *Ideology and Cultural Identity*, Oxford: Polity, 1994.
3. Moyra Haslett: *Marxist Literary and Cultural Theories*, London: Macmillan, 2000.
4. Arthur Asa Berger: *Cultural Criticism: A Primer of Key Concepts*, California: Sage, 1995.
5. Stevi Jackson and Jackie Jones, *Contemporary Feminist Theories*, New York: New York University Press, 1998.
6. Virginia Woolf, *A Room of One's Own*, London: Harcourt, 1929.
7. Roman De La Campa, E. Ann Kaplan and Michael Sprinker, eds., *Late Imperial Culture*, London and New York: Verso.
8. Neil Lazarus, ed., *The Cambridge Companion to Postcolonial Literary Studies*, Cambridge: Cambridge University Press, 2004.
9. Dirlik, Arif, 'The Postcolonial Aura: Third World Capitalism in the Age of Global Capitalism,' *Critical Inquiry*, Vol. 20 (1994): 328-56.
10. Bill Ashcroft and Pal Ahluwalia, *Edward Said: The Paradox of Identity*, London and New York: Routledge, 1999.

PAPER II: INDIAN WRITING IN TRANSLATION**Objectives:**

There is a wealth of literature in various regional languages of India, which of late has been translated into English. The main purpose of the course would be to introduce students to the native varieties of literature. The range of texts, taken from different language-literatures, is enormous, foreclosing the possibilities of forging any essentialized idea of India. The Indianness of Indian writings, more often mapped through Indian English writings, stands questioned and challenged by the emerging corpus of the translated works. Each language-literature has its own specific forms, genres and literary styles to which students would be exposed through a select list of texts/ books.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit I: Novel

Fakir Mohan Senapati, *Six Acres and a Third*, Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, et al., Delhi: Penguin, 2006.

Unit II: Short Stories

1. Prem Chand, "The Shroud," Available in *The World of Premchand: Selected Short Stories*, Trans. & Ed. by David Rubin, Delhi: Oxford University Press, 2001: 233-40.
2. Mahasweta Devi, "Draupadi," Available in *Breast Stories*. Trans. Gayatri Chakravorty Spivak, Calcutta: Seagull, 1997: 19-38.
3. Urmil Pawar. "A Childhood Tale." Trans. Jahnvi Phalkey and Keerti Ramchandra, *Translating Caste*, Ed. Tapan Basu, Delhi: Katha, 2002: 43-55.

Unit III: Drama

Girish Karnad, *Tughlaq*, Delhi: Oxford University Press, 1975.

Unit IV: Poetry

1. Faiz Ahmad Faiz. "Don't Ask Me for that Love Again", "A Prison Evening", "We who were Executed" and "In Search of Vanished Blood." Available in *The Rebel's Silhouette*. 3rd Impression. Trans. Agha Shahid Ali, Delhi: Oxford University Press, 2005.
2. Namdeo Dhasal. "Hunger", "I Slew the Seven Horses of the Chariot of the Sun" translated by Dilip Chitre, Delhi: Narayana, 2007, from the collection *Namdeo Dhasal: Poet of the Underworld*.
3. Suryakant Tripathi 'Nirala'. "Remembering Saroj." Available in *A Season on the Earth: Selected Poems of Nirala*. Trans. & Ed. David Rubin, Delhi: Oxford University Press, 2003.

Suggested Reading:

1. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Delhi: Oxford University Press, 1994 rpt.
2. Sheldon I. Pollock (ed.), *Literary Cultures in History: Reconstructions from South Asia*, California: Univ. of California Press, 2003.
3. K. Satchidanandan, *Indian Literature: Positions and Propositions*, Delhi: Pencraft, 1999.
4. Sisir Kumar Das (ed.), *History of Indian Literature*, Vol I-X, Delhi: Sahitya Akademi, 1995.
5. Priya Joshi, *In Another Country*, Delhi: Oxford University Press, 2002.
6. K.M. George, *Comparative Indian Literature*, Delhi: Macmillan, 1984.
7. Sujit Mukherjee, *A Dictionary of Indian Literature: Beginnings-1850*, Hyderabad: Orient Blackswan, 1999.
8. G.N.Devy, *After Amnesia*, Hyderabad: Orient Longman, 1992.
-----, *Of Many Heroes*, Hyderabad: Orient Longman, 1998.
9. Tutun Mukherjee, ed., *Girish Karnad's Plays: Performance and Critical Perspectives*, Delhi: Pencraft, 2008.
10. Ananda Lal, ed., *Theaters of India: A Concise Companion*, Delhi: Oxford University Press, 2009.

