FACULTY OF LANGUAGES

SYLLABI

FOR

M.A. English (Semester System)
Examinations, 2014-2015

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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.
GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR REGULAR
STUDENTS OF POST-GRADUATE COURSES of M.A. English (Semester System)
(Effective from the First Year Admissions for the Academic Session 2005-2006)

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students:
   (i) Terminal Evaluation : 80 %
   (ii) Continuous Assessment : 20 %
   (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
   (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct one written test as quantified below :
      (a) Written Test : 25 (reduced to 5)
      (b) Snap Test : 25 (reduced to 5)
      (c) Participation in Class Discussion : 15 (reduced to 3)
      (d) Term Paper : 25 (reduced to 5)
      (e) Attendance : 10 (reduced to 2)
   Total : 100 reduced to 20

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for attendance component for theory papers shall be as under :
   
<table>
<thead>
<tr>
<th>Attendance Component</th>
<th>Marks/s for Theory Papers</th>
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</thead>
<tbody>
<tr>
<td>(a) 75 % and above upto 85 %</td>
<td>1</td>
</tr>
<tr>
<td>(b) Above 85 %</td>
<td>2</td>
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</tbody>
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3. It shall not be compulsory to pass in Continuous Internal Assessment. Thus, whatever marks are secured by a student out of 20% marks, will be carried forward and added to his/her score out of 80 %, i.e. the remaining marks allocated to the particular subject and, thus, he/she shall have to secure pass marks both in the University examinations as well as total of Internal Continuous Assessment and University examinations.

4. Continuous Internal Assessment awards from the affiliated Colleges/Departments must be sent to the Controller of Examinations, by name, two weeks before the commencement of the particular examination on the proforma obtainable from the Examination Branch.

SPECIAL NOTES:

(i) The theory paper will be of 80 marks and 20 marks will be for internal assessment.
(ii) For the private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment.

The paper setter must put note (ii) in the question paper.

(iii) In the case of Postgraduate Courses in the Faculties of Arts, Science, Languages, Education, Design & Fine Arts, and Business Management & Commerce, falling under the purview of Academic Council, where such a provision of Internal Assessment/Continuous Assessment already exists, the same will continue as before.

(iv) The marks obtained by a candidate in Continuous Internal Assessment in Postgraduate Classes from the admissions of 2004 will be shown separately in the Detailed-Marks-Card (D.M.C.).

Objectives:

To help the students develop literary sensibility, critical thinking, and sharp, penetrating understanding of a wide range of literary texts, literary history, literary criticism/theory, and English Language/ELT.

General Notes:

1. There will be two semesters in a year with four compulsory papers in each semester.

2. Each paper shall carry 100 marks (80 marks for end-term written examination, 20 for internal assessment). The end term exam. shall be of 3 hours duration.

3. There shall be one 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 shall be context based. Though the nature of notes shall vary from course to course, efforts shall be made to cover a range of terms/concepts/trends/movements specific to the course.

4. There shall 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.
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.

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:

Unit 1. Aristotle : Poetics (Chapters i-xvi)
Unit 2. William Wordsworth : Preface to the Lyrical Ballads (1800)

The texts of Wordsworth, Arnold, and Eliot essays are available in English Critical Texts edited by Enright and Chickera.

Suggested Readings:

PAPER-II: BRITISH POETRY- 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 test the candidate’s awareness of the history of English poetry from Chaucer to the end of the 19th century 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:

“The Good-Morrow”
“The Canonization”
“At the Earth’s Imagin’d Corners”
“Batter My Heart, Three Person’d God”

Unit 2. Alexander Pope : “The Rape of the Lock”

Unit 3. John Keats : “Ode to a Nightingale”
“Ode on a Grecian Urn”
“Ode on Melancholy”
“To Autumn”
“Ode to Psyche”

Unit 4. Robert Browning : “My Last Duchess”
“Andrea del Sarto”
“The Last Ride Together”
“Rabbi Ben Ezra”
“The Grammarians’s Funeral”

Suggested Readings:


**PAPER III: BRITISH DRAMA-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 test the candidate’s awareness of the history of English drama from the beginnings to the end of early 20th century, 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:

- Unit 1. Christopher Marlowe : *Doctor Faustus*
- Unit 2. William Shakespeare : *King Lear*
- Unit 3. Richard Sheridan : *The School for Scandal*
- Unit 4. George Bernard Shaw : *Pygmalion*

**Suggested Readings:**

PAPER-IV: BRITISH FICTION-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 test the candidate’s awareness of the history of English novel from the 17th century to the end of the 19th century, 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:

