



KANNUR UNIVERSITY

(Abstract)

MA English Programme under Choice Based Credit Semester System in the Department– Revised Scheme, Syllabus & Model Question Papers Implemented with effect from 2015 admission- Orders issued.

ACADEMIC 'C' SECTION

U.O. No.Acad/C3/ 7560/2015

Civil Station P.O, Dated,31-10-2015

- Read :
1. U.O No.Acad/C3/2049/2009 dated 11.10.2010.
 2. U.O No.Acad/C3/2049/2009 dated 05.04.2011.
 3. Meeting of the Syndicate Sub-Committee held on 16.01.2015.
 4. Meeting of the Curriculum Committee held on 10.04.2015.
 5. U.O No.Acad/C4/14536/2014 dated 29.05.2015.
 6. Meeting of the Department Council held on 18.05.2015.
 7. Letter from the HOD, Dept.of Studies in English, Palayad Campus, Thalassery.
 8. Meeting of the Curriculum Committee held on 03.09.2015.

ORDER

- 1.The Regulations for Post Graduate Programmes under Choice Based Credit Semester System were implemented in the Schools/Departments of the University with effect from 2010 admission as per the paper read (1) above and certain modifications were effected to the same vide paper read (2).
- 2.The meeting of the Syndicate Sub-Committee recommended to revise the scheme and Syllabus of all the Post Graduate Programmes in the University Schools/Departments under Choice Based Credit Semester System (CCSS) with effect from 2015 admission vide paper read (3) above.
3. As per the paper read (4) above, the meeting of the Curriculum Committee recommended certain modifications/ additions to the Regulations for Post Graduate Programmes under Choice Based Credit Semester System and the Regulations were modified in the University w.e.f. 2015 admission vide paper read (5).
4. The Department Council vide paper read (6) above has approved the Scheme, Syllabus & Model Question Papers for MA English Programme under Choice Based Credit Semester System(CCSS) for implementation with effect from 2015 admission.
5. The HoD, Dept.of Studies in English, Palayad Campus, Thalassery vide paper read (7) above, has forwarded the Scheme, Syllabus & Model Question Papers for MA English Programme in line with the revised Regulations for Choice Based Credit Semester System for implementation with effect from 2015 admission.
6. The meeting of the Curriculum Committee held on 03.09.2015 approved the Scheme, Syllabus & Model Question Papers for MA English Programme under Choice Based Credit Semester System in the Department vide paper read (8) above.
- 7.The Vice Chancellor after considering the matter in detail, and in exercise of the powers of the Academic Council conferred under section 11(1) of KU Act 1996, and all other enabling provisions read together with, has accorded sanction to implement the Scheme, Syllabus & Model Question Papers for MA English Programme under Choice Based Credit Semester System offered in the Department of Studies in English w.e.f. 2015 admission, subject to report to the Academic Council.

P.T.O

8.Orders are, therefore, issued accordingly.

9. The revised Scheme, Syllabus and Model Question Papers of MA English Programme effective from 2015 admission are appended .

Sd/-

JOINT REGISTRAR (ACADEMIC)

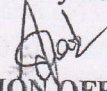
To

FOR REGISTRAR

The HoD, Dept.of Studies in English,
Palayad Campus,Thalassery.

Forwarded/By Order

Copy To:


SECTION OFFICER

1. The Examination Branch (through PA to CE)
2. PS to VC/PA to PVC/PA to R/PA to CE/PA to FO
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DEPARTMENT OF STUDIES IN ENGLISH

MA ENGLISH

SCHOOL OF ENGLISH & FOREIGN LANGUAGES

KANNUR UNIVERSITY

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Website : www.englishkannuruty.com

MASTER OF ARTS PROGRAMME (FULL TIME)

UNDER CHOICE BASED CREDIT AND SEMESTER SYSTEM (CCSS)

COURSE STRUCTURE AND PROGRAMME ADMINISTRATION WITH EFFECT FROM 2015 ADMISSION

1. DURATION OF THE PROGRAMME: The duration of the MA Programme shall be 2 years, each year comprising two semesters. Each semester lasts for six months inclusive of examinations with a minimum of 90 working days.
2. ELIGIBILITY FOR ADMISSION: Candidates seeking admission to the programme shall be required to have obtained a Bachelor degree (under 10+2+3 pattern) of this University or any other Indian or foreign University recognized by Kannur University with a minimum of 50 percent marks in aggregate in the qualifying examination. Candidates belonging to socially and economically backward communities (OBC) are eligible for a relaxation of 5 percent marks in the qualifying examination. Those belonging to scheduled castes/scheduled tribes need only a pass in the qualifying degree examination are to apply for admission to the programme.
3. ADMISSION PROCEDURE: As per the revised regulation of Kannur University, (No. Acad/C4/14536/2014 dated 29/05/15) under Clause 4.1, admission to MA programme will be made purely on the basis of a written test to be conducted by the Department at the Thalassery Campus.
4. WRITTEN TEST: Written test will be based on BA English Language and Literature syllabus of Kannur University. The test will be of two hour duration and questions comprise both objective and descriptive modes.
5. RESERVATION: The final selection list will be prepared taking into consideration, the relevant reservation rules approved by Kannur University from time to time.
6. COURSE AND CREDITS: Two kinds of courses are offered to the students in the programme. They are Core Courses and Elective/Open courses . Core courses are offered directly by the parent department offering the programme. Elective and Open courses are offered either by the parent department or by any other department. At present the department offers Open courses in Communicative English, Foreign Languages and Writing for the Media.

6.A. COURSE STRUCTURE

First Semester July to December

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks CE+ESE 40+60=100
1	Core	DSEC 101	British Poetry: Medieval to Late Victorian	80-90	05	100
2	Core	DSEC 102	British Prose & Drama: Early Renaissance to Late Victorian	80-90	05	100
3	Core	DSEC 103	British Fiction: Augustan to Late Victorian	80-90	05	100
4	Core	DSEC 104	Literary Criticism & Theory: Classical and Modern	80-90	05	100
5	Elective	DSCE	To be selected from the list by the Dept at the time of admission	45-50	04	100

Second Semester January to June

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks CE+ESE 40+60=100
1	Core	DSEC 201	British Poetry : Modern and Contemporary	80-90	05	100
2	Core	DSEC 202	British Prose & Drama: Modern and Contemporary	80-90	05	100
3	Core	DSEC 203	British Fiction: Edwardian to Contemporary	80-90	05	100
4	Core	DSEC 204	Contemporary Literary Criticism and Theory	80-90	05	100
5	Elective	DSCE	To be selected from the list by the Dept at the time of admission	45-50	04	100

Third Semester July to December

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks CE+ESE 40+60=100
1	Core	DSEC 301	Indian writings in English	80-90	05	100
2	Core	DSEC 302	American Literature	80-90	05	100
3	Core	DSEC 303	Canadian Literature	80-90	05	100
4	Elective	DSCE	To be selected from the list by the Dept at the time of admission	45-50	04	100