PAPER-III (opt. i): POSTCOLONIAL STUDIES-II

Objectives: The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the ‘new’ world – African, Asian, Caribbean and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit-1 Chinua Achebe, *Things Fall Apart* (Oxford: Heinemann, 1958).

Unit-2 Salman Rushdie, *Midnight's Children* (New York: Avon, 1980).

Unit-3 Jean Rhys, *Wide Sargasso Sea* (London: Penguin, 1968).

Unit-4 Margaret Atwood, *Surfacing* (Canada: McClelland and Stewart, 1972).

Suggested Reading:

1. Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature* (Southport: McClelland and Stewart, 1972).
2. Bill Ashcroft, et al, eds., *The Post-Colonial Studies Reader* (London and New York: Routledge, 2006).
3. Diana Brydon and Helen Tiffin, *Decolonising Fictions* (Sydney: Dangaroo, 1993).
4. Homi K. Bhabha, *Nation and Narration* (London and New York: Routledge, 1990).
5. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies* (London and New York: Routledge, 1998).
6. Timothy Brennan, *Salman Rushdie and the Third World* (New York: St. Martin's Press, 1989).

7. Thomas F. Staley, *Jean Rhys: A Critical Study* (London: Palgrave Macmillan, 1979).
8. Pierrette Frickey, *Critical Perspectives on Jean Rhys* (Washington DC: Three Continents Press, 1990).
9. Bruce King, ed., *The New National and Postcolonial Literatures: An Introduction* (Oxford: Clarendon, 1996).
10. G. D. Killam, *The Novels of Chinua Achebe*. Studies in African Literature Series. (London: Heinemann, 1978).

PAPER-III (opt. ii): LINGUISTICS-II

Objectives:

This course is aimed at an understanding of the development of the English language and structure of modern English. Many of the Latin-based rules and prescriptive approaches to English language have given way to a descriptive account of the language at all levels. The course is expected to familiarize students with the developments in the English language up to the present.

Pattern of examination

One compulsory question of 20 marks comprising of short notes from all units, in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four questions of 15 marks each i.e. one question each with internal choice will be set from each of the four units.

Content:

Unit 1. Levels of Linguistics Analysis II: The study of grammar-traditional (the latinate fallacy, the semantic fallacy) structural (IC analysis, NP and VP, phrase structure rules, practice of the diagram for analyzing sentence structure) transformational generative grammar with reference to Chomsky's distinction between deep and surface structures, kernel sentences and transformations and familiarity with some important transformational rules, lexical restrictions.

Unit 2. The Grammar of English – Basic sentence patterns in English, Description of the structure of Noun Phrase, Verb Phrase, Adjective and Adverbial Phrase in English (with practical exercises). Some types of complex sentences. Sentence connection and cohesion in English.

Unit 3. Levels of Linguistic Analysis III: Theories of semantics, Synonymy hyponymy, entailment, polysemy, ambiguity (with examples from the semantics of English).

Unit 4. Diachronic changes in English- sound and spelling change and the influence of other languages on English. The development of English grammars and dictionaries. English as global language- varieties of English in Britain and around the world with special reference to Indian English.

