

DR. C. S. RAO P.G. CENTRE
SRI. Y. N. COLLEGE (Autonomous)
Accredited by NAAC with grade 'A'
Recognized by UGC as "College with Potential for
Excellence" (Affiliated to Adikavi Nannaya University)
NARSAPUR - 534275, W. G. Dist., A.P.

**BOARD OF STUDIES OF
DEPARTMENT OF ENGLISH**



M.A. ENGLISH LANGUAGE AND LITERATURE
Course Structure and Syllabus
(w.e.f 2020 – 2021 Admitted Batch)

DEPARTMENT OF ENGLISH
DR. C.S. RAO P.G. CENTRE: SRI Y.N. COLLEGE (AUTONOMOUS)

BOARD OF STUDIES
M.A. ENGLISH LANGUAGE AND LITERATURE

SYLLABUS
(With effect from the admitted batch of 2020-2021 Academic year)

Programme Outcomes:

The study of M.A. ELL Programme will enable students to:

1. Get cognizance of the social, economic, and political perspectives of the literatures produced and also translated into English especially in the third world nations.
2. Receive training in the assimilation of the contextual critical understanding of literature against the liberal humanist trend.
3. Tutor in the postcolonial and post modernist understanding of the non-native literatures in English.
4. Thrust on ecocriticism and women's writing which will be comprehended as bearing social, political, economical, cultural and psychological impact in the perception of literature by the learners.

Programme Specific Outcomes:

1. The course introduces the student to the Global Literatures produced in English and translated into English.
2. British Literature makes the foundation in the first two semesters. The course diversifies into literatures produced in all English speaking cultures.
3. The course offers a diverse range of critical / theoretical texts from European and Indian Critical Traditions that arose from specific socio-economic-linguistic, philosophical theories.
4. The course aims to equip the student with essential critical tools to comprehend literature in particular and culture in general.
5. In addition, the course also aims to teach English Language Teaching for professional application.
6. In addition, digital material is available to many texts prescribed in the syllabus. This will enhance the learners literary skills extensively and equips them technically via Audio-Visual for a thorough understanding.

Note: As digital material is available to many texts prescribed in the syllabus, Teachers are advised to use Audio-Visual, Multimedia, Film, Survey, content extensively for a thorough understanding.

REGULATIONS

1. The nature of the M.A. ELL course is a full-time TWO Year Programme with four semesters.
2. Eligibility for admission into Master of English Language and Literature requires to have passed any graduation degree with 40% of marks or equivalent CGPA.
3. The Mode of Admission is through Entrance Examination (AKNUCET) and Counseling conducted by the affiliating Adikavi Nannaya University, Rajamahendravaram, and as per the Andhra Pradesh State Government's decision to conduct the AP PG Common Entrance Test and Counseling from the academic year 2021-2022, for admission into all the State Universities and through them in all the affiliated PG Colleges/Centres.
4. This full-time Two Year Programme is of Four Semesters, with two each in the first and second years.
5. Each Semester will have five courses/papers for study. In Semesters **I, II & III**, only **Core** papers are offered. In Semester **IV**, the Courses/Papers are divided into Core and Electives. While the first **four** papers are **core** courses/papers, the **fifth** paper shall be an **Elective course**, also called **Specialization** area. While four Specialization areas are offered, the student will have to choose only one of them (i.e., from the following).

S. NO	Electives/ Specializations
1	Further Studies In Theory & Practice Of English Language Teaching
2	Translation: Theory And Practice
3	Modern Classics In English Translation
4	Women's Writing

6. **Each paper carries 100 marks out of which 25 marks are internal and 75 marks are external.** The pass mark in each paper is 40. Grading system is being followed in awarding marks. The performance of the students is evaluated on a ten point grading scale with seven letter grades i.e., **O, A⁺, A, B⁺, B, C, P**, and **F**. A candidate shall be declared to have passed in any paper if he /she secures not less than 'P' grade in theory.
7. Two Internal Theory Examinations are conducted in every paper for 20 Marks. The average marks are awarded finally. In addition, two marks are awarded for two assignments in each paper and three marks are awarded for a seminar presentation in each paper. **There is no minimum pass mark for internal exams. The overall pass marks in each paper is 40 and the pass percentage in each semester is 40.**
8. Students shall put in attendance to the college for not less than 75% of the total number of working days. Condonation of shortage of attendance may be granted on medical grounds between 60 and 75%.

BLUE PRINT FOR EXAMINATIONS

1. Blue Print for Internal Continuous Assessment / Evaluation:

A) Theory Internal Assessment: Max Marks – 25

➤ Two Mid Examinations Average	20 marks
➤ Assignment – (2 Assignments – 1 Mark each)	2 marks
➤ Student Presentation – Seminar (1 Seminar)	3 marks
Total	25 marks

For the Internal Mid-Semester Examination the time duration is One and a Half hours (1½ hrs).

The student has to answer in **Two Sections**.

I. Section – A : Essay Answers:

Two questions with internal choice that carries **7** marks each:- **2x7 =14**

II. Section – B : Short Answers:

Three questions out of 5 that carry **3** marks each:- **3x2= 6**

B) For participation in Co-Curricular activities,

2 marks will be awarded for **Assignments**, and **3** marks for **Seminar**, in **each** paper.

2. Blue Print For Internal / Mid-Semester Examinations: Max.Marks: 20: Time: 1½ hrs

S. No.	Type of Question	Given in the question Paper			To be answered		
		No. of Questions	Marks Allotted to each question	Total Marks	No. of Questions	Marks Allotted to each question	Total Marks
1	Section – A Essay Question (with internal choice)	2	7	14	2	7	14
2	Section – B Short Answer Question (with open choice)	5	2	10	3	2	6
TOTAL				24			20

Internal / Mid-Semester Paper Setting and Valuation :- The Internal Question papers will be set by the Internal Paper Setters of the Department, i.e., faculty teaching the respective papers and the valuation of the answer scripts will be done by the Internal Faculty of the department at the end of each Mid-Semester Examinations.

3. Blue Print For External Semester-End Examinations *Max. Marks: 75 Time: 3 hrs*

S. No.	Type of Question	Given in the question Paper			To be answered		
		No. of Questions	Marks Allotted to each question	Total Marks	No. of Questions	Marks Allotted to each question	Total Marks
1	Section – A Essay Question (with internal choice)	4	15	60	4	15	60
2	Section – B Short Answer Question (with open choice)	8	3	24	5	3	15
TOTAL				84			75

I. Section – A : Essay Questions: All the four questions (either or choice) 4 x 15 = 60 Marks
(One question compulsory from each unit)

II. Section – B : Short Answer Questions: Any five questions out of eight: 5 x 3 = 15 Marks

Total Marks 75 Marks

Paper Setting and Valuation:- The Question Papers will be set by the External Paper Setters of other Autonomous Colleges and the Valuation of the Answer Scripts will be done by the External Faculty at the end of each Semester.

Results: Grading system is followed in awarding marks. The performance of the students is evaluated on a ten point grading scale with seven letter grades, i.e., O, A⁺, A, B⁺, B, C, P, and F. A candidate shall be declared to have passed in any paper if he/she secures not less than 'P' grade in theory. Letter Grades and Grade Points:

S. No	Range of Marks (%)	Grade	Grade Points	Description
01	90 – 100	O	10	O (Outstanding)
02	80 – 89.99	A+	9	A+ (Excellent)
03	70 – 79.99	A	8	A (Very Good)
04	60 – 69.99	B+	7	B+ (Good)
05	55 – 59.99	B	6	B (Above Average)
06	50 – 54.99	C	5	C (Average)
07	40- 49.99	P	4	P (Pass)
08	0 – 39.99	F	0	F (Fail)
		Ab	0	Absent

Definitions of Key Words:

- **Credit Point:** It is the product of grade point and number of credits for a course.
- **Credit:** A unit by which the course work is measured. It determines the number of hours of instructions required per week. One credit is equivalent to one hour of teaching.
- **Grade Point:** It is a numerical weight allotted to each letter grade on a 10 point scale.
- **Letter Grade:** It is an index of the performance of students in a said course.
Grades are denoted by letters O, A⁺, A, B⁺, B, C, P and F.
- **Semester:** Each semester consists of 15-18 weeks of academic work, equivalent to 90 actual teaching days.
- **Semester Grade Point Average (SGPA) :** It is a measure of performance of work done in a semester. It is the ratio of total credit points secured by a student in a semester and the total course credits taken during that semester.
- **Cumulative Grade Point Average (CGPA):** It is a measure of overall cumulative performance of a student in all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places.

