

## **M.A. ENGLISH, KAKATIYA UNIVERSITY**

### **SYLLABUS**

(w.e.f. the academic year 2009-10)

#### Objectives of the Course:

1. To expose the students to the richness and variety of English Literature in all its genres chronologically right from Geoffrey Chaucer to Ted Hughes, Christopher Marlowe to Harold Pinter, Henry Fielding to William Golding.
2. To acquaint the students with the knowledge of western literary criticism from Aristotle to Cleanth Brooks in addition to the Indian aesthetics to provide him with the necessary critical tools to the assessment and enjoyment of literature.
3. To include Phonetics, Classroom Applications, Teaching of Communicative Skills as core papers to hone the learner's language skills and Interview skills and thus give career-orientation to the syllabus.
4. To include New Literatures of different countries as a core paper to give a contemporary thrust to the syllabus.
5. To focus on Women's Writing in English as a core paper to expose the students to Gender issues.
6. To give the students a wide choice of electives such as Indian literature, Postcolonial literatures, American literature and English Language Teaching.
7. To emphasise the cultural diversity and integration of Indian literature by including the Indian classics, aesthetics, Bhakti literature as well as regional literatures in English translation.
8. To impart pedagogical skills to the students by acquainting them with the structure of modern English, history of English language, linguistics and methods of teaching English.
9. To keep the students abreast of latest trends in African, Canadian, African-American, and Caribbean literatures
10. To expose the students to cultural diversity and value education through the humanistic curriculum.
11. To orient the students to utilize the fruits of the ICT Revolution for equipping themselves for international competitive examinations
12. To empower the students with skills necessary for global placements
13. To prepare the students to take up latest areas of language and literature for further study and research
14. To train both the teachers and the students in the learner-centric, interactive methods of teaching.
15. To impart soft skills, personality development and service-orientation

## SEMESTER – I

### **PAPER I: ENGLISH LITERATURE FROM CHAUCER TO BEN JONSON**

Unit I : Middle English, Satire, Lyric, Renaissance Humanism, Empiricism, Revenge Tragedy, Jacobean Tragedy, Melodrama, Kinds of Essays, Comedy of Humours.

Unit II : Geoffrey Chaucer: *Prologue to Canterbury Tales*

Elizabethan Lyrics: Thomas Wyatt, “The Appeal”; Henry Howard, “The Means to attain Happy Life”; Sir Philip Sidney, “Philomela”; Edmund Spenser, “Prothalamion”; Michael Drayton, “Love’s Farewell” (From S. Rengachary, ed. *Selections From Elizabethan Lyrics* (Macmillan 1992))

Unit III: Christopher Marlowe: *Doctor Faustus*

Unit IV: Francis Bacon, “Of Studies”, “Of Truth”, “Of Marriage and Single Life”.

Unit V: Ben Jonson: *Volpone*

### **PAPER II: WILLIAM SHAKESPEARE**

Unit I : Origin and Development of English Drama, Miracles and Mysteries, Morality Plays, Elizabethan Theatre, Shakespearean Tragedy, Shakespearean Comedy, Romance, Sonnet, Tragi-comedy

Unit II : *Hamlet*

Unit III: *Macbeth*

Unit IV: *The Tempest*

Unit V : *As You Like It*;

Shakespearean Sonnets No.18 Shall I compare thee..., No. 22 My glass shall not persuade me...,No. 73 That time of year..., No. 107 Not mine own fears..., No. 116 Let me not to the marriage of true minds...