**Fourth Semester
January to June**

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks CE+ESE 40+60=100
1	Core	DSE C 401	Linguistics	80-90	05	100
2	Core	DSE C 402	Post Colonial Studies	80-90	05	100
3	Core	DSE C 403	Project		03	100
4	Core	DSE C 404	Viva		03	100

Electives

No.	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks CE+ESE 40+60=100
1	Elective	DSCE 501	South Asian Fiction	80-90	4	100
2	Elective	DSCE 502	Cultural Studies	80-90	4	100
3	Elective	DSCE 503	Comparative Literature	80-90	4	100
4	Elective	DSCE 504	Caribbean Literature	80-90	4	100
5	Elective	DSCE 505	African Literature	80-90	4	100
6	Elective	DSCE 506	European Drama	80-90	4	100
7	Elective	DSCE 507	European Poetry	80-90	4	100
8	Elective	DSCE 508	European Fiction	80-90	4	100
9	Elective	DSCE 509	History of English Language	80-90	4	100
10	Elective	DSCE 510	Malayalam Literature in English Translation	80-90	4	100
11	Elective	DSCE 511	Stylistics	80-90	4	100
12	Elective	DSCE 512	English Language Teaching	80-90	4	100
13	Elective	DSCE 513	Dalit Studies	80-90	4	100
14	Elective	DSCE 514	Modern Critical Theory	80-90	4	100
15	Elective	DSCE 515	Indian Poetics	80-90	4	100
16	Elective	DSCE 516	Translation Studies	80-90	4	100
17	Elective	DSCE 517	Writing for Media	80-90	4	100
18	Elective	DSCE 518	Film Studies	80-90	4	100
19	Elective	DSCE 519	Communicative English	80-90	4	100
20	Elective	DSCE 520	Australian Literature	80-90	4	100
21	Elective	DSCE 521	Women Writings	80-90	4	100
22	Elective	DSCE 522	Modern Indian Writings in English Translation	80-90	4	100
23	Elective	DSCE 523	Popular Culture Studies	80-90	4	100

7. CREDIT REQUIREMENTS: The students are expected to do 4 core courses and 1 elective in I, and II semesters, 3 core courses and 1 elective in III semester and 2 core courses and a project and Viva in IV semester. However, the elective need not necessarily be one from the list given above as the department may change the electives from time to time depending on the availability and specialization of faculty and choice of the student. They are also encouraged to go interdisciplinary and opt for courses from other departments, which would be helpful in widening the scope of literary and language studies. The minimum credits needed for the successful completion of the programme shall be 80. The students are registered for the required number of courses at the beginning of each semester before the classes begin. No student shall register for more than 24 credits and less than 16 credits in a semester.
8. REGISTRATION : The students have to register for the required number of courses at the beginning of each semester before the classes begin. They have to complete the prescribed prerequisites for the course before registration. The student within a maximum of 10 working days after the commencement of the class can change the optional courses in consultation with their student advisor who is a faculty member, if the student feels that she/he has registered for more courses than she/he can handle.
9. SCHEME OF EVALUATION: The evaluation of a course consists of two parts: Continuous Evaluation(CE) and End Semester Examination(ESE). The total marks allotted for each courses shall be 100, with a maximum of 40% marks for continuous assessment and 60% marks for End Semester Assessment. The duration of the End Semester Assessment (Written Examination) for each paper shall be for 3 hours. The minimum marks required for the successful completion of a course shall be 50%
10. CONTINUOUS EVALUATION: The maximum marks for continuous Evaluation shall be 40 and shall be based on the following components:
 - * Written Assignments/Oral Presentation/Term Papers
 - * Class Tests/Quizzes/Group presentation

At the beginning of each course the teacher concerned shall inform the students the methods/he proposes to adopt for continuous assessment.

11. PROJECT: In the fourth semester each student shall take up a project based on any topic of his/her interest. The project aims at introducing the students with research methodology and to prepare them for writing dissertations. Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. However, the topics shall be approved by the department council. They would have to submit a project report of about 50-60 pages before the end of the semester. The project report should follow the current edition of the MLA Handbook internationally accepted for thesis writing in English. Each student shall be guided in his/her project by a member of the faculty. A board of examiners comprising not less than three

members including external examiners constituted by the head of the department shall evaluate and decide the marks to be awarded to the student for the project.

12. VIVA: A Viva Voce examination will be conducted at the end of IV semester after the ESE covering the whole programme including the project. The Viva Board comprises not less than 2 members including external examiners with the head of the department as Chairperson will conduct of the Viva.

13. GRADING:

i.) An alphabetical Grading System shall be adopted for the assessment of student's performance in a course. The grade is based on six-point scale. The following Table gives the range of marks, grade points and the alphabetical grade.

Range of Marks	Grade Points	Alphabetical Grade
90-100	9	A+
80-89	8	A
70-79	7	B+
60-69	6	B
50-59	5	C
Below 50	0	F

A Minimum of grade point 5 (Grade C) is needed for the successful completion of the course. Performance of the student at the end of each semester is indicated by the Grade point average (GPA) and is calculated by taking the weighted average of grade points of the course successfully completed. The overall performance of a student is indicated by cumulative grade point average (CGPA). Based on the CGPA, the letter grade of the student shall be in the following way.

CGPA	OVERALL LETTER GRADE
8.5 and above	A+
7.5 – 8.49	A
6.5 – 7.49	B+
5.5 – 6.49	B
4.5 – 5.49	C
Below 4.5	F

ii). A student who fails in a core/elective course can reappear for the end semester examination of the same course along with the next batch to acquire the minimum credits needed for the completion of the programme. Both for the core and elective courses, there shall be no improvement examination either. If a student fails to secure the required credit in an elective she/he may opt for another elective to make up.

iii). No student shall be allowed to take more than eight consecutive semesters from the date of enrolment for completing the programme.

iv. A Student who does not have the required number of attendance for a particular semester has to enrol with the next batch making up the required number of attendance and has to appear for the examination with that batch with its syllabus.

14. Students will be exempted from payment of fee only if/after concession is sanctioned by the Government.

Thalassery Campus

Prof. (Dr.) Josh Sreedharan

30 May 2015

HEAD OF THE DEPARTMENT

SEMESTER 1

DSEC 101- British Poetry: Medieval to Late Victorian

Geoffrey Chaucer	Prologue to <i>The Canterbury Tales</i>
Thomas Wyatt	"They flee from me," "Whose list to hunt"
Earl of Surrey	"The Soote Season"
Philip Sydney	"My true-love hath my heart, and I have his"
Edmund Spenser	"Prothalamion"
William Shakespeare	Sonnets 20, 130, 144
John Donne	"The Canonization," "The Sun Rising"
Andrew Marvell	"To His Coy Mistress"
John Milton	"Lycidas"
John Dryden	"Marriage A-La-Mode," "Mac Flecknoe"
Alexander Pope	"Rape of the Lock"
Thomas Gray	Elegy Written in a Country Churchyard
William Blake	"The Lamb," "The Tyger," "The Sick Rose"
William Wordsworth	"Lines Composed a Few Miles Above Tintern Abbey," "I Wandered Lonely as a Cloud" "Strange fits of passion have I known"
Samuel Coleridge	"Kubla Khan"
P.B. Shelley	"Ode to the West Wind," "Hymn to Intellectual Beauty"
John Keats	"Ode to Autumn"
Alfred Tennyson	"The Lady of Shalott"