MA PROGRAMME STRUCTURE
M. A. ENGLISH LANGUAGE & LITERATURE
(W.e.f. 2020-2021 Admitted Batch)

SEMESTER –I

S. No.	Course	Paper title	Paper Code	Total Marks	Mid Sem Exam	Sem End Exam	Teaching Hours	Credits
1	Paper-I	Introduction To Literature	ELL 101	100	25	75	6	5
2	Paper-II	Poetry: The Renaissance to The 18 th Century	ELL 102	100	25	75	6	5
3	Paper-III	Drama: The Renaissance to The 18 th Century	ELL 103	100	25	75	6	5
4	Paper-IV	Prose & fiction: The Renaissance To The 18 th Century	ELL 104	100	25	75	6	5
5	Paper-V	Introduction To The Study of Language & Language Skills	ELL 105	100	25	75	6	5
Total				500	125	375	30	25

SEMESTER –II

S. No.	Course	Paper Title	Paper Code	Total Marks	Mid Sem Exam	Sem End Exam	Teaching Hours	Credits
1	Paper-I	Poetry: 19 th Century	ELL 201	100	25	75	6	5
2	Paper-II	Drama: 19 th & 20 th Centuries	ELL 202	100	25	75	6	5
3	Paper-III	Prose & Fiction: 19 th Century	ELL 203	100	25	75	6	5
4	Paper-IV	The 20 th Century British Literature	ELL 204	100	25	75	6	5
5	Paper – V	Introduction to Communication skills	ELL 205	100	25	75	6	5
Total				500	125	375	30	25

SEMESTER –III

S. No.	Course	Paper title	Paper Code	Total Marks	Mid Sem Exam	Sem End Exam	Teaching Hours	Credits
1	Paper-I	American Literature: Early To The 19 TH Century	ELL 301	100	25	75	6	5
2	Paper-II	Indian Writing In English	ELL 302	100	25	75	6	5
3	Paper-III	Post Colonial Literature	ELL 303	100	25	75	6	5
4	Paper-IV	Literary Criticism	ELL 304	100	25	75	6	5
5	Paper - V	Introduction To English Language Teaching	ELL 305	100	25	75	6	5
Total				500	125	375	30	25

SEMESTER – IV

[illegible]



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M.A. ENGLISH LANGUAGE AND LITERATURE
(W.e.f. 2020-2021 Admitted Batch)

Programme Final Outcomes

The study of M.A. ELL Programme will specifically enable the students to:

1. Comprehend linguistics and Phonetics as applied in translation and the teaching of English as L2 besides understanding the history of the English language and the structure of modern English and non-native literatures in English as well.
2. Think and write, analytically, interpretively, critically and creatively, and work on any piece of literary writing.
3. Work on Practical Research which would help the students to be able to be original and interested in newer perceptions of literature for future Research Programmes.
4. Prepare the student for Competitive Eligibility Tests like NET, S(L)ET, GATE, IELTS, TOEFL, APPSC, Etc.,
5. Prepare and progress to a teaching careers in Schools and Colleges and Universities.
6. Prepare for Training Programmes like PGDTE (EFLU), M.Ed. and Dissertation and Project Work.
7. Research Programmes like M.Phil. and Ph.D.



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER- 1 PAPER – I
(W.e.f. 2020-2021 Admitted Batch)

ELL101: INTRODUCTION TO LITERATURE

Objectives:

1. This course is designed primarily to understand what literature is, what is enjoyable to read, and profitable to learn.
2. It will address some basic questions in the professional study of literature in English such as:
 - a) What makes a piece of writing *literature*
 - b) What are the major types/kinds of literature
 - c) What special qualities and effects they convey to the readers
 - d) How we recognize the language that embodies these special qualities and effects.

Course Description:

All the four units covering the four broad divisions of literary activity in language attempt to introduce and define different types of genres with examples under the broad division. It is suggested that the ‘backgrounds’ and the 4 units below receive more or less equal attention in terms of hours devoted to learning and marks allotted for testing.

Background:

Literature: definition, scope; the literary, non-literary, sub-literary, and paraliterary; *sāhitya* and literature; the variety of literary forms in English; the literary *versus* ordinary language, Mimesis.

Essential reading:

“Literature”– entry in *Keywords* by Raymond Williams (Fontana, 1976), pp. 150–154.

Unit I Prose:

Biography, Autobiography; Essay and its types; Fiction and Non-fiction and types of each.

Essential reading:

George Orwell, “Shooting an Elephant” [Excerpt may be printed from INTERNET]

Unit II Poetry :

Kinds of poetry; the language of poetry (figurative versus literal language, irony, sounds, rhythms, voices, lexical and syntactic orders, images/imagery etc.); verse-forms and structures.

Essential reading:

Edmund Spenser, “One day I wrote her name upon the strand...” (Sonnet)

Robert Frost, “Nothing Gold Can Stay”

Ted Hughes, “Thought-Fox”.

Unit III Drama :

Brief introduction to the stage, and the origins of drama; basic concepts such as plot, character, action, climax, suspense, tragedy, comedy, farce, melodrama; the full-length/five-act play versus the One-act; stage-set and setting; dramatic irony, the play - text and language.

Essential reading:

A.A. Milne, *The Boy Comes Home (One-act play)*

[Available on Internet as free open source]

William Shakespeare, *Julius Caesar* (Act I Scene1)

Unit IV Fiction :

Definition and kinds of short and long fiction; *katha* versus *tale* versus *story*; metafiction; narrative focus/voice(s), telling and listening, point of view, plot, character, description, setting/background; allegory and symbolic suggestion; theme versus motif.

Essential reading:

Grace Paley, "A Conversation with My Father"

R. K. Narayan, *The Grandmother's Tale*.

Suggested Reading:

1. Abrams, M.H. *A Glossary of Literary Terms*. Boston: Cengage Wadsworth P, 2008
2. Barnet, Sylvan et al. eds. *Literature: Thinking, Reading, and Writing Critically..* 2nd ed. New York: Longman, 1997.
3. Forster, E.M. *Aspects of the Novel*. Penguin Classics, 2005.
4. Kennedy, X.J. and Dana Gioia, eds. *Literature: An Introduction to Fiction, Poetry, and Drama*. 6th ed. New York: Harper Collins, 1995.
5. Mukherjee, Sujit. *A Dictionary of Indian Literature*. Hyderabad: Orient Longman, 1999.
6. Rees, R.J. *English Literature: An Introduction for Foreign Readers*. Chennai: Macmillan, 1973.
7. Scholes, Robert et al. eds. *Elements of Literature: Essay, Fiction, Poetry, Drama, Film*. 4th ed. USA: Oxford UP, 1991.



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MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER- 1 PAPER – I
(W.e.f. 2020-2021 Admitted Batch)

ELL101: INTRODUCTION TO LITERATURE
MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks (4x15=60)

1. a) Discuss the autobiographical elements found in George Orwell's "Shooting an Elephant."
Or
b) Discuss the different types of fiction and non-fiction?
2. a) What theme do the rhymes of Robert Frost's poem "Nothing Gold Can Stay" convey?
Or
b) Discuss Ted Hughes "Thought-fox" as a poem on the art of poetic composition.
3. a) How does the opening scene of *Julius Caesar* strike the keynote of the play?
Or
b) Discuss "A Boy Comes Home" as a typical one act play.
4. a) How crucial is characterization in the making of a story?
Choose your favourite character.
Or
b) Is "A Conversation with My Father" an example of metafiction? Explain.

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Literature and Sub-literature
2. Point of View
3. Suspense
4. Dramatic irony
5. The distinction between *tale* and *story*.
6. Mimesis
7. Plot
8. Tragedy



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I PAPER – II
ELL 102: POETRY : RENAISSANCE TO 18TH CENTURY
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. To familiarize the students with different genres and movements of poetry from Britain such as sonnet, epic, mock epic, lyric, epithalamion, allegory and metaphysical poetry.
2. To expose the students to the expanded vocabulary and imagery in consequence of geographical and intellectual explorations that took place during Renaissance.