Suggested Reading:

1. Palmer, F., *Grammar* (Cambridge ,Cambridge Univ. Press, 1983).
2. Lyons, J., *Chomsky* (London, Fontana Modern Classics, 1983).
3. Krishnaswamy and Verma, *Modern Linguistics* (Delhi, OUP,1988).
4. Biber, Conrad and Leech, *A Student Grammar of Spoken and Written English*, London, Longman, 1999.
5. Leech, Svartvik, Quirk and Greenbaum, *A Comprehensive Grammar of the English Language* (London, Longman, 1988).
6. Knowles, G., *A Cultural History of the English Language* (London, Longman, 1998).
7. Bauer, Laurie, *Watching English Language* (London, Longman, 1994).
8. Crystal, D., *English as a Global Language* (Cambridge, CUP,1997)
9. Kachru, B., *The Indianization of English* (New Delhi, OUP, 1988)
10. Wells, J., *Accents of English ,Vol.I The British Isles and Vol. II- Beyond the British Isles* (Cambridge, Cambridge Univ. Press, 1990)

PAPER III (opt. iii): AMERICAN LITERATURE-II

Objectives: The course explores the genres of poetry and drama focusing on major American texts that have left their mark on the culture. The works selected engage with class structures, racial, ethnic, sexual and gender relations as well as questions of national identity. They represent major developments in style, content, focus and language of American Poetry and Drama.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Texts for Study:

- Unit I:** Walt Whitman : "Song of Myself"
"Crossing Brooklyn Ferry"
"Out of the Cradle Endlessly Rocking"
"Song of the Open Road" (Norton)
- Unit II:** Robert Frost : "Birches"
"Mending Wall"
"After Apple Picking"
"Stopping by Woods on a Snowy Evening"
"Design"
"Directive" (Norton)
- Unit III:** Eugene O'Neill : *The Hairy Ape* (East West Press)
- Unit IV:** Arthur Miller : *The Crucible* (Allied Press)

Suggested Reading:

Jay Grossman, ed., *Breaking Bounds: Whitman and Cultural Studies* (Oxford University Press, 1996).

Robert K. Martin, *The Continuing Presence of Walt Whitman: The Life after the Life* (Iowa Press, 1992).

Kenneth Price, ed., *Walt Whitman* (Cambridge University Press, 1996).

Philip L. Gerber, *Robert Frost* (Twayne, 1982).

Jesse Zuba, *Robert Frost*, (Chelsea House, 2003).

Normand Berlin, *Eugene O'Neill* (Grove Press, 1982).

James J. Martine, ed., *The Plays of O'Neill: A New Perspective* (GK Hall, 1985).

James J. Martine, *The Crucible: Politics, Property and Pretense* (Twayne, 1993).

John H. Ferres, ed., *Twentieth Century Interpretations of The Crucible*, 1972.

C.W.E. Bigsby, *A Critical Introduction to Twentieth Century Drama* (Cambridge University Press, 1982).

PAPER III (Opt. iv): INDIAN LITERARY CRITICISM AND THEORY II

Objective:

This paper is an extension of the paper on Indian Literary Criticism introduced in Semester III. Here the focus would be on Twentieth Century texts and Literary Interventions. Right from the days of the Freedom Movement, Indian Literary Criticism has increasingly taken political turns and twists. At one level attempts were made to de-colonize literary theory by way of excavating schools and theories of the ancient past, at another level, the endeavour was to search for critical alternatives from within the historical past. While in the previous paper, the thrust is on well-evolved and taxonomically rich critical frames of *rasa*, *dhavni* and *vakrokti*. Here the emphasis is on theoretical debate about the possibilities of multiple critical authorizes that exist in Indian Culture.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

The paper consists of four Units:

Unit I:

1. Ananda Coomaraswamy, “*The Dance of Shiva*” (Delhi: Munshi Ram Manohar Lal Publishers, 1999 ed).
2. Tagore, “*The True Nature of Literature*”, Rabindranath Tagore: *Selected Writings on Literature and Language*, edited by Sisir Kumar Das and Sukanta Chaudhuri (Delhi: Oxford, 2001).

Unit II :

1. G.N.Devy, “After Amnesia”, *After Amnesia: Tradition and Change in Indian Literary Criticism* (Hyderabad, Orient Longman, 1992)
2. Bhalchandra Nemade, “*Nativism in Literature*”, Translated and Edited by Arvind Dixit and Makarand Paranjape, *Nativism: Essays in Criticism* (Delhi Sahitya Akademi).