**PAPER III: POETRY FROM JOHN DONNE TO ALEXANDER POPE**

Unit I : Puritanism, Characteristics of Metaphysical Poetry, Metaphysical Conceits, Syllogisms, Unification of Sensibility, Dissociation of Sensibility, Neo-classicism, Epic, Mock-epic, Augustan Satire, Different kinds of Allegory

Unit II : Metaphysical Poetry: (a) John Donne: “Canonization”, “Valediction Forbidding Mourning,” “Batter my Heart”; (b) Andrew Marvell: “To His Coy Mistress”, “Garden”

Unit III: John Milton: *Paradise Lost* Book I

Unit IV: John Dryden: *Absalom and Achitophel*

Unit V : Alexander Pope: *The Rape of the Lock*

**PAPER IV: ENGLISH LITERATURE IN THE 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES**

Unit I : Comedy of Manners, Restoration Comedy, Political Satire, Rise of the English Novel, Parody, Picaresque Novel, Place of women in the Society, The Periodical Essay

Unit II : William Congreve: *The Way of the World*

Unit III: Daniel Defoe: *Moll Flanders*

Unit IV: Jonathan Swift: *The Battle of the Books*

Unit V : Henry Fielding: *Joseph Andrews*

Joseph Addison and Steele: Essays from *The Coverley Papers*-- “The Spectator’s Account of Himself”, “Of the Club”, ‘Sir Roger at Home”, “On the Shame and the Fear of Poverty”

**PAPER V: PHONETICS**

- Unit I : Speech Organs, Mechanism of Speech Production, Mother  
Tongue Interference, Sounds and Syllables, Minimal Pairs, Homophones  
and Homonyms
- Unit II : (a) General Indian English (GIE) and Received Pronunciation (RP)  
(b) Description and Classification of Vowel and Consonant Sounds in English
- Unit III: (a) Structure of English Syllable, Consonant Clusters and Combinatory  
Restrictions  
(b) The Teaching of Phonetics, Weak Forms, Elision and Juncture
- Unit IV: (a) Word Stress in Simple, Complex and Compound Words, Stress Shift  
(b) Pitch and Rhythm, Tone Groups and Intonation Patterns in English
- Unit V : (a) Phonetic Transcription of a Passage  
(b) Transcription of words and dialogues into phonetic script and vice-versa.

**SEMESTER – II**

**PAPER I: ROMANTIC AGE**

- Unit I : Romantic Revival, Influence of French Revolution and Platonic  
Idealism, Lyric, Ode, Theory of Poetic Diction, Drawing Room Novel
- Unit II : Samuel Taylor Coleridge: *The Rime of the Ancient Mariner*  
William Wordsworth: “Intimations of Immortality: An Ode”, “Lines composed on  
Tintern Abbey”
- Unit III P. B. Shelley: “Ode to Skylark”, “Ode to the West Wind”, “Hymn to Intellectual  
Beauty”
- Unit IV : John Keats: “Ode to a Nightingale”, “Ode on a Grecian Urn”, “Ode to  
Autumn”  
“Ode to Psyche,” “Ode to Melancholy”
- Unit V : Jane Austen: *Pride and Prejudice*

**PAPER II: VICTORIAN AGE**

- Unit I : Victorian Age, Industrial Revolution, Science Vs. Religion, Victorian  
Compromise, Dramatic Monologue, Elegy, Social Realism, Optimism,  
Pessimism.
- Unit II : Alfred Lord Tennyson: *In Memoriam* with special reference to Prologue,  
Cantos 1 to 3, 27 to 30, 78 to 80, 104 to 106, 130-131.
- Unit III Robert Browning: “Andrea Del Sarto”, “My Last Duchess”, “Fra Lippo Lippi”
- Unit IV : Thomas Hardy: *The Mayor of Casterbridge*
- Unit V : Charles Dickens: *A Tale of Two Cities*  
Matthew Arnold: “Sweetness and Light” from *Culture and Anarchy*

**PAPER III: TWENTIETH CENTURY BRITISH POETRY**

- Unit I : Modernism, Symbolism, Imagism, Poetry of Disillusionment, Irish Nationalism,  
Poetry of the Thirties, Movement Poetry, Free Verse, Myth, Allusions
- Unit II : W. B. Yeats: “The Second Coming”, “A Dialogue of Self and Soul”,  
“Byzantium”, “Easter 1916”
- Unit III T. S. Eliot: *The Waste Land*
- Unit IV : W. H. Auden: “September 1, 1939” and “In Memory of W. B. Yeats”,  
“Shield of Achilles”;
- Unit V : Philip Larkin: “The Church Going”, “Nothing to be Said”  
Ted Hughes: “Thought Fox”, “Hawk Roosting”