Course Description:

The texts acquaint the students with: the currents of poetry from Britain which embody its most vigorous and energetic spirit, the trend setting movements that manifested the wide ranging poetic ideas and styles of the respective periods. However, in the first place, the paper intends to train the students to read, enjoy and appreciate poetry.

Background Study:

Pilgrim stories, Frame Narrative (A Tale Narrative framing many Stories), Satire, Occasional Poetry (Marriage/ Bridal/ Engagement Poems/ Songs), Allegory, Myth, Symbolism, Sonnet, Lyric, Metaphysical Poetry, Puritanism, Reformation, Renaissance, Epic, Mock Epic, Neo-classicism.

Unit – I

Geoffrey Chaucer - Prologue to The Canterbury Tales,
“The Knight’s Tale”, and
“Wife of Bath’s Tale”

Edmund Spenser - “Epithalamion” and
“Prothalamion”

Shakespeare - Sonnets Nos. 18, 30, 55, 116 & 130

Unit – II

John Donne - “The Canonization”

Andrew Marvell - “To His Coy Mistress”

Unit – III

John Milton - “Paradise Lost” – Book - I

Unit – IV

Alexander Pope - “Rape of the Lock”

Text books:

1. Abrahams, M.H., ed. *Norton Anthology of English Literature*. 8th ed. New York: Norton, 2006.
2. Chaucer, Geoffrey. *The Canterbury Tales*, Wordsworth Editions Ltd.
3. Ferguson, Margaret & Mary Jo Salter & Jon Stallworthy, eds. *Norton Anthology of Poetry*. New York: W.W. Norton & Company, 1983.
4. Gardner, Helen. *The Metaphysical Poets*. London: Penguin Classics, 1985
5. Milton, John. *Paradise Lost Book – I*. Delhi: Macmillan, 1978.
6. Palgrave, F. T. *The Golden Treasury*. Calcutta: Oxford UP, 1992
7. Pope, Alexander. *Rape of the Lock*. Chennai: Macmillan, 1980.
8. Spenser, Edmund. *Faerie Queene, Book I. Epithalamion, Prothalamion*, Madras: Macmillan, 1989.

Suggested Reading:

1. Abrahams, M.H. ed. *Glossary of Literary Terms*. Hienle & Wardsworths, 2008.
2. Bailey, John. *Milton*. New Delhi: Atlantic Publishers, 2009.
3. Bradley, A.C. *Oxford Lectures on Poetry*. New Delhi: Atlantic Publishers, 1999.
4. Boulton, Marjorie. *The Anatomy of Poetry*. New Delhi: Kalyani Publishers.
5. *Cambridge Companions to Spenser, Donne, Dryden & Alexander Pope*. Cambridge: CUP,
6. Cuddon, J.A. *A Dictionary of Literary Terms & Literary Theory*. New York: Penguin, 1998.
7. Carter, Ronald and John Meral. *The Routledge History of Literature in English*. 2nd ed. UK: Routledge: 2001.
8. Ford, Boris, ed. *The New Pelican Guide to English Literature*. Vol. II, III & IV. London: Pelican, 1998.
9. Kantak, Y.V., ed. *Rediscovering Shakespeare: An Indian Scrutiny*. Pencraft International: New Delhi, 2002.
10. Guibbory, Achsah., ed. *The Cambridge Companion to John Donne*. Cambridge: Cambridge UP, 2006
11. Lemon, Lee T. *Glossary for the Study of English*. New Delhi: Macmillan, 1971.
12. Ricks, Christopher, ed. *English Poetry and Prose 1540 – 1674*. London, Sphere Reference, 1986.
13. Thomas, Corns , ed., *A Companion to Milton*. New York: Atlantic Publishers, 2003.
14. Ramaswami & V.S. Sethuraman. eds. *The English Critical Tradition*. Vol. 1 & 2. New Delhi: Macmillan, 2005.
15. Rogers, Pat., ed. *The Cambridge Companion to Alexander Pope*. Cambridge: Cambridge UP, 2007.



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MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I PAPER – II

ELL 102: POETRY: THE RENAISSANCE TO THE 18TH CENTURY
MODEL QUESTION PAPER

Time : 3 hrs

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. (4x15=60)

1. a) Comment on Chaucer's art of characterization with reference to the text prescribed for you, "Prologue to the Canterbury Tales".
Or
b) Discuss Shakespeare's treatment of love in his sonnets.
2. a) Write a critical account of Donne's "Canonization".
Or
b) How does Andrew Marvell treat *carpe diem* philosophy in "To His Coy Mistress"?
3. a) Discuss the Character of Satan as a rebel leader.
Or
b) Critically examine *Paradise Lost* as an epic.
4. a) Bring out the 'satirical elements' in Alexander Pope's *The Rape of the Lock*.
Or
b) Discuss Alexander Pope's *The Rape of the Lock* as an "exquisite filigree work."

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Metaphysical poetry
2. Character of Wife of Bath
3. Milton's Grand Style
4. Mock epic
5. Neoclassicism
6. Epic Simile
7. Epithalamion
8. Impersonality in Middle English Literature



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DEPARTMENT OF ENGLISH
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SEMESTER – I PAPER- III
ELL 103: DRAMA: THE RENAISSANCE TO 18TH CENTURY
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. To acquaint the student with British Drama from the time it took a formal shape in Tragedies and Comedies to the age of Comedy of Manners.
2. It aims to enable the students to understand and evaluate Renaissance Humanist ways of thinking that redefined man's relationship with authority, history, science and the future.

Course Description:

The course presents various manifestations of Tragedy and Comedy and showcases the evolution of British Drama through various political, social and cultural changes.

Background Study:

Miracle Plays & Mystery Plays, Morality Plays,, The Renaissance, University Wits, Elizabethan Drama & Theater, Jacobean Drama, Restoration Drama, Romantic Comedy, Comedy of Manners, Revenge / Blood Tragedy.

Unit – I : Christopher Marlowe - *Dr. Faustus*

Unit – II : William Shakespeare - *Hamlet*
The Tempest

Unit – III : Ben Jonson - *The Alchemist*
John Webster - *The Duchess of Malfi*

Unit – IV : William Congreve - *The Way of the World*

Textbooks:

1. Congreve, William. *The Way of the World*. Chennai: Macmillan, 2005.
2. Jonson, Ben. *The Alchemist*. Delhi: Macmillan (Deleted by Mistake)
3. Marlowe, Christopher. *Dr. Faustus*. Delhi: Macmillan, 2006.
4. Shakespeare, William. *Hamlet*. ed. A.W. Verity, Chennai: Macmillan Shakespeare series, 2005.
5. Shakespeare, William. *The Tempest*. Chennai: Macmillan Shakespeare Series, 2000.
6. Webster, John. *The Duchess of Malfi*. Delhi: Macmillan, 2001.

Suggested Readings:

1. Bradbrook, M.C. ed., *Themes and Conventions in the Elizabethan Tragedy*. 2nded. New Delhi: Foundation Books, 2006 (First South Asian Edition).
2. Bradley, A.C. *Shakespearean Tragedy*. London: Macmillan & Co Ltd, 1926.
3. Carter, Ronald and Macre John. eds., *The Routledge History of Literature in English*. 2nd ed. Routledge, 2001
4. Cheney, Patrick. ed., *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge UP, 2004.
5. Desai, R. W., ed., *Thirty One New Essays on Hamlet: Extracts from Hamlet*. Studies Vol 1 to 21. Delhi: Doaba House, 2003.
6. Dutton, Richard and Jean Elizabeth Howard. eds., *A Companion to Shakespeare's Works: The Tragedies*. Blackwell Publishers, 2003.
7. Kushwaha, M.S. ed., *Dramatic Theory and Practice: Indian and Western*. New Delhi: Creative Books, 2000.
8. Nicoll, Allardyce. *British Drama: An Historical Survey from the Beginning to the Present Time*. Delhi: Doaba House, 1962.
9. Sean, Mc Evoy. *Shakespeare: The Basics*. London: Routledge, 2000.
10. Smith Emma. *Shakespeare's Tragedies*. New Delhi: Atlantic Publisher, 2004.