Unit III :

- a. Bhikhu Parekh, “Indianisation of Autobiography”, *Colonialism, Tradition and Reform* (Delhi, Saga, 1989).
2. G.D. Devy, “Two Paradigms of History”, *Of Many Heroes* (Hyderabad: Orient Longman, 1998).

Unit IV:

1. SharanKumar Limbale, “Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature* (Delhi: Orient Blackswan, 2004).
2. Kancha Ilaiah, “Towards the Dalitization of Nation” in *Wages of Freedom: Fifty Years of Indian Nation- State*, edited by Partha Chatterjee (Delhi: OUP, 1998).

Suggested Reading:

Rajan, P.K., *Indian Literary Criticism in English; Critics, Texts, Issues* (Delhi & Jaipur, Rawat, 2004).

Aijaz Ahmed, *In Theory; Classes, Nations, Literatures* (London; OUP, 1992).

Devi, G.N., *In Another Tongue* (Delhi, MacMillan, 1993).

_____ and Dallamayr Fred, *Between Traditions and Modernity* (Delhi; Sage, 1998).

Chari, V.K., *Sanskrit Criticism* (Delhi, Motilal Banarasidas, 1993).

Sethuraman, V.Ed., *Indian Aesthetics: An Introduction* (Delhi, MacMillan, 1992).

Rao, Raja, *The Meaning of India* (Delhi: Vision Books, 1996).

Dangle Arjun Ed., *Poisoned Bread* (Hyderabad, Orient Longman, 1992).

Mukherjee, Meenakshi, *The Perishable Empire*(Delhi, OUP, 2000)

_____, *Reality and Realism* (Delhi, OUP, 1983)

Suder Rajan, Rajeswari, Ed., *The Lie of the Land* (Delhi, OUP, 1991).

Gauri, Viswanathan, *Masks of Conquest* (New York, Colombia University Press, 1989)

Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literature* (Mysore; Dhavanyaloka, 1984).

Rayan, Krishna, *The Burning Bush*(Delhi; B.R. Publishing, 1989).

_____. *Text and Sub-Text* (Delhi; Arnold Heinemann, 1989).

_____. *Sahitya; A Theory* (Delhi; Arnold Heinemann, 1991).

Paranjape, Makarand, Ed., *Nativism;Essays in Criticism* (Delhi; Sahitya Akademi, 1998).

Krishna, Daya, *Indian Philosophy: A Counter-Perspective* (Delhi; OUP, 1991).

Krishnamoorthy, K, *Essays in Sanskrit Criticism* (Dharwar, Karnatak Univ. 1964).

Kane, P.B., *History of Sanskrit Poetics* (Delhi, Motilal Banarasi Das, 1971, 4th ed.).

PAPER-IV (Opt. i) CULTURAL STUDIES-II

Objectives:

The multiple nuances of culture would be unfolded through a conceptual study of its emerging configurations. The paper enables us to appreciate the processes of culture as it enters new mediums of films, computer, internet and cybernetics. There would be a pedagogical shift as the students would be taught the prescribed essays through every-day examples. The pedagogic practice would nudge the students towards interdisciplinary studies viewing other subject areas in relation to literature, and for that matter, any text.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

Unit I: Mass Culture

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from *Illuminations*, London: Fontana Press, 1992 ed. 211-244.

Unit II: Culture Industry

1. Adorno, "Free Time", from *The Culture Industry: Selected Essays on Mass Culture*, Ed. J.M. Bernstein, London and New York: Routledge, 1991, 187-197.
2. Habermas, "From a Culture-Debating to a Culture-Consuming Public", in *The Structural Transformation of the Public Sphere*, Polity Press, 1989, 159-175.

Unit III: Virtual Culture

1. Jean Baudrillard, "Simulacra and Simulations", in *Jean Baudrillard: Selected Writings*, Ed. Mark Poster, Polity, 2001, 169-187.
2. Paul Virilio, "Foreword" to *Desert Screen: War at the Speed of Light*, London: Continuum, 2005, 1-16.