**PAPER IV: TWENTIETH CENTURY BRITISH NOVEL AND DRAMA**

- Unit I : Problem Play, Theatre of the Absurd, Oedipus Complex, Psychological Novel,  
Stream of Consciousness.
- Unit II : Bernard Shaw: *St. Joan*  
Harold Pinter: *The Birthday Party*
- Unit III: D.H. Lawrence: *Sons and Lovers*

Unit IV: Virginia Woolf: *Mrs. Dalloway*

Unit V: Graham Greene: *The Power and the Glory*

William Golding: *Lord of the Flies*

**PAPER V: LITERARY CRITICISM**

Unit I : Criticism, Function of Criticism, Kinds of Criticism, Principles of

Criticism, Aristotle's Classification of Genres, Definition of Tragedy, *Catharsis*, *Mimesis*, Plot, Characterisation, *Hamartia*, Neoclassical Criticism, Coleridge on Fancy and Imagination, Poetic Diction, Criticism vis-à-vis Creativity.

Unit II : Aristotle: *Poetics*

Unit III: Sir Philip Sidney: *Apologie for Poetrie*

Samuel Johnson: *Preface to Shakespeare*

Unit IV : William Wordsworth: *Preface to Lyrical Ballads*

Unit V : Matthew Arnold: "The Study of Poetry"

**SEMESTER – III**

**PAPER I: INDIAN WRITING IN ENGLISH**

Unit I: Rise of the Indian Novel in English, Indian English Writing and the Problems of Expression, Pre-Independence Poetry, Overhead Poetry, Casteism, Nationalism,

Regional Novel, Advaita, Myth in poetry.

Unit II: Mulk Raj Anand: *Untouchable*

R. K. Narayan: *Tiger for Malgudi*

Unit III: Raja Rao: *The Serpent and the Rope*

Unit IV: Sri Aurobindo: "Thought the Paraclete," "The Vision and the Boon"

(from VK Gokak (ed) *Golden Treasury of Indo-Anglian Poetry*)

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

Nissim Ezekiel: "Enterprise", "Poet, Lover and Birdwatcher"

A. K. Ramanujan: "Small-scale Reflections on a Great House," "River"

Kamala Das: "Introduction," "Summer in Calcutta"

Unit V: Mahesh Dattani: *Final Solutions*

## **PAPER II LITERARY CRITICISM**

Unit I : Approaches of Literary Criticism: Moralistic, Sociological, Psychological, Archetypal, and Formalistic, Concept of Tradition, Historical Sense, Theory of Impersonality, New Criticism, Concept of Sahitya

Unit II : T. S. Eliot, "Tradition and Individual Talent"

I. A. Richards: "Four Kinds of Meaning"

Unit III: Lionel Trilling: "Freud and Literature"

Unit IV: Cleanth Brooks: "The Language of Paradox";

Roland Barthes: "The Death of the Author"

Unit V: S. Kuppuswamy Sastry: "The Highways of Literary Criticism in Sanskrit"

V. Raghavan, "Sahitya"

(from Raghavan & Nagendra, ed. *An Introduction to Indian Poetics*. Madras: Macmillan Publishers, 1970. )

## **PAPER III CLASSROOM APPLICATIONS**

Unit I : Introduction to the Methods and Materials of Teaching, Classroom Dynamics, Handling Heterogeneous Classes, Learner Motivation, Practice Activities, Feedback

Unit II : (a) Objectives of Teaching English and Teaching of English in Large Classes

(b) Teaching of Study Skills (Summarizing, Note-taking, Note-making)