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I PAPER- III
ELL 103: DRAMA: THE RENAISSANCE TO THE
18TH CENTURY MODEL QUESTION PAPER
MODEL QUESTION PAPER

Time: 3 hrs

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4x15=60

1. a) Trace the elements of the Renaissance in *Dr. Faustus*.
Or
b) Bring out the elements of conflict between good and evil in *Dr. Faustus*.
2. a) Explain Hamlet as a tragedy of sexuality.
Or
b) Can you trace postcolonial elements in *The Tempest*?
Substantiate your answer.
3. a) Do you think that The Alchemist is an allegory? Elucidate.
Or
b) Trace the elements of revenge tragedy in *The Duchess of Malfi*.
4. a) *The Way of the World* is an excellent example of the comedy of manners.
Do you agree? Why?
Or
b) What are the “the ways of the world” in *The Way of the World*?

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Character sketch of Mephistophilis
2. The significance of grave diggers’ scene in *Hamlet*
3. Interludes
4. Character sketch of Mirabel
5. Tragic hero
6. Restoration Drama
7. Problem Play
8. Morality Play



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I PAPER-IV
ELL 104: PROSE & FICTION: RENAISSANCE TO 18TH CENTURY
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. To provide the student with an overview of the evolution of prose writing as an artistic pursuit in Britain and introduce English Novel from its rise and through its growth giving various accounts of its characteristic forms and concerns.

Course Description:

The texts prescribed trace the growth of the printed word in its Fictional and Non-fictional forms in Britain. The prose texts in the course expose the students to epigrammatic, allegorical and journalistic styles of prose writing. The texts concentrate on the conflict between contemporary social reality and social ideals. The course offers an opportunity to the student to understand various social, human and gender interests that were reflected in the novels prescribed.

Background Study

Essay and its Types, Rise of the English Novel, Autobiographical Novel, Picaresque Novel, Reflexive and Self-Reflexive Writing, First Person Narrative, Renaissance, Omniscient Narrator, Narrative Technique

Unit – I

Francis Bacon – *Essays*: a) “Of Truth”, b) “Of Love”, c) “Of Friendship”,
d) “Of Studies”, e) “Of Marriage and Single Life”

Samuel Johnson – *Preface to Shakespeare*

Unit – II

Aphra Behn – *Oroonoko*

Unit – III

Henry Fielding – *Tom Jones*

Unit - IV

Laurence Stern – *The Life and Opinions of Tristram Shandy Gentleman*

Textbooks:

1. Bacon, Francis. *Essays*. Macmillan: Chennai, 2004
2. Ben, Aphra. *Oroonoko*. New Delhi: Viva Books, 2008.
3. Fielding, Henry. *The History of Tom Jones, A Foundling*. New York: Penguin Books, 2005.
4. "The English Critical Tradition". eds. Ramaswami & Sethuraman. Vol. I. New Delhi: Macmillan, 2005. (for Samuel Johnson's "Preface to Shakespeare")
5. Stern, Lawrence. *The Life and Opinions of Tristram Shandy Gentleman*. Wordsworth Classics, 1995

Suggested Reading:

1. Allen, Walter. *The English Novel: A Short Critical History*. New York: Penguin Books, 1958.
2. Clingham, Greg., ed. *The Cambridge Companion to Samuel Johnson*. Cambridge UP, Cambridge, 1997.
3. Eagleton, Terry. *The English Novel: An Introduction*. New Delhi: Atlantic Publishers, 2005.
4. Ford, Boris., ed. *The New Pelican Guide to English Literature*. Vol.3 & 4. London: Pelican, 1982.
5. Hughes, Derek and Janet Todd., ed. *The Cambridge Companion to Aphra Behn*. Cambridge: Cambridge UP, 2004.
6. Lodge, David. *Consciousness & The Novel*. New York: Penguin Books, 2002.
7. Lodge, David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. New York: Routledge, 2002.
8. Sharma, Anjana. *The Autobiography of Desire: English Jacobean Women Novelists of the 1790s*. New Delhi: Macmillan, 2004
9. Watt, Ian. *The Rise of Novel*. California: University of California Press: 2001



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I, PAPER-IV

ELL 104: PROSE & FICTION: RENAISSANCE TO 18TH CENTURY
MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks: 75

I. Answer all the following. Each question carries 15 marks. (4x15=60)

1. a) Critically analyze the essays prescribed for your study from Bacon's *Essays*.
Or
b) Describe the Merits and Demerits of Shakespeare according to Samuel Johnson, in his *Preface to Shakespeare*
2. a) Explain how the treatment of slavery has been depicted in Aphra Behn's *Oroonoko*.
Or
b) Discuss how Aphra Behn's *Oroonoko* has created its first black protagonist. Discuss.
3. a) Explicate *Tom Jones* as a Picaresque novel.
Or
b) Discuss critically the Character of *Tom Jones*.
4. a) Give details of the central themes in *Tristram Shandy*
Or
b) Discuss the omniscient narrative technique employed by Sterne in *Tristram Shandy*.

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Bacon's views on marriage
2. Rise of the English Novel
3. Autobiographical novel
4. Picaresque novel
5. Omniscient narrator
6. Narrative Technique
7. First Person Narrative
8. Renaissance



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DEPARTMENT OF ENGLISH
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SEMESTER – I PAPER –V

ELL 105: INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. This course aims at enabling learners understand and use some of the fundamental and the most essential concepts required to attempt a comprehensive description and the study of Language and Language Skills in general and English Phonetics, Skills of Communication in particular.

Course Description:

By making frequent reference to the English language, the course focuses on helping the student see the logical and sequential interconnection of the areas of Linguistics and Language Teaching. Incidentally, this course also emphasizes on the practice of English Phonetics by giving due importance to its theoretical study, while a full Unit is incorporated into the syllabus to provide the student with the basic understanding of acquisition and learning of the Language Skills.

Unit – I: Language and Linguistics: Definition, Scope & Approaches

- | | | |
|-------------------|---|--|
| Language | - | a) What is language?
b) Origin and development
c) Language: Speech and Writing |
| Linguistics | - | a) What is Linguistics?
b) Branches of Linguistics: An Introduction |
| Language and Mind | - | a) Plato's Problem
b) Broca's Aphasia
c) Wernick's Aphasia
d) Anomic Aphasia
e) Generative Grammar |

Unit – II: Fundamental concepts in:

- a) Phonetics,
- b) Phonology
- c) Morphology
- d) Syntax
 1. Clause and Phrase Structure
 2. Inflectional Phrase, Noun Phrase, Verb Phrase, Prepositional Phrase, Compliment, Adjunct

Unit – III English Phonetics and Phonology:

- a) The Air Stream Mechanisms
- b) The Organs of Speech
- c) The Production, Classifications and Description of Speech Sounds
- d) Place and Manner of Articulation
- e) The Syllable
- f) Strong and Weak Syllables
- g) Practice

UNIT IV: Grammar and Language Skills

- a) Descriptive Grammar
- b) Functional Grammar
- c) Basic Language Skills
- d) Advanced Language Skills

Suggested Reading:

1. Lyons, John. *Language and Linguistics: An Introduction*. Cambridge: Cambridge UP, 2006.
2. Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 2010.
3. Balasubrahmanian, T. *A Text Book of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
4. O' Connor, J.D. *Better English Pronunciation*. 2nd ed. Cambridge: Cambridge UP, 1980.
5. Roach, Peter. *English Phonetics and Phonology*. Cambridge: Cambridge UP, 2009.
6. Cruttenden, Alan. *Gimson's Pronunciation of English*. USA: Oxford UP, 2008.
7. R. L Trask. *Key Concepts in Language and Linguistics* . London: Routledge, 1999.
8. Akmajian, Adrian et al. *Linguistics: An Introduction to Language and Communication*. Massachusetts: MIT Press, 2001
9. Jones, Daniel. *English Pronouncing Dictionary* . Cambridge: Cambridge UP, 2003.
10. Nagaraj, Geetha. *English Language Teaching: Approaches, Methods and Techniques* Hyderabad: Orient Longman,2005



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – I PAPER –V

ELL 105: INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS
MODEL QUESTION PAPER

Time: 3 hrs

Maximum Marks: 75

I. Answer any one of the following in about 500 words. (1x15=15)

1. Define language and give an account of the theories associated with origin of human language
2. What is meant by Plato's Problem. Describe Generative Grammar in association with it.