Unit IV: Popular Culture/ Subculture

1. Stuart Hall, "Notes on Deconstructing 'the Popular'", from *Popular Culture: A Reader*, Eds. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 64-71.
2. Dick Hebdige, "Subculture", from *Popular Culture: A Reader*, Eds. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 355-371.

Suggested Reading:

1. Aijaz Ahmad, *In Theory*, London: Verso 1992.
2. Amartya Sen, *The Argumentative Indian: Writings on Indian History, Culture and Identity*, Great Britain: Penguin, 2005.
3. Antonio Gramsci, *Selections from the Prison Notebooks*, London: Lawrence & Wishart, 1971.
4. Cornel West, *Beyond Eurocentrism and Multiculturalism*, 2 Volumes, Monroe: Common Courage Press, Monroe, 1993.
5. E.P. Thompson, *The Making of the English Working Class*, London: Penguin, 1978.
6. Glenn Jordan and Chris Weedon, *Cultural Politics*, Oxford: Blackwell, 1995.
7. Jill Forbes and Michael Kelly Eds., *French Cultural Studies*, Oxford, Oxford UP, 1995.
8. Lawrence Grossberg, Cary Nelson and Paula Treicher Eds., *Cultural Studies*, London: Routledge, 1992.
9. Louis Althusser, *Reading Capital*, London: New Left Books, 1970.
10. Manuel Alvarado and John Thompson Eds., *The Media Reader*, London: BFI, 1990.
11. Stanley Aronowitz, Barbara Matinson and Michael Menser Eds., *Techno-Science and Cyber-Culture*, London: Routledge, 1996.

PAPER-IV (Opt. ii): APPLIED LINGUISTICS-II

Note: There shall be one compulsory question of 20 marks comprising of short notes from all 4 Units, in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the four prescribed units.

Contents:

Unit 1: Approaches and methods in language teaching – Direct, Grammar Translation, Audio-lingual, Structural-situational and Communicative Language Teaching, The Communicative Approach, Brief Historical overview of English Language Teaching with reference to the Problematic of Teaching English in India (Pre and Post Independence Language Policies, Multilingualism, mother tongue influence, choice of a model for teaching).

Unit 2: Approaches to teaching Skills: LSR W, vocabulary and grammar at primary, secondary and tertiary/ advanced levels. Practical exercises in each of the skill areas. Making a language syllabus: needs analysis. Teaching of English for specific purposes.

Unit 3: Testing Language - Principles, relationship between teaching and testing, wash back effect, purposes and types of tests. Evaluation: Criteria, grading and determining levels of proficiency.

Unit 4: Materials for Teaching : Principles of selection, gradation and presentation; course books, work books, teachers' manuals, grammar, dictionaries. The use of a language corpus. The role of literature in language teaching.

Suggested Reading:

1. Tickoo, M.L., *Teaching and Learning English*, New Delhi: Orient Black Swan, 2003.
2. Howatt, A.P.R. and Widdowson, H.G., *A History of English Language Teaching*, China: Oxford University Press, 2004.
3. Larsen-Freeman, Diane, *Techniques and Principles in Language Teaching*, New Delhi: Oxford University Press, 2008.
4. Richards, Jack C. and Rodgers, Theodore S., *Approaches and Methods in Language Teaching*, U.K.: Cambridge University Press, 2005.

5. Krishnaswamy, N. and Krishnaswamy, L., *The Story of English in India*, New Delhi: Foundation Books, 2006.
6. Hughes, Arthur, *Testing for Language Teachers*, U.K.: Cambridge University Press, 2003.
7. Norrish, J., *Language Learners and their Errors*, Hong Kong: MacMillan, 1983.
8. Agnihotri, R.K. and Khanna, A.L., *Problematizing English in India*, New Delhi: Sage, 1995.

PAPER IV (Opt. iii): WORLD DRAMA IN TRANSLATION

Objectives:

The paper provides an interesting study of world drama with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to develop sense of what a 'classic' is, apart from helping them develop ways of approaching, understanding and interpreting classics. This paper complements the other paper on *World Poetry/Novel in Translation*.