Unit III: (a) Teaching of Spelling and Vocabulary

(b) Teaching of Poetry and Prose

Unit IV: (a) Teaching of Grammar: Tenses, Voice, Transformation, Patterns

(b) Teaching of Reading and Writing Skills

Unit V : (a) Error Analysis, Remedial and Bridge courses

(b) Testing and Evaluation

### **ELECTIVE A: INDIAN LITERATURE**

#### **PAPER IV A: RECENT INDIAN ENGLISH NOVEL**

Unit I : Post-modernism, Post-colonialism, Magic Realism, History as Art, Feminism, Theme of Expatriation, Novel of the Eighties and Nineties, Historiographic Meta Fiction

Unit II: Salman Rushdie: *Midnight's Children*

Unit III: Amitav Ghosh: *The Hungry Tide*,

Unit IV Githa Hariharan: *Thousand Faces of Night*

Unit V: Arundhati Roy: *The God of Small Things*

Rohinton Mistry: *Such a Long Journey*

#### **PAPER V A: INDIAN CLASSICS IN TRANSLATION**

Unit I Sanskrit Drama, Nayakas and their Lakshanas, Literary Criticism in Ancient India, Buddhism and Social Reform, Bharata's definition of Rasa, *Vibhava*, *Anubhava*, , *Karya-Karana Theory*, *Anumana Theory*, *Bhoga Theory*, *Sadharanikarana*, *Sahridaya*, *Nine Rasas*

Unit II : Kalidasa: *Abhijnana Sakuntalam*

Unit III: Bhasa: *Svapnavasavadatta*

Unit IV: Shudraka: *Mrichchakatikam*

Ilango Adigal: *Silappadikaram*

Unit V: Das Gupta: "The Theory of Rasa", from Raghavan & Nagendra, ed: *An Introduction to Indian Poetics* (Madras: Macmillan Publishers, 1970)



## **ELECTIVE B: POST-COLONIAL LITERATURES**

### **PAPER IV B: AFRICAN LITERATURE**

- Unit I : Colonial rule and the Destruction of Native Cultures, Reclamation of African Past, African Theatre, Oppression by the Native Rulers, Oral Idiom and Narrative Techniques, Decolonizing the mind.
- Unit II : Chinua Achebe: *Things Fall Apart*
- Unit III: A.K.Armah: *The Beautiful Ones are not yet Born*
- Unit IV: Wole Soyinka: *A Dance of the Forests*
- Unit V : Okot P B' Tek: *Song of Lawino*  
Selections from J. Reed & W. Clive, ed. *A Book of African Verse*  
Gabriel Okara: "Were I to Choose" Wole Soyinka: "Telephone Conversation"  
Leopold Senghor: "Message" Minji Karibo, "Superstition"

### **PAPER V B: CARIBBEAN AND AFRICAN-AMERICAN LITERATURES**

- Unit I : Racism in American Society, Oppression of Women in the Black Society, Black Literature and its main themes, Theme of Exile in Caribbean, Fiction, Use of Myth and Landscape in Caribbean Poetry.
- Unit II : Ralph Ellison: *The Invisible Man*,
- Unit III: V.S. Naipaul: *Mimic Men*
- Unit IV: (a) George Lamming: *In the Castle of my Skin*  
(b) Derek Walcott: "A City's Death by Fire," "A Far Cry from Africa" and "In a Green Night"
- Unit V : Toni Morrison, *Beloved*

## **ELECTIVE C: AMERICAN LITERATURE**

### **PAPER IV C: 19<sup>TH</sup> CENTURY AMERICAN LITERATURE**

- Unit I : Transcendentalism, Influence of Vedanthic Thought, Puritanism, Gothic  
Imagination, Beginnings of the Novel, The Frontier Novel, Symbolist Poetry.
- Unit II : Walt Whitman: “Crossing Brooklyn Ferry”, “Out of the Cradle Endlessly  
Rocking,” “On the Beach at Night,” “I Hear America Singing”  
Emile Dickinson: “Tell All the Truth but Tell It Slant,” “Because I Could Not  
Stop For Death,” “I Taste a Liquor Never Brewed,” “A Bird Came Down  
the Walk” “A Narrow Fellow in the Grass,” “Success is Counted Sweetest”
- Unit III: R.W. Emerson: “Nature”  
Henry Thoreau: *Walden*
- Unit IV: Nathaniel Hawthorne: *The Scarlet Letter*  
Mark Twain: *The Adventures of Huckleberry Finn*
- Unit V : Herman Melville: *Moby Dick*