II. Answer any three of the following. (3x5=15)

1. Phonetics
2. Processes of word formation
3. Syntactical structuring
4. Morphology
5. Phonological variation

III. Answer any three of the following. (3x5=15)

1. What is Air Stream Mechanisms in relation to the Organs of Speech
2. Describe the production of the central vowels of the English language.
3. What is syllable? Explain its structure.
4. Phonetically Transcribe the following words
 - i) Project (V)
 - ii) Record (N)
 - iii) Approach
 - iv) Re-call
 - v) Hallucination
5. Classification of Speech Sounds

IV. Answer any one of the following. (1x15=15)

1. Write a short note on the importance of Functional Grammar with examples
2. Write a brief note on the following:
 - i) Productive skills
 - ii) Parts of Speech

V. Answer any five of the following. (5x3=15)

1. Synchronic linguistics
2. Generative Grammar
3. Homonymy
4. Production of nasals
5. Aspiration
6. Intonation
7. Wernick's Aphasia
8. Branches of Linguistics



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SEMESTER –II – PAPER - I
ELL 201: POETRY: 19TH CENTURY
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. The main objective of this course is to help the student recognize the striking distinctiveness of subject matter, tone, temper and style in nineteenth century poetry.

Course description:

The course offers the best representative examples of poetry from Romantic and Victorian periods which help the student thoroughly understand the literary situations of the periods in relation to their social contexts.

Background Study:

Romanticism, Victorian Dilemma, Ode, Dramatic Monologue, Ballad, Pre-Raphaelites.

Lake Poets, Negative Capability

Unit – I

- | | |
|--------------------|---------------------------------------|
| William Wordsworth | - “Ode on Intimations of Immortality” |
| S.T. Coleridge | - “The Rime of the Ancient Mariner” |

Unit – II

- | | |
|-------------|---|
| John Keats | - “Ode to a Autumn”
“Ode on a Grecian Urn”
“La Belle Dame Sans Merci” |
| P.B Shelley | - “To a Skylark”
“Ode to the West Wind” |

Unit – III

- | | |
|-----------------------|---|
| A.L. Tennyson | - “Ulysses” |
| Robert Browning | - “Andrea Del Sarto”
“Fra Lippo Lippi” |
| Garand Manley Hopkins | - “The Windhover” |

Unit – IV

- | | |
|----------------|-------------------------|
| Mathew Arnold | - “Dover Beach” |
| D. G. Rossetti | - “The Blessed Damozel” |

Textbooks:

1. Ferguson , Margaret, Mary Jo Salter & Jon Stallworthy.eds. *Norton Anthology of Poetry*. New York: Norton, 1983
2. Palgrave, F. T. *The Golden Treasury*. Calcutta: Oxford UP, 1992.
3. Abrahams, M.H., ed. *Norton Anthology of English Literature*. 8th ed. New York: Norton, 2006
4. Wilson, Raymond. Ed. *A Coleridge Selection*. Chennai: Macmillan, 2004.
5. Sachithanandan , V. *Six English Poets: Tennyson, Browning, Arnold, Hopkins, Yeats, Eliot*. Madras: Macmillan, 1994
6. Thomas, C. T. Ed. *Twentieth Century Verse: An Anglo-American Anthology*. Chennai: Macmillan, 2000
7. Sethuraman, V. S. Ed. *Victorian Poetry*. Madras: Macmillan, 1986.
8. Reiman, Donald H and Neil Fraistat. Ed. *Shelly's Poetry and Prose: Authoritative Texts and Criticism*. 2nd ed. New York: Norton, 2002.

Suggested Reading:

1. Abrahams, M.H., ed. *English Romantic Poets: Modern essays in Criticism*. 2nd ed. Oxford: Oxford UP, 1975.
2. Shiv K. Kumar. *British Romantic poets, Recent Revaluations*. New York: New York UP, 1966.
3. Chatterjee, Visvanath., ed. *Four Romantic Poets: Blake, Wordsworth, Shelley, Keats*. Kolkata: Presto Publishers, 2005.
4. Reiman, Donald H. and Neil Fraistat.eds. *Shelly's Poetry and Prose: Authoritative Texts and Criticism*. 2nd ed. New York: Norton, 2002.
5. Ford, Boris. Ed. *The New Pelican Guide to English Literature: from Blake to Byron*. Vol UK: Penguin, 1999.
6. Ford, Boris . Ed. *The New Pelican Guide to English Literature: from Dickens to Hardy*. UK: Penguin, 1987.
7. Symons, Arthur., ed. *An Introduction to the Study of Browning*. New Delhi: ABS Publishers, 2008.
8. House, Humphry; *Coleridge: The Clark Lectures 1951-52*.New Delhi: Kalyani Publishers, 1995.
9. Gibson, Mary Ellis .,ed. *Critical Essays on Robert Browning*. New York: GK Hill & Company, 1992.
10. Gill, Stephen Charles., ed. *The Cambridge Companion to Wordsworth*. Cambridge: Cambridge UP, 2003.
11. Wolfson, Susan. J.,ed. *The Cambridge Companion to Keats*. Cambridge: Cambridge UP, 2001.
12. Newlyn, Lucy., ed. *The Cambridge Companion to Coleridge*. Cambridge: Cambridge UP, 2002.
13. Morton, Timothy., ed. *The Cambridge Companion to Shelley* Cambridge:Cambridge UP, 2006.



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SEMESTER –II – PAPER- I
ELL 201: POETRY: 19TH CENTURY
MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. (4 x 15) = 60

1. a) Discuss the theme of memory as it runs through William Wordsworth's poem "Ode on Intimations of Immortality".
Or
b) Illustrate the symbolic significations in S.T. Coleridge's "*The Rime of the Ancient Mariner*"
2. a) How does John Keats explore the themes of mortality and immortality in "Ode to a Autumn" and "Ode on a Grecian Urn"?
Or
b) Discuss critically P.B. Shelley's reverence for nature and search for the ideal and the elusive, as seen in his poems "To a Skylark", and "Ode to The West Wind".
3. a) How does A.L. Tennyson's poem "Ulysses" reflect the poet's own personal journey?
Or
b) Discuss Robert Browning's "Andrea Del Sarto" as an expression of an unrealized self.
4. a) "Dover Beach" is Matthew Arnold's statement of human condition. Discuss.
Or
b) D.G. Rossetti's poetry is marked by emotional and erotic power. Critically examine the statement with reference to the poem prescribed, "The Blessed Damozel".

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Romanticism
2. Victorian Dilemma
3. Ode
4. Dramatic Monologue
5. Ballad
6. Pre-Raphaelites
7. Lake Poets
8. Negative Capability



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SEMESTER –II – PAPER – II
ELL 202: DRAMA: 19TH & 20TH CENTURIES
(W.e.f. 2020-2021 Admitted Batch)

Objectives:

1. The objective of this paper is to acquaint the student with 19th and 20th century dramas in Britain which represented the modern age in pursuit of conformity and all its instabilities, dilemmas and fragmented identities.

Course Description:

The paper presents myriad variety of strands in 19th and 20th Century dramas in Britain from the witty and epigrammatic comedies (with a concealed social concern) of Oscar Wilde to the grave plays of Samuel Beckett in which characters inhabit the waste land of post-war world.

Background Study:

Farce, **Melodrama**, Aestheticism, Decadence, **Tragic Comedy**, Social Realism, Theatre of the Absurd, Comedy of Menace, Angry Young Man Movement.

Unit – I

Oscar Wilde - *The Importance of Being Earnest*

G.B. Shaw - *Saint Joan*

Unit – II

J.M. Synge - *The Playboy of the Western World*

Samuel Beckett - *Waiting for Godot*

Unit – III

John Osborne - *Look Back In Anger*

Unit – IV

Harold Pinter - *The Birthday Party*

Arnold Wesker - *Roots*

Textbooks:

1. Wilde, Oscar. *The Importance of Being Earnest*. Chennai: Macmillan, 2006
2. Shaw, G.B. *Pygmalion*. London: Penguin, 2003.
3. Pinter, Harold. *The Birthday Party*. London: Faber and Faber, 1982.
4. Synge, J.M. & Ann Saddlemyer . *The Playboy of the Western World and Riders to the Sea and Other Plays*. UK: Oxford , 1998.
5. Samuel Beckett. *Waiting for Godot*. (Longman Stud Edition), Pearson Longman, 2006.
6. Osborne, John. *Look Back In Anger*. UK: Penguin, 1982.