Matthew Arnold	“Scholar Gypsy”, “Dover Beach”
Robert Browning	“Rabbi Ben Ezra,” “Porphyria's Lover”
Elizabeth Barrett Browning	“How Do I Love Thee”
Christina Rossetti	Goblin Market
Thomas Hardy	“The Darkling Thrush”

Recommended Reading

M. H Abrams	The Fourth Dimension of a Poem: and Other Essays
James Fenton	An Introduction to English Poetry
Alison Booth, J. Paul Hunter, Kelly J. Mays (Eds)	The Norton Introduction to Poetry
C.M. Bowra	The Romantic Imagination
Harold Bloom	The Best Poems of the English Language: From Chaucer Through Robert Frost

DSEC 102- British Prose & Drama: Early Renaissance to Late Victorian

PROSE

Francis Bacon	“Of Marriage and Single Life”
Richard Steele	“The Spectator Club”
Joseph Addison	“On Ghost and Apparitions”
John Dryden	“Essay of Dramatic Poesy”
Charles Lamb	“Old China”
William Hazlitt	“My First Acquaintance with Poets”
Mary Wollstonecraft	Selections from A Vindication of the Rights of Woman
(6&7)	
Lord Macaulay	Minute on Indian Education
Matthew Arnold	Introduction to Culture and Anarchy

DRAMA

Christopher Marlow	Doctor Faustus
William Shakespeare	King Lear, A Midsummer Night's Dream
Ben Jonson	Volpone
William Congreve	The Way of the World
R B Sheridan	The Rivals
Oscar Wilde	The Importance of Being Earnest
Recommended Reading	

A.C. Bradley
Terry Eagleton
Allardyce Nicoll
Alison Findley

Shakespearean Tragedies
Shakespeare and Society
A History of English Drama 1660-1900
A Feminist Perspective on Renaissance Drama

Deborah Payne Fisk
Theatre

The Cambridge Companion to English Restoration

DSEC 103 - British Fiction: Augustan to Late Victorian

Daniel Defoe	Robinson Crusoe
Henry Fielding	Tom Jones
Laurence Sterne	Tristram Shandy
Jane Austen	Pride and Prejudice
Emile Bronte	Wuthering Heights
Charlotte Bronte	Jane Eyre
Charles Dickens	A Tale of Two Cities
George Eliot	Middlemarch
Thomas Hardy	Jude the Obscure

Recommended Reading

Wayne C Booth	Rhetoric of Fiction
Cleath Brooks, Robert Pen Warren	Understanding Fiction
E M Forster	Aspects of The Novel
Juliet Barker	The Brontes
Terry Eagleton	The English Novel: An Introduction
Sandra M. Gilbert and Susan Gubar	The Madwoman in the Attic

DSEC 104 - Literary Criticism and Theory: Classical and Modern

Section A

Bharata	“The Theory of Rasa” (From <i>Nāṭyasāstra</i>)
Aristotle	Poetics
Longinus	“On the Sublime”
Philip Sidney	The Defence of Poesy
Kant	“What is Enlightenment?”
William Wordsworth	“Preface to Lyrical Ballads”
Samuel Coleridge	Selected Chapters from <i>Biographia Literaria</i> (4 &13)

Section B

Cleath Brooks	“The Language of Paradox”
I.A. Richards	“Four Kinds of Meaning”
T.S. Eliot	“Tradition and Individual Talent”
Northrope Frye	“The Archetypes of Literature”
Sigmund Freud	“Creative Writers and Daydreaming”
Karl Marx and Friedrich Engels	‘Idealism and Materialism’ (from Chapt I of <i>The German Ideology</i>)
Ferdinand de Saussure	“Nature of the Linguistic Sign”

Recommended Reading

Andrew Ford	The Origins of Criticism: Literary Culture and Poetic Theory
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	in Classical Greece
P.K Rajan and Swapna Daniel	Indian Poetics and Modern Texts: Essays in Criticism
M.H Abrams	The Mirror and the Lamp: Romantic Theory and the Critical Tradition
Peter Gay	The Freud Reader
Terry Eagleton	Marxism and Literary Criticism
John Sturrock (ed.)	Structuralism and Since

SEMESTER 2

DSEC 201- British Poetry: Modern and Contemporary

G.M Hopkins	"As Kingfishers Catch Fire," "The Windhover"
D.H Lawrence	"Medlars and Sorb-Apples," "Snake"
W.B Yeats	"Sailing to Byzantium," "Among School Children"
Ezra Pound	"In a Station of the Metro"
T.S Eliot	The Waste Land
Wilfred Owen	Strange Meeting
W.H Auden	"Unknown Citizen," "Musée des Beaux Arts"
R.S Thomas	"Death of a Peasant"
Dylan Thomas	"Fern Hill," "Do not go gentle into that good night"
Philip Larkin	"Church Going," "The Whitsun Weddings"
Thom Gunn	"Considering the Snail"
Ted Hughes	"Thought-fox," "Hawk Roosting"
Seamus Heaney	"Digging," "Mid-Term Break"
Peter Porter	"Your Attention Please"
Simon Armitage	"Poem"

Recommended Reading

Peter Nicholls	Modernisms: A Literary Guide
Cleanth Brooks	Modern Poetry and Tradition
Lawrence Durrell	A Key to Modern British Poetry

DSEC 202- British Prose & Drama: Modern and Contemporary

Prose

J S Mill	"On the Equality of Sexes" from The Subjection of Women
Walter Pater	Preface and Conclusion Renaissance: Studies in Art and Poetry
T S Eliot	"Hamlet and His Problems"

Drama

Sean O'Casey	Juno and the Paycock
Bernard Shaw	Pygmalion
T.S. Eliot	Murder in the Cathedral
Samuel Beckett	Waiting for Godot
John Osborne	Look Back in Anger
Harold Pinter	The Birthday Party
Edward Bond	Lear
Tom Stoppard	Rosencrantz and Guildenstern are Dead

Recommended Reading

Raymond Williams	Drama from Ibsen to Brecht
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Martin Esslin
C.D.Innes

Theatre of the Absurd
Modern British Drama: The Twentieth Century

DSEC 203: British Fiction Edwardian to Contemporary

D.H Lawrence	<i>Sons and Lovers</i>
Joseph Conrad	<i>Heart of Darkness</i>
E M Forster	<i>A Passage to India</i>
Virginia Woolf	<i>Mrs Dalloway</i>
James Joyce	<i>Ulysses</i>
Graham Greene	<i>The Power and the Glory</i>
John Fowles	<i>The French Lieutenant's Woman</i>
Doris Lessing	<i>The Golden Notebook</i>
Julian Barnes	<i>Flaubert's Parrot</i>
Kazuo Ishiguro	<i>The Remains of the Day</i>

Recommended Reading

Virginia Woolf - Modern Fiction
Milan Kundera - The Art of the Novel
Patricia Waugh - Metafiction
Linda Hutcheon - A Poetics of Postmodernism
David Lodge - The Novelist at the Crossroads
John Barth - Literature of Exhaustion