### **PAPER V C: MODERN AMERICAN POETRY**

- Unit I : Nature Poetry, Imagism, Confessional Poetry, Feminist Poetry
- Unit II : Robert Frost: “The Gift Outright,” “Fire and Ice,” “The Road Not Taken,”  
“Mending Wall,” “After Apple-Picking”
- Unit III: Wallace Stevens: “Sunday Morning” and “The Emperor of Ice-cream”
- Unit IV: Sylvia Plath: “Lady Lazarus,” “Daddy” and “Mirror”
- Unit V : Robert Lowell: “Skunk Hour” and “For the Union Dead”  
Adrienne Rich: “Necessities of Life” and “Planetarium”

## **ELECTIVE D: ENGLISH LANGUAGE TEACHING**

### **PAPER IV D: METHODS OF TEACHING ENGLISH**

- Unit I : History of ELT, History of ELT in India in Pre-Independence Era, History of ELT in India in Post-Independence Era, Methods, Techniques, Designs, Audio-Visual Aids, Use of English, Role of English, Lesson Planning.
- Unit II : (a) Psychology and language learning (Behaviourist and Cognitive)  
(b) Psychology and implications of learning English as a Second Language
- Unit III: (a) Introduction to Language Pedagogy  
(b) Direct Method, Grammar-Translation Method, Bi-Lingual Method and Situational Method.
- Unit IV: (a) Structural, Eclectic and Communicative Approaches  
(b) Language Laboratory for Teaching English, E-learning
- Unit V : (a) Teaching of Micro and Macro Skills  
(b) English for Specific Purposes

### **PAPER V D: THE HISTORY OF ENGLISH LANGUAGE**

- Unit I : (a) Indo-European Family of Languages  
(b) Characteristics of the Teutonic Languages
- Unit II : (a) Old English (b) Middle English, (c) Modern English
- Unit III: Influences on English language: French, Latin, Greek, Scandinavian, Indian
- Unit IV : (a) Word making in Modern English, (b) Semantics
- Unit V: American English vis-vis British English

## **ELECTIVE E: CANADIAN LITERATURE**

### **PAPER IV E: CULTURAL DIVERSITY IN CANADIAN LITERATURE (CDL)**

- Unit I : Deep Cultural Diversity, Multiculturalism in Canada, Cosmopolitanism,  
French Canada, Multicultural Consciousness, South Asian Writers  
Ethnicity, Globalization, Diaspora, Hybridity
- Unit II : Gabrielle Roy, *The Tin Flute*
- Unit III : Margaret Laurence, *The Diviners*
- Unit IV : Neil Bissondath, *The Innocence of Age*
- Unit V : Uma Parameshwaran, *Trishanku*

### **PAPER V E: CANADIAN WOMEN'S WRITING (CWW)**

- Unit I : Feminism in Canada, Women's Lib, Feminist Consciousness, Sex, Gender,  
Patriarchy, Matriarchy, Sexuality, Feminist Literary Criticism, Feminist  
Ideology
- Unit II : Margaret Atwood, *Second Words: Selected Critical Prose: "Writing The Male  
Character," "On Being a "Woman Writer": Paradoxes and Dilemmas"*
- Unit III ; Jeannette C Armstrong, *Slash*  
Lee Maracle, *I Am Woman*
- Unit IV : Margaret Laurence, *A Jest of God*
- Unit V : Alice Munro, *Dance of the Happy Shades*