Suggested Reading:

1. Ronan, McDonald .,ed. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge UP, 2006.
2. John, Pilling.,ed. *The Cambridge Companion to Samuel Beckett*. Cambridge: Cambridge UP, 1994.
3. Prasad, G.J.V. ,ed. *The Lost Temper: Critical Essays on Look Back in Anger*. New Delhi: Macmillan, 2004.
4. Raby, Peter.,ed. *The Cambridge Companion to Oscar Wilde*. Cambridge: Cambridge UP, 1997.
5. Innes, C.D.,ed. *The Cambridge Companion to G.B. Shaw*. Cambridge: Cambridge UP, 1998.
6. Mathews, P.J. ,ed. *The Cambridge Companion to J. M. Synge*. Cambridge: Cambridge UP, 2009.
7. Raby, Peter.,ed. *The Cambridge Companion to Harold Pinter*. Cambridge: Cambridge UP, 2001.
8. Gilman, Luc. *John Osborne: A Vituperative Artist*. UK: Routledge, 2002.
9. Barners, Philip.,ed. *A Companion to Post- War British Theatre*. UK: Routledge, 1986.



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SEMESTER –II – PAPER – II
ELL 202: DRAMA: 19TH & 20TH CENTURIES

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) How does Wilde turn around well-known proverbs or epigrams to comment on Victorian attitudes?
Or
b) Discuss in detail the views of Shaw's Saint Joan
2. a) What is the significance of Synge's title, "The Playboy of the Western World"
Or
b) How does *Waiting for Godot* capture the absurdity of human life.
3. a) What is the significance of Osborne's use of symbols in *Look Back in Anger*?
Or
b) Examine the class conflict in *Look Back in Anger*
4. a) Comment on the use of pauses and broken speech in *Birthday Party*.
Or
b) Discuss the portrayal of working class in Arnold Wesker's "Roots".

II. Answer any five of the following. Each question carries 3 marks. (5x3=15)

1. Farse
2. Aestheticism
3. Kitchen sink Drama
4. Social Realism
5. Angry Young Man Movement
6. Abbey Theatre
7. Comedy of Menace
8. Jimmy Porter



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SEMESTER –II PAPER – III

ELL203: PROSE AND FICTION: 19TH CENTURY

Objectives:

1. It is to provide the student with a detailed instruction of the evolution of the Novel and its establishment as the most significant paradigm of literary culture of England in the 19th century.
2. The paper also introduces the student to the prose models of the period which proved prose an ideal form for literary expression.

Course Description:

The course offers a range of works in prose and fiction which give the student an opportunity to understand the cultural conditions of the nineteenth century.

Background Study:

Personal Essay, Philosophical Essay, Autobiographical Novel, Working Class conditions in 19th century, Realistic Novel, Gothic Novel, Victorian Morality, Regional Novel, Fate, Pessimism

Unit – I

Charles Lamb – Essays of Elia : 1. “Dream Children: A Reverie”
2. “In Praise of Chimney Sweepers”

John Ruskin – Excerpt from “Of King’s Treasures” in *Sesame and Lilies*.
(From the sentence For all books are divisible...
.....to you can gather one grain of the metal)

Unit – II

Charles Dickens – *David Copperfield*

Unit – III

Charlotte Bronte – *Jane Eyre*

Unit – IV

Thomas Hardy – *Tess of the d’Urbervilles*

Textbooks:

1. Bronte, Charlotte. *Jane Eyre*; New York: Norton Critical Edition, W. W Norton, 2000.
2. Dickens, Charles. *David Copperfield*. Penguin Publishers.
3. Hardy, Thomas. *Tess of the d'Urbervilles*; UK: Oxford World's Classics, Oxford UP, 2008.
4. Lamb, Charles. *Essays of Elia*, Chennai: Macmillan, 1976.
5. Ruskin, John. *Sesame and Lilies*. Chennai: Macmillan, 2002

Suggested Reading:

1. Ford, Boris. ed., *The New Pelican Guide to English Literature: 6. From Dickens to Hardy*. United Kingdom: Penguin, 1987.
2. Francis, O'Gorman. ed., *A Concise Companion to the Victorian Novel*. New Delhi: Atlantic Publishers, 2005.
3. Glen, Heather. ed., *The Cambridge Companion to Brontes*. Cambridge: Cambridge UP, 2002.
4. Jordan, O John. ed., *The Cambridge Companion to Charles Dickens*. Cambridge: Cambridge UP, 2001.
5. Kramer, Dale. ed., *The Cambridge Companion to Thomas Hard*, Cambridge: Cambridge UP, 1999.
6. Lodge, David. *Consciousness & the Novel*. New York: Penguin Books, 2002.
7. Sen, Sambudha. *Dickens's Novels in the Age of Improvement*. New Delhi: Manohar, 2003.
8. Starchey, Lytton. *Eminent Victorians*. (Paperback).Penguin books.



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ELL203: PROSE AND FICTION: 19th CENTURY
MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks:75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) Discuss with suitable illustrations that Lamb is nostalgic in his essays
Or
b) Explicate the philosophical details of Ruskin in the Types of Books that he has mentioned in the excerpt from *Sesame and Lillies*.
2. a) Discuss the autobiographical elements found in *David Copperfield*
Or
b) Describe how Dickens has portrayed the working class conditions during the 19th century with reference to *David Copperfield*.
3. a) Analyze the spiritual progress of Jane in *Jane Eyre* as a dialogue of the Self and the Soul.
Or
b) Discuss the Gothic elements in *Jane Eyre*.
4. a) Give the details of the role of fate in *Tess of the d'Urbervilles*?
Or
b) Discuss the major characters of the novel *Tess of the d'Urbervilles*?

**II. Answer any five of the following questions. Each question carries 3 marks
(5x3=15)**

1. Mr. Micawber
2. Personal Essay
3. Gothic Novel
4. Victorian Morality
5. Bertha Rochester
6. Fate
7. Hardy's pessimism
8. Regional Novel



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SEMESTER –II PAPER – IV

ELL204: THE 20TH CENTURY BRITISH LITERATURE

Objectives:

1. This survey course aims to introduce some major topics, authors, and critical issues pertinent to English Literature and thought of the early and late twentieth century.
2. It will be necessary, therefore, to consider *modern* from a variety of perspectives and persuasions.

Course Description:

The course will offer representative texts from poetry, drama, prose and fiction of the twentieth century to the student to appreciate the nuances and thought of this significant century.

Background Study:

Modernism, Irish Literary Revival, Stream of Consciousness Technique, Epiphany, Epic Theatre, Parody, Bloomsbury Group, Allegory, War Poetry, **Dystopian Fiction**

Unit - I

- T. S. Eliot – “*The Waste Land*”
- W.B. Yeats – “Sailing to Byzantium”
“Byzantium”
- Wilfred Owen – “Strange Meeting”

Unit - II

- Edward Bond – *Bingo*

Unit - III

- Virginia Woolf – *A Room of One's Own*
- W. Somerset Maugham – “*Mr. Know All*”

Unit - IV

- James Joyce – *Ulysses*
- William Golding – *Lord of the Flies*

Textbooks:

1. Bond, Edward. *Edward Bond: Plays-3-Bingo, The Fool, The Woman, Stone*, Bloomsbury Publishers.
2. Golding, William. *Lord of the Flies*, Penguin Publishers.
3. James Joyce. *Ulysses*, Maple Press.
4. Maugham, Somerset. "Mr. Know All" – Available online.
5. Thomas, C. T. ed., *Twentieth Century Anglo-American Verse*. Madras: Macmillan, 2000
6. Woolf, Virginia. *A Room of One's Own*. New Delhi: Foundation Books, 1998

Suggested Reading:

1. Barners, Philip, ed. *A Companion to Post- War British Theatre*. UK: Routledge, 1986.
2. Corcoran, Neil, ed., *The Cambridge Companion to Twentieth Century English Poetry*. Cambridge: Cambridge UP, 2007.
3. Moody, Anthony David, ed. *The Cambridge Companion to T.S Eliot*. Cambridge: Cambridge UP, 1994.
4. Spencer, Jenny. S., ed. *Dramatic Strategies in the Plays of Edward Bond*. Cambridge: Cambridge UP, 1992.