DSEC 204 Contemporary Literary Criticism & Theory

Formalism/Prague School

Roman Jakobson	"Linguistics and Poetics"
Mikhail M. Bakhtin	"Discourse in the Novel,"

Phenomenology/Hermeneutics

Martin Heidegger	"Language" (from <i>Poetry, Language Thought</i>)
George Poulet	"Phenomenology of Reading"

Post-Structuralism/Postmodernism

Gerard Genette	'Structuralism and Literary Criticism' (from <i>Figures of Literary Discourse</i>)
Roland Barthes	"The Death of the Author"
Jacques Derrida	"Structure, Sign, and Play in the Discourse of the Human Sciences,"
Jean Francois Lyotard	"Defining the Postmodern"
Foucault	"The Discourse on Language"

Marxist Criticisms: First Generation/ Post War

Georg Lukács	"Art and Objective Truth"
Louis Althusser	"Ideology and Ideological State Apparatuses" (from <i>Lenin and Philosophy, and. Other Essays</i>)

Psychoanalytic Theory

Jacques Lacan	"Mirror Stage"
Julia Kristeva	"The Semiotic Chora Ordering the Drives" (from <i>Revolution in Poetic Language</i>)

Feminist and Queer Theory

Helen Cixous	"The Laugh of the Medusa"
Judith Butler	"Subjects of Sex/Gender/Desire" from <i>Gender Trouble</i>
Chrys Ingraham	"Heterosexuality: It's Just Not Natural!"

Post-Colonial theory

Edward Said
Ashcroft, Tiffin, Griffiths

Introduction to *Orientalism*
Empire Writes Back (Chapter 1)

Recommended Reading

Irit Rogoff	State of Art Criticism
Terry Eagleton	Literary Theory: An Introduction
The Norton Anthology of Theory and Criticism	
Julie Rivkin and Michael Ryan	Literary Theory: A Practical Introduction.
David Kellner	Media Culture: Cultural Studies, Identity and Politics Between the
Modern and the Postmodern	
Robert Scholes	Structuralism in Literature
Kurt Mueller-Vollmer	The Hermeneutics Reader
Jonathan Culler	On Deconstruction: Theory and Criticism After Structuralism
Elizabeth Grosz	Jacques Lacan: A Feminist Introduction
Diane Richardson and Steven Seidman (Eds)	Handbook of Lesbian and Gay Studies
Edward Said	Culture and Imperialism
Ania Loomba	Colonialism/Postcolonialism
Leela Gandhi	Postcolonial Theory: A Critical Introduction

SEMESTER 3

DSEC 301: Indian Writings in English

Poetry

Henry Derozio	“To The Pupils of Hindu College”
Toru Dutt	“The Lotus”, “Our Casuarina Tree”
Tagore	Selections from Gitanjali
Nissim Ezekiel	“Poet, Lover, Birdwatcher”, “The Night Of the Scorpion”
Kamala Das	“The Dance Of The Eunuchs,” “The Sunshine Cat”,
A K Ramanujan	“ Looking for a Cousin on a Swing”
Jayanta Mahapatra	“Hunger”
Keki N Daruwalla	“Rumination”, “Crossing of Rivers”
Meena Alexander	“House of a thousand Doors”
E V Ramakrishnan	“To a Writer in Exile”

Fiction

Mulk Raj Anand	Coolie
Raja Rao	Serpent and the Rope
R. K Narayan	Guide
Salman Rushdie	Midnight's Children
Amitav Ghosh	Shadow Lines
Arundhati Roy	The God of Small Things
Kiran Desai.	The Inheritance of Loss
Aravind Adiga	The White Tiger
Drama	
Mahesh Dattani	Tara
Manjula Padmanabhan	The Harvest

Recommended Reading

Bruce King	Modern Indian Poetry in English
M.K.Nair	Twentieth Century Indian English Fiction.
Nand Kumar	Indian English Drama: A Study in Myths
K.D.Verma	The Indian Imagination: Critical Essays on Indian Writing in English

DSEC 302: American Literature

Poetry

Edgar Allen Poe	“Raven”
Emerson	“Brahma”
Walt Whitman	“Out of the Cradle Endlessly Rocking”
Emile Dickinson	“Because I could not Stop for Death,” “A Bird Came Down”
Wallace Stevens	“The Emperor of Ice cream”
William Carlos Williams	“The Red Wheelbarrow”
E.E.Cummings	“Anyone Lived in a Pretty How Town”
Langston Hughes	“A Dream Deferred”
Robert Frost	“Birches,” “Stopping by Woods on a Snowy Evening”
Sylvia Plath	“Daddy,” “Tulips”
Allen Ginsberg	“America”

Prose

Henry David Thoreau	“Solitude” from Walden
Martin Luther King	I Have a Dream

Fiction

Mark Twain	<i>Huckleberry Finn</i>
Melville	<i>Moby Dick</i>
Hemingway	<i>The Old Man and the Sea</i>
Saul Bellow	<i>Herzog</i>
Ralph Ellison	<i>Invisible Man</i>
William Faulkner	<i>The Sound and the Fury</i>
Toni Morrison	<i>Beloved</i>
Philip Roth	<i>The Great American Novel</i>

Drama

Arthur Miller	<i>Death of a Salesman</i>
O’Neil	<i>Emperor Jones</i>
Sam Shepard	<i>Buried Child</i>

DSEC 303 Canadian Literature

Poetry

Al Purdy	“The Cariboo Horses”, “Trees at the Arctic Circle” “The Country North of Balleville”
Eli Mandel	“Ventriloquists”
Margaret Atwood	“Departure from the Bush” “First Neighbours,” “Disembarking at Quebec”
Irving Layton	“The Search”
Connie Fife	“Resistance” (From <i>The Color of Resistance</i> , Toronto, Sister Vision Press) 1997.

Fiction

Sinclair Ross	<i>As for Me and My House</i>
Thomas King	<i>Medicine River</i>
Margaret Laurence	<i>The Stone Angel</i>
Margaret Atwood	<i>The Handmaid’s Tale</i>
MG Vassanji	<i>The Gunny Sack</i>
Michael Ondaatje	<i>The English Patient</i>

Drama

George Ryga
Thomson Highway

The Ecstasy of Rita Joe
The Rez Sisters

SEMESTER 4 **DSEC 401 Linguistics**

Objective: To familiarize students with Linguistics as a science of language with focus on the phonological, grammatical, syntactical and semantic aspects of English language. Students shall also be exposed to the different movements, schools and the linguists.

Introduction

Linguistics – Traditional and Structural
Branches of linguistics
Important Schools and Theorists
Introduction to Psycholinguistics and neurolinguistics

Phonology

Basic concepts: phone, phoneme, allophone
Speech Mechanisms; Classification of speech sounds; Vowels and Consonants
Supra segmental features: Stress, Pitch, intonation etc.