## SEMESTER – IV

### PAPER I: NEW LITERATURES

- Unit I : Postcolonial literatures, Decolonization, Retrieving history and culture, Appropriation of English, Writing back to the Centre, Racism, Feminism, Diaspora
- Unit II : 'Ngugi wa Thiong'O: "From the Corridors of Silence," "The Writer in a Neo-colonial State" from 'Ngugi wa Thiong'O: *Moving the Centre*  
Buchi Emecheta: *Joys of Motherhood*
- Unit III: VS Naipaul: *A House For Mr. Biswas*
- Unit IV : J.M. Coetzee: *Disgrace*
- Unit V: Doris Lessing: *The Grass is Singing*

### PAPER II: WOMEN'S WRITING IN ENGLISH

- Unit I : Feminist Ideology vs Patriarchal ideology, Schools of Feminism, Struggle for Emancipation, Subversion of Myth, Space and Choice, Empowerment of Women
- Unit II : Mary Wollstonecraft: *Vindication of the Rights of Women*  
Virginia Woolf: *A Room of One's Own*
- Unit III: Margaret Atwood: *The Edible Woman*
- Unit IV: Alice Munro: *Lives of Girls and Women*
- Unit V : Iravati Karve: *Yuganta* ( Chapters on "Gandhari" and Draupadi" only)  
Mahaswetha Devi, "Draupadi", "Breast-giver"

**PAPER III: TEACHING OF COMMUNICATION SKILLS**

- Unit I : (a) What is Communication? Process of Communication, Types and Patterns of Communication, Spoken Communication, Written Communication
- (b) Non-verbal Communication (Body Language), Objectives of Communication, Barriers to Communication, Methods to overcome the barriers
- Unit II: CommunicationTechnology: Electronic Computer System, Computer, Word Processing, DTP, Teleprinter, Telewriting, e-mail, Voice mail, Tele-conferencing, Audio-conferencing, Video-conferencing, E-commerce, Duplication Technology, Storage Devices, Power-point presentation
- Unit III: Presentation Skills: Essentials of Presentation Skills, Forms of Oral Presentation, Public Speaking, Essentials of Public Speaking, Techniques of Public Speaking, Advantages of Public Speaking, The Right approach to Public Speaking, Rehearsal
- Unit IV: Interviews and Resume writing, Group Discussions and Debates, Role Play, Telephone etiquette and skills
- Unit V : Writing Skills: Letter writing, Principles of Letter writing, Structure and layout, Elements of Style, Instructional writing, Abstract writing, Corporate communication, Memorandum, Notices, Agenda and Minutes, Application letters, Social correspondence

## ELECTIVE A: INDIAN LITERATURE

### PAPER IV A: REGIONAL LITERATURES IN TRANSLATION

- Unit I : Regional Literatures, Importance of Translation, Ethnicity and Translation, Ethics of Translation, Neutralization, Naturalisation, Nativization, Heritage of Indian narrative tradition, Experiment in Indian English Drama, Origin and development of Telugu Short Story, Rural India, Dalit Writing, Feminism.
- Unit II : Buchi Babu, “Won’t you write a story about me?” from Ranga Rao, trans. *Classic Telugu Short Stories* (New Delhi: Penguin Books, 1995);  
Ravi Shastry, “Salvation”, Volga, “Agony,” Bhoopal, “Amballa Banda” from Bh. Krishna Murti and C. Vijayashree compiled and edited, *Gold Nuggets: Selected Post-Independence Telugu Short Stories* (New Delhi: Sahitya Akademi, 2004)
- Unit III: Keshava Rao, *Puppets*  
Gurram Jashuva: Excerpts from *Gabbilam*
- Unit IV: Gopinath Mohanty: *Paraja*  
Mahasweta Devi: *Douloti*
- Unit V : Vijay Tendulkar: *Silence: The Court is in Session*