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SEMESTER –II PAPER – IV

ELL204: THE 20TH CENTURY BRITISH LITERATURE

MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) What is the “the waste land” that T.S. Eliot describes?
Or
b) Explain the use of symbolism in W.B. Yeats “Byzantium” and “Sailing to Byzantium”.
2. a) Discuss the characterization of ‘Shakespeare’ in *Bingo*.
Or
b) Examine the dramatic strategies employed in Edward Bond’s *Bingo*.
3. a) What does Virginia Woolf mean by “a room of one’s own”?
Substantiate your answer.
Or
b) Discuss the theme of prejudice in “Mr. Know All”.
4. a) Explain the narrative techniques used by James Joyce in *Ulysses*.
Or
b) Bring out the allegorical elements in *Lord of the Flies*.

II. Answer any five of the following questions. Each question carries 3 marks.

5x3=15

1. War Poetry
2. Rational Theatre
3. Bloomsbury Group
4. Simon
5. Irish Literary Revival
6. Androgynous mind
7. Leopold Bloom
8. Theme of Spiritual Barrenness in “The Waste Land”



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SEMESTER – II PAPER –V

ELL205: INTRODUCTION TO COMMUNICATION SKILLS

Objectives:

1. The course aims at preparing the student use English appropriately and effectively in various contexts that demand communicative ability.

Course Description:

The course gives an opportunity to the student to get acquainted with the skills that the student wishes to learn to make him/her fit to the fast growing need for communication skills in the contemporary world.

Unit-I: On Communication Skills:

Oral Communication Skills

A. Listening Skills

- a) The Listening process
- b) Types of listening
- c) Barriers to listening
- d) Effective listening strategies

B. Speaking Skills

- a) The speaking process
- b) Articulation of English Vowels and Consonants
- c) Stress, Accent and Intonation
- d) Conversations
- e) Effective Speaking Strategies

Unit – II: Communication Skills in Practice

1) Practicing Listening Skills

- a) Listening in various contexts
- b) Active Listening Practice

2) Practicing Speaking Skills

- a) Speaking in Job Interviews and Group Discussions
- b) Presentation Skills and Public Speaking
- c) Speaking in meetings

3) Practicing Reading Skills

The Reading Process

- a) Types of Reading
 - i) Extensive Reading
 - ii) Intensive Reading
 - iii) Rapid Reading
- b) Skimming
- c) Scanning

- 4) Practicing Writing Skills
 - a) Writing paragraphs
 - b) Summarizing & Paraphrasing
 - c) Writing different types of essays
 - d) Précis Writing
 - e) Report Writing and Review Writing
 - f) Writing Letters & emails
 - g) Writing CVs and Resumes

Unit-III: Managing Communication Skills

- 1) Personal Appearance
- 2) Eye Contact
- 3) Maintaining Distance
- 4) Gestures
- 5) Maintaining Posture
- 6) Facial Expressions

Unit IV: Language Management

- 1) Words and Expressions Commonly misused
- 2) Managing Vocabulary
 - i. Formal and Informal words
 - ii. Essential, Elementary, Intermediate and Advanced Vocabulary
 - iii. One-word Substitutes
- 3) Correction of Sentences

Suggested Reading:

1. Hornby, A. S. *Guide to Patterns and Usage in English*. 2nd ed. Oxford: Oxford UP, 1975.
2. Mohan, Krishna & Meera Benarji. *Developing Communication Skills*. India: Macmillan, 2007.
3. *Oxford Advanced Learner's Dictionary of Current English*. 8th ed. Oxford: Oxford UP, 2010.
4. Raman, Meenakshi. *Technical Communication: Theory and Practice*. New Delhi: Oxford UP, 2006.
5. Rizvi, M. Ashraf. *Effective Technical Communication*. Tata McGraw Hill, 2005.



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – II PAPER – V

ELL205: INTRODUCTION TO COMMUNICATION SKILLS
MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks: 75

I. Answer all the following:

4 X 15 = 60

1. a) Define listening process and draw a flow chart explaining types of listening.

Or

- b) Define speaking process and state effective speaking strategies.

2. a) What are the different types of reading? State them with examples.

Or

- b) What are the chief components in preparation of a Resume or C.V.?

3. a) Explain the role of non- verbal communication.

Or

- b) Briefly discuss the importance of personal appearance, gestures and facial expressions in the process of communication.

4. a) Attempt a CV of your own.

Or

- b) 1. Use the following words in your own sentences. **(5x1= 5)**

- i) Different from
- ii) Avail oneself of
- iii) find fault with
- iv) Refrain from
- v) Superior to

2. Correct the following sentences **(10x1= 10)**

- i) The police promised not to interfere of demonstrations.
- ii) Mr. Jones is infected by cholera.
- iii) Ram was arrested because he was ignorant with the law.
- iv) All the water flowed out of the bucket by and by.
- v) The table is very heavy.
- vi) I am very pleased to see you.
- vii) Yesterday in the night, he came to see me.
- viii) Your statement is somewhat true.
- ix) I care a bit for you.
- x) Vikram knows to disgrace others.

II. Answer any five of the following questions, carrying 3 marks each. (5x3=15 marks)

- a) Barriers to listening
- b) Stress, accent and intonation
- c) Extensive reading and intensive reading
- d) Reading different types of texts
- e) Skimming and scanning
- f) Writing CVs and Resumes
- g) Active Listening Practice
- h) Formal and Informal words



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SEMESTER – III PAPER – I

ELL301: AMERICAN LITERATURE: EARLY TO THE 19TH CENTURY

Objective: This course aims to introduce some major ideas and texts that gave American literature its place of pride among the literatures of other cultures and nations.

Course Description: It begins with texts that acquaint students with the literature of America, the transitional socio-historical records leading to the texts of the American Renaissance, and a fair sampling of the nineteenth century classics.

Background:

American Dream, Declaration of American Intellectual Freedom, American Puritanism, American Revolution, American Romanticism and Transcendentalism, American Civil War, Naturalism, Autobiography, Racism, Gender, Feminism, Confessional Poetry

Unit I

- | | | |
|---------------------|---|------------------------|
| Ralph Waldo Emerson | - | “The American Scholar” |
| Henry David Thoreau | - | “Civil Disobedience” |

Unit II

- | | | |
|--------------------|---|---|
| Frederick Douglass | - | “ <i>Narrative of the Life of Frederick Douglass, an American Slave</i> ” |
| Edgar Allen Poe | - | “The Purloined Letter” (available online) |

Unit III

- | | | |
|---------------------|---|---|
| Nathaniel Hawthorne | - | <i>The Scarlet Letter</i> |
| Mark Twain | - | <i>The Adventures of Huckleberry Finn</i> |

Unit IV

- | | | |
|----------------------------|---|---|
| Walt Whitman | - | “When Lilacs Last in the Dooryard Bloomed” |
| Henry Wadsworth Longfellow | - | “Flowers” (available online)
“A Psalm of Life” (available online) |
| Emily Dickinson | - | “Because I could not Stop for Death”
“I Taste the Liquor Never Brewed”
“I Felt a Funeral, in my Brain”
“Success is Counted Sweetest” |

Textbooks:

1. Baym, Nina. ed., *The Norton Anthology of American Literature*. 5th ed, Vol.1. New York: W. W Norton & Co. 1998.
2. Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*, Gyan Publishing House-2018.
3. Hawthorne, Nathaniel. *The Scarlet Letter*. New York: Penguin, 2003.
4. Poe, Edger Allan. *The Purloined Letter*, Tale Blazers, 1980.
5. Twain, Mark. *Adventures of Huckleberry Finn*. 3rd ed. Ed. by Thomas Cooley. New York: Norton, 1998.