Morphology

Morphological Processes
Lexical Categories and Functional categories
Word classes: Content (form class) words and grammatical (function class) words and their categories
Morpho -phonemics: addition, elision, assimilation
Fundamental word formation processes: Root-creation, Derivation, Compounding, Borrowing

Syntax

Formal and functional labels
The structures of the Noun Phrase, the Verb Phrase, the Adjective phrase, the adverb phrase and the prepositional phrase
Types of clauses; the noun clause, the adjectival clause, the Adverb clause
Structural grammar
Embedding, conjoining, structural ambiguities
Transformational Generative Grammar (TG)
Noam Chomsky: Competence and Performance; Deep Structure, Surface Structure and Kernel Sentences; Transformational Rules

Semantics

The concept of meaning: lexical and grammatical; denotative and connotative; situational and contextual; theme and rheme
Lexical ambiguities and other sense relations (hyponymy, Meronymy, Synonymy, Antonymy, entailment, Prototype)
Feature theory in semantics
Discourse: Proposition, Presupposition, Entailment, Implication

DSEC 402 : Post Colonial Studies

Objective: To introduce the students to various perspectives related to postcolonial studies and familiarise them with the authors and genres in Post colonial literatures. The students are expected to apply postcolonial theoretical perspectives in reading literary texts.

Poetry

Leopold Senghor
Gabriel Okara

“New York”
“Piano and Drums,” “The Mystic Drum”

Wole Soyinka "Telephone conversation"
A D Hope "Australia"
Jack Davis "Aboriginal Australia"
Derek Walcott "Ruins of a Great House"

Prose

Ernest Renan What is a Nation?
Benedict Anderson Imagined Communities (Chapter I)
Ngugi Wa Tiango "Decolonising the Mind"
Gayathri Spivak "Can the Subaltern Speak?"
Homi Bhabha "Of Mimicry and Man: The Ambivalence of Colonial Discourse"
Partha Chatterjee "Whose Imagined Community?"

Fiction

Chinua Achebe Things Fall Apart
Ama Ata Aidoo Our Sister Killjoy
V S Naipaul A House for Mr. Biswas
Mohsin Hamid The Reluctant Fundamentalist

Suggested Readings

C L R James Beyond a Boundary
Danial Mueenuddin In Other Rooms Other Wonder

ELECTIVES

DSCE 501 South Asian Fiction

Pakistan

Bapsi Sidhwa *Ice Candy Man*
Hanif Kureishi *The Buddha of Suburbia*
Mohsin Hamid *The Reluctant Fundamentalist*
Kamila Shamsie *Kartography*

Bangladesh

Tasleema Nasreen *Lajja*
Abid Khan *Seasonal Adjustments*
Monica Ali *Brick Lane*

Tahmima Anam *A Golden Age*

Sri Lanka

Shyam Selvadurai *Cinnamon Gardens*

Romesh Gunasekera *Reef*

Michael Ondaatje *The English Patient*

Rani Manicka *The Rice Mother*

DSCE 502: Cultural Studies

Roy Wagner The Idea of Culture (Fontana Postmodern Reader)

Theodor Adorno & Max Horkheimer The Culture Industry (From Cultural Studies Reader)

Jean Francois Lyotard Defining the Postmodern

Nancy Fraser Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy

Pierre Bourdieu Distinction

Benedict Anderson Imagined Communities (Chapter I)

Partha Chatterjee “ Whose Imagined Community?” (from The Nation and its Fragments)

Laura Mulvey “Visual Pleasure and Narrative Cinema” from Bill Nicholes ed Movies

Isaiah Berlin The Idea of Pluralism (From The Fontana Postmodern Reader ed. Walter Truett Anderson)

DSCE 503 : Comparative Literature

Definition and Scope of Comparative Literature

French , German and American Schools

National Literature, General Literature, World Literature

Reception, Influence and Analogy

Thematology

Genres

Epoch, Period, Generation and Movement

Recommended Reading

Bassnet, Susan. Comparative Literature

Guillon, Claudio. The Challenge of Comparative Literature

Prawar, S S. Comparative Literary Studies. Duckworth: 1973

Stalknecht, N P and H Frenz. Eds. Comparative Literature. 1961

Weissetein, Ulrich. Comparative Literature and Literary Theory.
Bloomington: 1973.

Welleck, Rene and Austin Warren. Theory of Literature. 3 Ed.
Harmondsworth

DSCE 504: Caribbean Literature

Poetry and Drama

Derek Walcott	For the Altarpiece of the Roscao Valley, The Sadhu
of Couva: A Letter from	Brooklyn
Edward Braithwaite	Schooner; Heretic
Claude McKay	Like a Strong Tree
Anderson Peter Desire	The Flag of My Country

(All the above poems are from An Anthology of African and Caribbean Writing in English , Ed. John Fijueroa, Heimemam, Open University Press, 1982.)

Prose and Fiction

V.S. Naipaul	An Area of Darkness
Jean Rhys	Wide Sargasso Sea
Edgar Mittelholzer	My Bones and My Flute
George Lamming	In the Castle of My Skin
Edward Braithwaite	To Sir, with Love
Wilson Haris	Palace of the Peacock

DSCE 505: African Literature

Poetry

Leopold Senghor	“New York”
Christopher Okigbo	“Heaven’s Gate”
Gabriel Okara	“Once Upon aTime,” “Were I to Choose,” “The Mysic Drum”
David Rupadiri	“A Negro Labourer in Liverpool”
John Pepper Clark	“The Casualities” “Olokun” “Night Rain”
Wole Soyinka	“Telephone Conversation”
David Diop	“Africa”

(All poems from An Anthropology of Commonwealth Poetry Ed.C.D.

Narasimhiah)

Fiction

Chinua Achebe	Things Fall Apart
Ngugi Wa Tiongo	Weep Not, Child
Alan Paton	Cry, Beloved Country
Nadine Gordimer	A Guest of Honour
J.M.Coetzee	The Disgrace

Drama

Wole Soyinka	A Dance of the Forests
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DSCE 506: European Drama

Section A

Sophocles	Oedipus Rex
Euripides	Medea
Aristophanes	Lysistrata
Moliere	The Miser

Section B

Ibsen	A Doll's House
Strindberg	Miss Julie
Chekhov	The Cherry Orchard
Priandello	Six Characters in Search of an Author

Section C

Lorca	Blood Wedding
Brecht	The Good Woman of Setzuan
Ionesco	Rhinoceros
Dario Fo	The Accidental Death of an Anarchist

DSCE 507: European Poetry

Homer	The Iliad Tr. By E.V. Rieu, London, Allen Lane, 1973.
Petrarch	Sonnets
Virgil	The Aeneid Tr. by Rolfe Humpbries New York, Scribner, 1951
Dante, Alghieri	Divine Comedy (Purgatory, Paradiso) Harmondsworth, Middlessex, Penguin Books, 1969.
Solomon's Songs	Authorised Version
Sappho	Selected Poems
Hiene, Heinrich	Selected Poems

Vitlon, Francois	The Testament
Baudelaire, Charles	“Flowers of Evil”
	“Malabar Girl”
Leopardi, Geacomo	Poems
Apollinaire	“Calligrams”
Paul Valery	“The Young Fate”
Lorca	Selected Poems
Rilke	“The Flower Muscle”, “Little by Little”, “Mirrors”
Louis Aragon	“Richard 11 Forty”
Rene Char	“ Dismissing the Wind”
Reference	

Burnshaw , Stanley . The Poem Itself . Hammondsworth : Penguin,1960.