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Prescribed Texts:

- Unit-1 : Sophocles: *King Oedipus* (Penguin)
- Unit-2 : Henrik Ibsen: *Ghosts* (Pearson)
- Unit-3 : Anton Chekhov: *The Cherry Orchard* (Penguin)
- Unit-4 : Luigi Pirandello: *Six Characters in Search of an Author* (Collected Works of Pirandello)

Suggested Reading:

1. John Gassner : *Masters of the Drama*, U.S.A.: Dover Publications, 1954.
2. Barrett H. Clark and George Freedley : *A History of Modern Drama*, New York: Appleton Century - Crofts, Inc., 1947.
3. Travis Bogard and W.I. Oliver, eds. : *Modern Drama - Essays in Criticism*, London: OUP, 1965.
4. M.C. Bradbrook : *Ibsen: The Norwegian, a Revaluation*, London: Chatto and Windus, 1966
5. Rolf Fjelde, ed. : *Ibsen: A Collection of Critical Essays*, Englewood Cliffs: Prentice Hall, 1965.
6. David Magarshack : *Chekhov : The Dramatist*, 1952.
7. Beverley Hahn : *Chekhov: A Study of the Major Stories & Plays*, London: Cambridge University Press, 1977.
8. Arnold P. Hinchliffe : *The Absurd*, London: Methuen, 1969.
9. James Vinson : *Contemporary Dramatists*, London: St. James Press, 1973.

PAPER-IV (Opt. iv) SHAKESPEARE-II

Note: There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the four prescribed texts/units.

The following topics related to Social and Literary aspects of the Age of Shakespeare:

History Plays, the Sonnet, tragi-comedies, Shakespeare's longer poems, First Folio, Holinshed's Chronicles, the Fool in Shakespeare's plays, Shakespeare's contemporaries, the University Wits, Marlowe's *Mighty Line*.

Texts for detailed study:

1. *Hamlet*
2. *Antony and Cleopatra*
3. *Macbeth*
4. *The Winter's Tale*

Suggested Reading:

1. B.Ford (ed.) : *The Age of Shakespeare*, London: Penguin Books Ltd., 1982
2. A.C.Bradley : *Shakespearean Tragedy*, London: Macmillan and Co. Limited,1950.
3. G.W.Knights : *The Shakespearean Tempest*, London: Methuen & Co. Ltd. 1953.
4. Harry Levin : *The Question of Hamlet*, London: Oxford Uni. Press, 1978.
5. Alfred Harbage (ed.) : *Shakespeare, The Tragedies: A Collection of Critical Essays.20th Century Views on Shakespearean Tragedies*, Englewood Cliffs: Prentice Hall, 1964.
6. Matthew N. Proser : *The Heroic Image in five Shakespearean Tragedies*, New Jersey: Princeton Univ. Press, 1965.
7. Arthur Sewell : *Character and Society in Shakespeare*, Oxford: Clarendon Press, 1951.
8. Robert Speaight : *Nature in Shakespearean Tragedy*, London: Hollis & Carter, 1955.
9. Sigurd Burckhardt : *Shakespearean Meanings*, New Jersey:Princeton Uni. Press, 1968.
10. AniaLoomba, : *Post-colonial Shakespeares*, London and New York: Martin Orkin (eds.) Routledge, 1998.
11. Stanley Wells and : *Shakespeare: An Oxford Guide*, Oxford: OUP, 2003. Lena Cower Orlin
12. Stephen Greenblatt : *Shakespearean Negotiations: The Circulation of Social Energy inRenaissance England*, Berkeley: Univ. of California Press, 1988.
13. Valerie Wayne (ed.) : *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*, Ithaca: Cornell University Press, 1991.
14. Alexander Leggatt : *Shakespeare's Comedy of Love*, London: Methuen, 1974.
15. Jean Howard and : *Engendering a Nation: A Feminist Account of Phyllis Rackin (eds.) Shakespeare'English Histories*, London: Routledge, 1997.
16. Nigel Wood (ed.) : *Theory in Practice: Henry IV, Parts One and Two*, Buckingham: Open University Press, 1995.

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