Unit 1. Henry Fielding : *Joseph Andrews*

Unit 2. Charles Dickens : *Hard Times*

Unit 3. Charlotte Bronte : *Jane Eyre*

Unit 4. Thomas Hardy : *Jude, the Obscure*

Suggested Readings:


10. Miriam Allott (ed.) : *Charlotte Bronte: Jane Eyre (Casebook Series)*.

SEMESTER-II

PAPER-I: LITERARY CRITICISM-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 test the candidate’s awareness of the history of English criticism in 20th century (up to 1960), 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. Formalist Approach

Unit 2. Psychological Approach

Unit 3. Mythological and Archetypal Approach

Unit 4. “Literature and History” (First Chapter of Terry Eagleton’s Marxism & Literary Criticism)

Units 1, 2 and 3 are based on corresponding sections from Guerin et al, ed., A Handbook of Critical Approaches to Literature

Suggested Readings:


PAPER-II: BRITISH POETRY-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 test the candidate’s awareness of the history of English poetry in 20th century, 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:

Unit 1. W. B. Yeats : “Easter 1916”
“The Second Coming”
“A Prayer for My Daughter”
“Sailing to Byzantium”
“The Circus Animals’ Desertion”

“The Hollowmen”

Unit 3. W. H. Auden : “In Memory of W. B. Yeats”
“Musee des Beaux Arts”
“September 1, 1939”
“Shield of Achilles”
“Funeral Blues”

Unit 4. Ted Hughes : “The Jaguar”
“Hawk Roosting”
“Thrushes”
“Crow Alights’”
“Crow’s Last Stand”

Suggested Readings:


PAPER-III: BRITISH DRAMA-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 test the candidate’s awareness of the history of English drama in 20th century, 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:

Unit 1. T. S. Eliot : Murder in the Cathedral
Unit 2. Samuel Beckett : Waiting for Godot
Unit 3. John Osborne : Look Back in Anger
Unit 4. Tom Stoppard : Rosencrantz and Guildenstern are Dead

Suggested Readings:


PAPER-IV: BRITISH FICTION-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 test the candidate’s awareness of the history of English novel in the 20th century, 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 four prescribed texts:

Unit 1. D. H. Lawrence : Sons and Lovers
Unit 2. Virginia Woolf : Mrs. Dalloway
Unit 3. Joseph Conrad : Heart of Darkness
Unit 4. William Golding : Lord of the Flies

Suggested Readings:

M.A. ENGLISH (SEMESTER SYSTEM) SYLLABUS

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:


Suggested Reading:

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

Suggested Readings:
2. Bruce, King, Modern Indian Poetry in English (New Delhi: Oxford University Press, 1987).
4. Tabish Khair, Babu Fictions (Delhi: Oxford University Press, 2006).
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)


Unit-II. CULTURAL IDENTITY AND THE NATION


Unit-III. DEFINING FORCES: GENDER AND RACE

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

2. Introducing Homi Bhabha: Concepts of ambivalence and hybridity.
Suggested Readings :


**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; Languge 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).


Word formation in English; derivation, affixation, compounds.

Suggested Readings:

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)

(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 Readings:

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


Unit II


Unit III


Unit IV


Suggested Readings:


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


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

__________, *Reality and Realism* (Delhi, OUP, 1983).


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

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


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


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 on going 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.
One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

**Unit I: What is Culture?**


**Unit II: Culture Studies**


**Unit III: Culture as Discourse**


**Unit IV: Representation and Ideology**


**Suggested Readings:**


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 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 Readings:

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)

Suggested Reading:

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 paw”  
   - 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 -- “Nor 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 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 Readings:**


8. S.S. Schoenbaum : Shakespeare; A Documentary Life.


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 2. The following three excerpts from The Postcolonial Studies Reader edited by Ashcroft, Griffiths, and Tiffin (Routledge 1995)
   ii) Homi Bhabha: “Signs Taken for Wonders”, 29-35.


Suggested Readings:

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 Indianess 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


Unit II: Short Stories


Unit III: Drama


Unit IV: Poetry


Suggested Readings:


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


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 Readings:


**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:**


**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:**


Unit II:

Unit III:

Unit IV:

Suggested Readings:
Mukherjee, Meenakshi, *The Perishable Empire* (Delhi: OUP, 2000)
_______, *Reality and Realism* (Delhi: OUP, 1983)
_______, *Text and Sub-Text* (Delhi: Arnold Heinemann, 1989).
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


Unit II: Culture Industry


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


Unit IV: Popular Culture/Subculture


Suggested Readings:


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: LSRW, 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 Readings:


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 : Chekhov: *The Cherry Orchard* (Penguin)

Unit-4 : Pirandello: *Six Characters in Search of an Author* (Collected Works of Pirandello)

Suggested Readings:


**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 Readings:


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