DSCE 508 European Fiction

Miguel de Cervantes	<i>Don Quixote</i>
Gustave Flaubert	<i>Madame Bovary</i>
Leo Tolstoy	<i>Anna Karanina</i>
Fyodor Dostoevsky	<i>Crime and Punishment</i>
Franz Kafka	<i>The Trial</i>
Thomas Mann	<i>The Magic Mountain</i>
Albert Camus	<i>The Outsider</i>
Nikos Kazantzakis	<i>Zorba the Greek</i>
Günter Grass	<i>The Tin Drum</i>
Italo Calvino	<i>If on a Winter’s Night a Traveller</i>
Milan Kundera	<i>The Unbearable Lightness of Being</i>
Umberto Eco	<i>The Name of the Rose</i>
Orhan Pamuk	<i>Snow</i>

DSCE 509 : History of English Language

Section A : Introduction

The Indo-European family of languages- the Teutonic/Germanic family-place of English in the family-important landmarks in the history of English language- the origin of English- the different periods.

Section B : The Old English Period

The birth of Old English-the dialects -characteristic features - vocabulary and grammar- literature.

Section C : The Middle English Period

General characteristics - the influence of Renaissance- the impact of Norman Conquest- varieties of Middle English- grammar and vocabulary- London English- the evolution of Standard English- - the Latin influence- the French influence- the Scandinavian influence- the Celtic influence-Borrowings from other languages- Literature

Section D : The Modern English Period

The making of modern English- Grammar and vocabulary changes--the Bible translations- contributions to English language: Shakespeare, Sir Edmund Spenser, Milton, John Dryden, Alexander Pope, Dr. Johnson, William Wordsworth, Swift, Shaw and others.

Section E: Contemporary English Language

RP English- American English- Indian English - media and English language- - modern dictionaries- discrepancy between spelling and pronunciation- attempts to reform the language-- English as a Global language- Internet –various Englishes

DSCE 510: Malayalam Literature in English Translation

Poetry

Kumaran Asan : “The Fallen Flower”

Ullur : “The Hymns of Love”

Vallathol: “Mary Magnalin”

(The poems of Asan, Ullur and Vallathol are translated and published as selected poems of the respective poets by the publications division of Kerala University, edited by Ramachandran Nair)

K M Tharakan (Ed.) : Malayalam Poetry Today: An Anthology. (Poems 1,2,3) Kerala Sahitya Akademi ,Trichur)

Fiction

O Chandu Menon. Indulekha
Thakazhi. Chemmeen
S. K. Pottekkat. Oru Deshathinte Katha
Basheer. The Love Letter (From Love Letter and Other Stories,
Sangam Books, Orient Longman)
O V Vijayan. The Saga of Dharmapuri
M T Vasudevan Nair. Mist
M.Mukundan : On the Shores of Mahi
Sethu : Pandavapuram
Zacharia : Nazrani Youth and Gauli Sastra

Drama

G. Sankara Pillai. Bharathavakyam

(Any standard translation of the works of the writers prescribed can also be used)

DSCE 511: Stylistics

The relationship between language and literature
The language of literature as a deviation from the norm
The concept of foregrounding
Style and Stylistics -a historical overview
The concept of style: views of writers and literary critics
Linguists' approach to the language of creative literature: syntax, diction and phonological patterns
William Baker's study of poetic syntax—Regularity, dislocation, fragmentation, elaboration
The concept of coupling formulated by S. R. Levin
Transformational Generative Grammar and creative literature
Generation of deviant patterns in poetry
Diction: denotation and connotation, lexical cohesion, ambiguity, archaism, parallelism.
Phonological Patterns: Rhythm, Rhyme, Alliteration, assonance, consonance.
Prosody and metre: Free Verse, Prose Poem, the distinction between nominal style and verbal style

DSCE 512: English Language Teaching

Section A

History of English Language Teaching – Principles of language teaching –
Aspects of language study – Schools of thought

Section B

Teaching of English in India – Objectives, methods and materials – problems -
solutions – status of English in India – link language and official language – Language
policy of the government.

Section C

Language skills – acquisition/learning – monolingualism/bilingualism –mother-
tongue Interference – learner factors – age, aptitude, environment.

Section D

Aspects of sociolinguistics – psycholinguistics – communicative competence/
linguistic competence – behaviourism -- cognitivism – Skinner, Chomsky ,Rivers and
Labov

Section E

Teaching English as a second language/foreign language(TESL/TEFL) - methods and
approaches

Section F

Class room strategies – class room management – student participation –
Teaching without lecturing – tutorials and library work
Use of audio -visual aids – language lab – computers- online teaching- computer
aided language teaching

DSCE 513: Dalit Studies

Poetry

Jyothi Lanjewar	“Caves”
L.S. Rokade	“To be or Not to be Born”
Hir Bansode	“Yashodhara”
Baburao Jagtap	“This Country is Broken”
Meena Gajabhiye	“Light Melted in darkness”

Arun kamble	“Which Language Should I Speak”
Imayam	“You and I, The Rattle and the Cow that Changed Hands”
Palamalai “Paraveer”	“Seeking Advice”, “Self Respect”, “Smiling”, “Stupidity”,
Manjit Qadar	“A Song”
Sant Ram Udasi	“For Bhagat Ravidas”
Raghavan Atholi	“Black”, “Daughter”
Mangal Rathod	“O, Baba Saheb”
Narsing Ujamba	“Words”
Sankar Painter	“A Journey by Bus Down the Countryside”
Raju Solanki	“Forgive Me, My Honourable Friend”
Prose	
B.R Ambedkar	“Philosophy of Hinduism”
Arjun Dangle	“Dalit Literature: Past, Present and Future”
Fiction	
P. Sivakami	The Grip of Change
Joseph Mackwan	Angaliyat
Bhurasing Kalar	“Severed Leaves”
Bandhumadhav	“The Poison Bread”
Harish Mangalam	“The Midwife”
Perumal Murugan	“The Mound”

Autobiography

Bama Karukku

Sharankumar Limbale The Outcaste

Suggested Reading

Kancha Ilaih First Chapter Why I am not a Hindu

James Massey Roots: A Concise History of Dalits.

D R Nagaraj The Flaming Feet

Gail Omvedt Dalit Visions: The Anti-Caste Movement and the Construction of an

Indian Identity

DSCE 514 Modern Critical Theory

Section A.

Ferdinand de Saussure : Nature of the Linguistic Sign

Roman Jakobson : Linguistics and Poetics

Jacques Derrida : Structure, Sign and Play in the Discourse of Human Sciences

J. Hillis Miller : The Critic as Host

Harold Bloom : Poetic Origin and Final Phase

Section B.

Raymond Williams : Alignment and Commitment

Terry Eagleton : Capitalism, Modernism and Postmodernism

Michel Foucault : What is an Author?

Section C.

G.N. Leach : A Linguistic Guide to English Poetry (chapter I)

Stanley Fish : What is Stylistics and Why are they Saying such

Terrible Things?