### PAPER V A: INDIAN CLASSICS IN TRANSLATION

- Unit I : Medieval Bhakti Movements and the Nature of Protest, Bhakti tradition of Nayanars and Alvars, Virasaivism and its Contribution to Social Reform, Vaishnava Bhakti, Haridasa movement, Sant Mat, Bhakti Poetry, Pada Tradition, Vachanas, Nationalism, Telugu Literature and Social Reform
- Unit II : A. K. Ramanujan: *Speaking of Siva* (Selections)  
Basavanna: “The rich will make temple for Siva,” “See-saw watermills bow their heads” and “Look here dear fellow”  
Mahadeviakka: ”Like a silkworm weaving” “I have maya for mother-in-law” and “But I will give this wench”, Allama Prabhu: “Feed the poor,”
- Unit III: Rabindranath Tagore: *Gitanjali*
- Unit IV: Annamayya: “The other Woman to Venkatesa” (*enta kuchchituralanta*, pp. 47-48) “Her Friends Tease the Woman in Love” (*emoko chigurutadharamuna*, 49-50) “A Woman Talking to Herself” (*tagili payutakante*, 51-52)

Kshetrappa: "A Woman to Her Lover" ( *ni menu na menuanuchunu*, pp. 65-66)  
"A Man Speaks of His Love" ( *emi seyudu*, pp. 67-68), "The Courtesan Speaks to  
Her Lover" ( *ninnu juda galigene*, pp 77-78) and "A Woman to Her Friend"  
( *perubada*, p. 87)

(From A.K. Ramanujan, Velcheru Narayana Rao, and David Shulman, ed. and  
trans. *When God is a Customer: Telugu Courtesan Songs by Kshetrappa and  
Others*. New Delhi: Oxford University Press, 1995 )

Unit V : Vemana on "False Religion", "Idolatry", "Caste" and "Death" from Narla, VR  
Tr. *Selections from Vemana*

Prabhakar Machew: *Kabir*: "How long shall I wait and stand," "Such an Illusion  
in this vast creation," "I know not what the Saheb is really like" and "Where do  
you look for me my friend?"

## **ELECTIVE B: POSTCOLONIAL LITERATURES**

### **PAPER IV B: AFRICAN AND CANADIAN LITERATURES**

Unit I : Concerns of African Women Playwrights – New Definitions of Culture –  
Woman

in African Society, Realism in Canadian Novel, etc.

Unit II : 'Ngugi wa Thiong'O: *Matigari*

Unit III: Ama Ata Aidoo: *Anowa*

Unit IV: Margaret Atwood: "Circle Game," "This is a photograph of me"

Unit V : Margaret Lalurence: *The Stone Angel*

George Ryga: *The Ecstasy of Rita Joe*

### **PAPER V B: CARIBBEAN AND AFRICAN-AMERICAN LITERATURES**

Unit I: Travelogue, Theme of Exile and Alienation, Racial Oppression in  
American, Black Women Writing.

Unit II : Wilson Harris: "Tradition and the West Indian Novel"

Unit III: Imami Amiri Baraka: *The Slave*

Unit IV: Sam Selvon: *Lonely Londoners*

Alice Walker: *Colour Purple*



Unit V: Richard Wright: *Native Son*

### **ELECTIVE C: AMERICAN LITERATURE**

#### **PAPER IV C: MODERN AMERICAN NOVEL**

Unit I : Modernism, Postmodernism, Post-World War Literature, Theme of Alienation, Black Literature, Quest for Roots, etc.

Unit II : William Faulkner: *Light in August*

Unit III: Ernest Hemingway: *The Old Man and the Sea*

Unit IV: Saul Bellow: *Herzog*

Unit V: Toni Morrison: *Sula*

J.D. Salinger: *The Catcher in the Rye*

#### **PAPER V C: MODERN AMERICAN DRAMA**

Unit I : Existentialism, Alienation, Influence of the Absurd on American Drama, Dark Comedy, Realism and Naturalism.

Unit II : Eugene O' Neill: *Emperor Jones*

Unit III: Arthur Miller: *Death of a Salesman*

Unit IV: Tennessee Williams: *Glass Menagerie*

Unit V: Edward Albee: *Zoo Story*

David Mamet: *American Buffalo*

### **ELECTIVE D: ENGLISH LANGUAGE TEACHING**

#### **PAPER IV D: LINGUISTICS**

Unit I: Introduction: Branches of Linguistics: Phonetics, Phonology, Phonotactics, Morphology, Morphophonemics, Syntax and Semantics;ss Applied Linguistics

Unit II: (a) Salient Features of Language, Human vs Animal Communication

(b) Characteristics of Unified Writing, Language Varieties: Dialect, Idiolect, Register and Style.