Jacques Lacan : The Insistence of the Letter in the Unconscious

Jean Baudrillard : Simulacra and Simulations

DSCE 515: Indian Poetics

Bharatha : Natyasastra (Introduction) (Translated and published by Kendra Sahitya Academy)

V.S.Sethuraman (ed.) : Indian Aesthetics: An Introduction (Essays on Rasa, Dhvani & Alamkara)

Sree Narayana Guru: Atmopadesasathakam (Trans. One Hundred Verses of Self Instruction. By Nataraja Guru, Narayana Gurukulam Press, Sivagiri)

Sheldon Pollock : “Indian Knowledge and the problem of Early Modernity” (from Forms of Knowledge in India. Ed. Suresh Ravel et al . Pencraft International Press)

Sharan Kumar Limbale : “Dalit Literature and Aesthetics” (From Towards an Aesthetic Dalit Literature)

S.K.De . History of Sanskrit Poetics (Chapter 1)

(Any standard translation of the works of the writers prescribed can also be used)

DSCE 516: Translation Studies

Unit I. Introduction to Translation Studies

Roman Jakobson: “On Linguistic Aspects of Translation”.

Eugene A. Nida. “Linguistics and Ethnology in Translation Problems”

Susan Bassnett. Translation Studies (Chapter 2, “History of Translation Studies”).

Unit II . Theoretical Debates

Walter Benjamin: “The Task of the Translator”.

Andre Lefevere: “Beyond Interpretation or the Business of Rewriting”

Sujith Mukherjee. “Translation as New Writing”

Mary Snell Hornby: “Translation as a Cross-cultural Event: Midnight’s Children

– Mitternachtstinder”

Lori Chamberlain: “Gender and the Metaphorics of Translation”

Unit III. Translation Practice

Practical exercises in translation (Malayalam / Hindi to English and vice versa).

DSCE 517: Writing for the Media

Section A

Introduction to Mass Communication:

Evolution of communication - Definitions - Types of communication – Interpersonal, informative and operational - Communication models - Process and flow of communication - barriers to communication.

Section B

Mass Media: Nature and characteristics of mass media - print, radio, film, TV and internet - Functions of media - Media effects - Folk and traditional media.

Section C

Media Reporting: News - definitions - types of news - sources of news - news gathering and transmission - Reporting - conferences, seminars, briefings - crime - accidents - human interest stories – weather reports - elections - sports.

Section D

Media Writing and Editing : Writing for print and electronic media - editing process - correcting language – condensing stories - style sheet - head lines - sub heads - writing captions and outlines – editing in the electronic media - translation of news stories from English to Malayalam and vice-versa - Radio and TV scripts - feature writings.

DSCE 518 : Film Studies

Films/Film Texts

Battleship Potemkin

Bicycle Thieves

Pather Panchali

Modern Times

Chemmeen

Sholay

Traffic

Theoretical Essays

Sergei Eisenstein: “The Montage of Film Easthetics”

Siegfried Kracauer: “Basic Concepts”

Jean-Louis Baudry: “Ideological Effects of the Basic Cinematographic Apparatus”

Andre Bazin: “The Evolution of the Language of Cinema”

Christian Metz: “Identification, Mirror and Passion for Perceiving”

Laura Mulvey: “Visual Pleasure and Narrative Cinema”

Satyajit Ray: Our Films, Their Films (Chapter I)

DSCE 519 : Communicative English

Unit I

Theoretical Background .Models of Communication. Process of Communication, Nonverbal communication, linguistic or verbal communication, barriers to communication, business communication, and communication in organization

Unit II

Grammar, Vocabulary and Phonetics ,Word Classes, Punctuation and Capitalization, Subject—Verb agreement, vocabulary, comprehension and precis writing

Unit III

Oral Communication -Starting conversation, dyadic communication, meetings, seminars and conferences, group discussions, oral presentation and audiovisual aids.

Unit IV

Written Communication -Social Correspondence, business correspondence, organizational communication, report writing, advertising and job description.

DSCE 520: Australian Literature

Poetry

- Shan Neilson : “Surely God was a Lover “The Bard and the Lizard”
Judith Wright : “Woman to Man” “Clock and Heart”
Vincent Buckley : “Parents”, “Late Tutorial”
Peter Porter : “Competition is healthy”
Charles Wallace Crabbe : “Melbourne”, “Nature, Language, the Sea; An Essay”
Kath Water : “Colour Bar”; The Unhappy Race”
Kevin Gilbert : “Tree”, “Same old Problems”; The New True Anthems”

Prose

- James Walter : “Defining Australia”
Vincent Buckley : “Identity”
A.D. Hope : “Native Companions”

Novel

- Patrick White : Voss
Vance Palmer : Golconda
Katherine S Prichard : Coonardoo
David Malouf : Remembering Babylon
Eva Hornung : City of Sea Lions
Kate Grenville : The Idea of Perfection
Play
Alan Seymour : The One Day of the Year

David Williamson : The Removalists

DSCE 521 : WOMEN WRITINGS

Prose

Elaine Showalter "Towards a Feminist Poetics"
Simone De Beauvoir "Myth and Reality" from Second Sex
Barbara Smith "Toward a Black Feminist Criticism"
Susie Tharu & K. Lalitha "Introduction" to Women Writing in India

(Vol I)

Poetry

Akkamaha Devi "It was like a Stream", "Brother, You have
Come"
Hira Bansode "Yasodhara"
Kamala Das "An Introduction," "The Old Playhouse"
Margaret Atwood "Two Fires"
Intiaz Dharker "Purdah", "Minority"
Meena Kandasamy "Princess-in-exile," "Random access

man"

Fiction/Non Fiction

Charlotte Perkins Gilman *The Yellow Wall-Paper*
Virginia Woolf *Three Guineas*
Sylvia Plath *The Bell Jar*
Alice Walker *The Color Purple*
Lalithambika Antharjanam *Prathikaradevatha*
Maya Angelou *I Know Why the Caged Bird Sings*
Bapsi Sidwa *Ice-Candy Man*
Jeanette Winterson *Oranges are not the Only Fruit*

DSCE 522 Modern Indian Writings in English Translation

Poetry

Kumaran Asan : Chandalabhishuki (Selected Poems of Kumaran Asan , Ed.
K.Ramachandran Nair)

Tagore : Gitanjali (Sections 1 to 50)(translated to English by the Poet)

Raju Solanki : "Forgive me", "My honourable Friend"

K. Ayyappa Panicker : " Horse play"

Meena Gajabhiye : "Light Melted in Darkness"

Sitakant Mahapatra : "Song of the Hunter Jara"

Prose

Murkoth Kumaran : “Social Reformatations” (The Biography of Sree Narayana
Guru. Trans. Sathya Bai et al. Sivagiri Madom Publications, Sivagiri)

Kumud Pawde “The Story of My “Sanskrit”

Fiction

Premchand Godan

Tarashankar Banerjee Arogyaniketan

Sivarama Karanth Choma’s Drum

Gopinath Mohanty Paraja

Basheer The World Renowned Nose

P.K.Balakrishnan And Now Let Me Sleep (Kendra Sahitya
Akademy, New Delhi)