- Unit III: (a) Basic Assumptions of Modern Linguistics, Structuralist Critique of Traditional Grammar, TG Grammar, Phrase Structure Rules of Chomsky  
(b) Grammaticality, Acceptability and Appropriateness; Collocations and Lexical Phrases
- Unit IV: (a) Semantic Structuring of English Lexis  
(b) Morphology: Inflexion, Derivation, etc.
- Unit V: Syntax: Sentence Types in English -- Kernel and Non-kernel, Form and Function, Discourse Features

#### **PAPER V D : STRUCTURE OF MODERN ENGLISH**

- Unit I : Introduction: Word Classes (Open-ended and Close)
- Unit II : (a) Categorical and Functional Labels  
(b) Modals in English
- Unit III: (a) The Structure of Noun Phrase  
(b) The Structure of Verb Phrase
- Unit IV: (a) Clause Types: Main and Subordinate  
(b) Conversion (Reported Speech, Degrees of Comparison, Transformation of Sentences, etc.)
- Unit V: (a) Types of Grammar  
(b) Focusing Devices (thematic fronting, cleft sentences, passive formation, ellipsis, etc.)

#### **ELECTIVE E: CANADIAN LITERATURE (III SEM)**

##### **PAPER IV E: CANADIAN LITERATURE (CL)**

- Unit I : Deep Cultural Diversity, Multiculturalism in Canada, Cosmopolitanism, French Canada, Multicultural Consciousness, South Asian Writers  
Ethnicity, Globalization, Diaspora, Hybridity
- Unit II : Gabrielle Roy, *The Tin Flute*
- Unit III : Margaret Laurence, *The Diviners*

Unit IV : Neil Bissondath, *The Innocence of Age*

Unit V : Uma Parameshwaran, *Trishanku*

**PAPER V E: CANADIAN WOMEN WRITING (CWW)**

Unit I : Feminism in Canada, Women's Lib, Feminist Consciousness, Sex, Gender, Patriarchy, Matriarchy, Sexuality, Feminist Literary Criticism, Feminist Ideology

Unit II : Margaret Atwood, *Second Words: Selected Critical Prose: "Writing The Male Character," "On Being a "Woman Writer": Paradoxes and Dilemmas"*

Unit III ; Jeannette C Armstrong, *Slash*  
Lee Maracle, *I Am Woman*

Unit IV : Margaret Laurence, *A Jest of God*

Unit V : Alice Munro, *Dance of the Happy Shades*

**ELECTIVE E: CANADIAN LITERATURE (IV SEM)**

**PAPER IV E: ENVIRONMENTAL CANADIAN WRITING (ECL)**

Unit I : Ecology, Conservation of Environment, Deforestation, Climate Change, Ozone Depletion, Threats to Biodiversity, Pollution, Environmental Consciousness, First Nation Writers

Unit II : Margaret Atwood, *Oryx and Crack*

Unit III : Jeannette Armstrong, *Whispering in Shadows*

Unit IV : Beatrice Culleton, *In Search of April Raintree*

Unit V : Maria Campbell, *Half-breed*, Thomas King, *Medicine River*

**PAPER V E: SURVIVAL CANADIAN WRITING (SCL)**

Unit I : Theme of Survival, Race, Cultural Identity, Predicament of Natives, Racism  
in Canada, Americanization, Colonization, Technological Assault,  
Humanitarianism, Human Rights

Unit II : Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature: "Survival"*,

*"Early People: Indians and Eskimos as Symbols"*

Margaret Atwood, *Surfacing*

Unit III : George Ryga, *Indian*

Unit IV : Rudy Wiebe, *The Temptations of Big Bear*

Unit V : Arnold Harrichand Itwaru, *Body Rites*