Nimade Cocoon

Perumbadavam Sreedharan Oru Sankeerthanam Pole

Drama

Badal Sarkar Ivam Indrajit

(Any standard translation of the works of the writers prescribed can also be used)

DSCE 523: Popular Culture Studies

Walter Benjamin Work of Art in the Age of Mechanical
Reproduction

Theodor Adorno and Max Deception The Culture Industry: Enlightenment as Mass

Horkheimer

Georges Bataille "Heterology"

Stuart Hall Encoding, Decoding

Frederic Jameson Postmodernism or the Cultural Logic of Late Capitalism
(First

Chapter)

Jean Baudrillard Simulacra and Simulations

Dick Hebdige Subculture: The Meaning of Style

Laura Mulvey Visual Pleasure and Narrative Cinema

John Fiske Television Culture

KANNUR UNIVERSITY
Department of Studies in English
FIRST SEMESTER M.A EXAMINATION (ESE)
DSEC 101 BRITISH POETRY: MEDIEVAL TO LATE VICTORIAN

Time: 3 Hours

Marks: 60

I. Write short notes on any **SIX** of the following in about *one page* each.

1. Chaucer's English in the "Prologue"
2. Early English Sonnets
3. 'The Tyger' as an image of infinite power and dread.
4. Conceit in "To His Coy Mistress"
5. Grief and the sense of loss in "*Lycidas*"
6. The personified figure of autumn in Keats' "Ode to Autumn"
7. The landscape of winter and death in "The Darkling Thrush".
8. The male objectification of the female in "Porphyria's Lover".
9. 'Alph the Sacred River' in "Kubla Khan"

(6 x 5=30)

II. Write an essay on any **THREE** of the following in about *four pages* each.

10. Explain how the conflict between conventional expectations and lovers' integrity is expressed and explored in Donne's *The Canonization*.
11. "O! lift me as a wave, a leaf, a cloud! I fall upon the thorns of life! I bleed !". Discuss.
12. Consider and evaluate Edmund Spenser's *Prothalamion* as a renaissance text.
13. Trace the history of English poetry from Chaucer to Romantic Poets.
14. The Archetype of 'woman enclosed in a tower' in *The Lady of Shalott*.
15. Discuss Matthew Arnold's poems as representations of Victorian dilemma.

(3x10=30)

KANNUR UNIVERSITY
Department of Studies in English
FIRST SEMESTER M.A EXAMINATION (ESE)
DSEC 102 BRITISH PROSE & DRAMA: EARLY RENAISSANCE TO LATE VICTORIAN

Time: 3 Hours

Marks: 60

I. Write short notes on any **SIX** of the following in about *one page* each.

1. Shakespearean tragedy
2. Madness in *King Lear*
3. The purpose of thinking in “Dramatic Poesy”
4. Malapropism
5. The role of the spectator
6. *Doctor Faustus* as a Senecan tragedy
7. Macaulay’s argument in favour of English
8. *The theme of love in A Midsummer Night’s Dream*
9. Eighteenth century British Prose

(6 x 5=30)

II. Write an essay on any **THREE** of the following in about *four pages* each.

10. Discuss Macaulay’s “Minutes” as a project on transforming Indians to suit British rule in India.
11. Discuss *King Lear* as Shakespearean tragedy.
12. Comment on the members of the Spectator Club.
13. Discuss *The Way of the World* as a comedy of manners.
14. Write an appreciation of Charles Lamb’s essay “ Old China”
15. *Volpone* is a grim satire on man’s instincts. Elucidate.

(3x10=30)

KANNUR UNIVERSITY
Department of Studies in English
FIRST SEMESTER M.A EXAMINATION (ESE)
DSEC 103 BRITISH FICTION: AUGUSTAN TO LATE VICTORIAN

Time: 3 Hours

Marks: 60

I. Write short notes on any **SIX** of the following in about *one page* each.

1. Realism in *Robinson Crusoe*
2. *Jane Eyre* as a Moral Gothic
3. Marriage in *Pride and Prejudice*
4. Narrative style in *Tristram Shandy*
5. British Women Novelists
6. Dorothea Brook's philosophy of life
7. Nature and culture in *Wuthering Heights*
8. The two cities in *A Tale of Two Cities*
9. Morality in Victorian novels

(6 x 5= 30)

II. Write an essay on any **THREE** of the following in about *four pages* each.

10. Discuss the theme of revenge in *Wuthering Heights*.
11. Compare and contrast the attitudes to love and marriage in Jane Austen's *Pride and Prejudice* and Hardy's *Jude the Obscure*
12. Discuss how Lawrence Sterne satirizes the conventional notions about novel-writing in *Tristram Shandy*
13. Analyze the theme of enclosure and escape in *Jane Eyre*
14. Discuss *Robinson Crusoe* as a study in cannibalism and colonialism
15. Discuss George Eliot's moral vision as revealed in *Middlemarch*

(3 x10=30)

KANNUR UNIVERSITY
Department of Studies in English
FIRST SEMESTER M.A EXAMINATION (ESE)
DSEC 104 LITERARY CRITICISM AND THEORY: CLASSICAL AND MODERN

Time: 3 Hours

Marks: 60

I. Write short notes on any **SIX** of the following in about *one page* each.

1. Aristotle's "Poetics"
2. Rasa theory
3. Sidney's "Defence of Poesy"
4. Four kinds of meaning
5. Objective Correlative
6. The four sources of sublimity
7. Archetypes
8. Id, Ego and Super Ego
9. Materialism

(6 x 5=30)

II. Write an essay on any **THREE** of the following in about *four pages* each.

10. Discuss Aristotle's contribution to Literary Criticism
11. Discuss New Criticism as a landmark in Literary theory
12. Comment on Cleanth Brooks 's concept of paradox
13. How does Eliot discuss the relationship between poet and literary tradition ?
14. What are Freud's views on day dreaming and creative writing ? How does he relate them ?
15. What is enlightenment, according to Kant ?

(3x10=30)

KANNUR UNIVERSITY
Department of Studies in English
FIRST SEMESTER M.A EXAMINATION (ESE)
DSCE 521: WOMEN WRITINGS

Time: 3 Hours

Marks: 60

I. Write short notes on any **four** of the following in a page each.

1. Kamala Das as a Confessional poet.
2. Use of carnal expressions in the poems of Akka Mahadevi
3. The use of myths in Meena Kandasamy
4. Feminine, Feminist and Female as formulated by Elaine Showalter
5. Relevance of the title *The Bell jar*
6. Yeshodhara as depicted by Hira Bensode
7. The principles of Black Feminist approach according to Barbara Smith
8. Female subject in "Purdah"

(4 x5=20)

11. Write essays on any **two** of the following in six pages each.

9. How does *The Colour Purple* unfold the concept of godliness and spirituality?
11. Discuss Maya Angelou's *I Know why the Caged Bird Sings* as a prologue to the study of the fictional works of Black Feminist writers.
12. Examine some of the myths about women and how it works in their lives as analysed by Simon de Beauvoir.
13. Analyse Imtiaz Dharker's poems as a frantic search to find one's own womanliness.

(2x20=40)