Suggested Reading:

1. Bradbury, Malcolm and Roland. eds., *From Puritanism to Postmodernism: A History Of American Literature*, New York: Penguin Books, 1992.
2. Cleanth Brooks & Robert Penn Warren. *American Literature: The Makers and the Making*. Vol 1; New York: St. Martin's Press, 1973.
3. Harnsberger, Caroline Thomas. *Everyone's Mark Twain*. New Jersey: A. S Barnes Company, 1972.
4. Spiller, Robert et al. eds., *Literary History of the United States*. New York: Macmillan, 1968.
5. Trent, Peterfield William. et al. eds., *The Cambridge History of American Literature*. New York: Macmillan, 1921 & 2007.
6. Tucker, Martin. ed. *The Critical Temper: A Survey of Modern Criticism on English and American Literature from the Beginnings to the 20th Century*. Vol.1: *Victorian Literature, and American literature*. New York: Frederic Unger Pub, 1989.
7. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.2 Neo-Classicism to the Romantic Period*. New York: Frederic Unger Pub, 1989.
8. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.3: The Romantic Period to the Victorian Age*. New York: Frederic Unger Pub, 1989.
9. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.4: The Mid-Nineteenth Century to Edwardianism*. New York: Frederic Unger Pub, 1989.



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SEMESTER – III PAPER – I

ELL301: AMERICAN LITERATURE: EARLY TO THE 19TH CENTURY
MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) What are the characteristics of an American Scholar according to Emerson?
Or
b) Thoreau's "Civil Disobedience" embodies the spirit of independence which has become a way of life in its author. Elaborate.
2. a) How successful is Douglass in persuading the reader of the evils that slavery inflicts on both slave and slaveholder alike?
Or
b) Examine Poe's "Purloined Letter" as an example of detective fiction.
3. a) How does Hawthorne react to the puritan concept of sin and absolute morality in his novel *The Scarlet Letter*?
Or
b) How does the river Mississippi become a symbol of life and journey in *Huckleberry Finn*? Substantiate with proper examples.
4. a) Write an essay on Whitman's musings on 'death' in his elegy "When Lilacs last in the dooryard Bloomed".
Or
b) Trace out the theme of death in Emily Dickinson's poems.

II. Answer any five of the following questions. Each question carries 3 marks
5x3=15

- a) Transcendentalism
- b) Roger Chillingworth
- c) Abolitionism
- d) American Puritanism
- e) American Romanticism
- f) Racism
- g) "Man Thinking"
- h) Slant rhyme



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MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – III PAPER – II
ELL302: INDIAN WRITING IN ENGLISH

Objective: The main objective of this paper is to familiarize the student with the origin, evolution and current status of Indian Writing in English.

Course Description: The paper gives the student an exposure to various cultures and traditions of India. This also enables the students to sympathize and empathize with various thematic strands as they all come under the broad concept of “Indianness”.

Background Study: Colonialism, Post-Colonialism, Post-Modernism, English Education Act, Modern Indian Poetry in English, Communalism, Narrative Poetry, Varna System, Confessional Poetry,

Unit – I: Poetry

Toru Dutt	-	“Buttoo”
Nissim Ezekiel	-	“Goodbye Party for Miss Pushpa T.S.”
Kamala Das	-	“An Introduction”
Jayanta Mahapatra	-	“Hunger” (available online)

Unit – II: Drama

Girish Karnad	-	<i>Hayavadana</i>
Mahesh Dattani	-	<i>Final Solutions</i>

Unit – III: Fiction

R.K. Narayan	-	<i>The Guide</i>
Arundhati Roy	-	<i>The God of Small Things</i>

Unit – IV: Prose

Dr. B.R. Ambedkar	-	Excerpts 4, 5 & 6 from <i>Annihilation of Caste</i>
Salman Rushdie	-	“Imaginary Homelands” from <i>Imaginary Homelands</i>

Textbooks:

1. Ambedkar. B.R., *Annihilation of Caste*. Navyana Publishers, 2015.
2. Dattani, Mahesh. *Final Solutions*. New Delhi: Penguin India, 2005.
3. Gokak, Vinayak Krishna, ed. *The Golden Treasury of Indo-Anglian Poetry 1828-1965*. New Delhi: Sahitya Akademi, 2006.
4. Karnad, Girish. *Hayavadana*. New Delhi: Oxford UP, 1997.
5. Narasimhaiah, C. D, ed. *An Anthology of Common Wealth Poetry*. New Delhi: Macmillan, 1990.
6. Narayan, R.K. *The Guide*, Indian Thought Publications, 2010.
7. Roy, Arundhati. *The God of Small Things*, Penguin India, 2002.
8. Rushdie, Salman. *Imaginary Homelands*, Penguin Classics.
9. Sachidanandan, K, ed. *Gestures: An Anthology of South Asian Poetry*. New Delhi: Sahitya Akademi. 2001.

Suggested Reading:

1. Iyengar, K.R. Srinivasa. *Indian Writing in English*. New Delhi: Sterling, 1973.
2. Jaydipsingh, Dodiya, ed. *The Plays of Girish Karnad: Critical Perspectives*. New Delhi: Prestige Books, 1999.
3. King, Bruce, ed. *Modern Indian Poetry in English*, New Delhi: OUP, 1987.
4. Krishnaswamay, N. & Lalitha Krishnaswamy. *The Story of English in India*. New Delhi: Foundation Books Pvt Ltd., 2006.
5. Naik, M. K. *Indian English Poetry: From the Beginnings upto 2000*. Delhi: Pencraft International, 2006.
6. Narasimhaiah, C. D, ed. *Makers of Indian English Literature*. Delhi: Pencraft International, 2000.
7. Naik, M.K. & Shyamala A Narayan. *Indian English Literature 1980- 2000: A Critical Survey*, Delhi: Pencraft International, 2001.



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MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – III PAPER – II
ELL302: INDIAN WRITING IN ENGLISH
MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) Discuss the social concern portrayed in Jayanta Mahapatra's "Hunger".

Or

- b) "Introduction" deals with the subject of sexual politics in a patriarchal society. Discuss.

2. a) Explain the theme of incompleteness in *Hayavadana*.

Or

- b) How does Mahesh Dattani treat communalism in *Final Solutions*?

3. a) Elucidate how R.K. Narayan portrays the character of Raju with reference to the Dharma and Karma theory in his novel.

Or

- b) Discuss the significance of the title *God of Small Things*.

4. a) What are the arguments given by Dr. B.R. Ambedkar against division of labourer?

Or

- b) Examine Rushdie's views on 'home' in "Imaginary Homelands".

II. Answer any five of the following questions. Each question carries 3 marks

5x3=15

- a) English Education Act
- b) Confessional Poetry
- c) Bhagavata in *Hayavadana*
- d) Indianness in Toru Dutt's poetry
- e) Character sketch of Rosie
- f) Narrative Poetry
- g) Communalism
- h) Modern Indian English Poetry



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DEPARTMENT OF ENGLISH
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SEMESTER – III PAPER-III

ELL303: POSTCOLONIAL LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To introduce the writing of those peoples across the world formally colonized by Britain.

Course Description: The texts prescribed present the common experience of colonization, as well as the special and distinctive characteristics of the respective countries they are produced in. The paper gives equal importance to those theories which have great potential to reinforce the understanding of postcolonial issues and for abrogating Eurocentric concepts.

Background Study: Colonial Encounter, Postcolonialism, Counter Discourses and Decolonization, **Race, Ethnicity**

Unit – I: Poetry

- a) Gabriel Okara - “You laughed and laughed and laughed”
“The Mystic Drum”
“Once Upon a Time”
- b) Judith Wright - “Bullocky”

Unit – II: Drama

- a) Wole Soyinka - *Kongi’s Harvest*
- b) Derek Walcott - *Dream on Monkey Mountain*

Unit – III: Fiction

- a) Chinua Achebe - *Things Fall Apart*
- b) V.S. Naipaul - *A House for Mr. Biswas*

Unit – IV: Prose

- a) Frantz Fanon - “The Negro and Language”
(from *Black Skin, White Masks*. Chapter – I)
- b) Ngugi WaThiong’O - “The Language of African Literature”
(from *Decolonizing the Mind: The Politics of Language in African Literature*)

Textbooks:

1. Achebe, Chinua. *Things Fall Apart*. New Delhi: UK: Penguin, 2001.
2. Franz, Fanon. *Black Skin, White Masks*. New York: Grove Press, 2008.
3. Naipaul V. S. *A House for Mr. Biswas*. New York: Penguin Books, 1992.
4. Narasimhaiah, C.D, ed. *An Anthology of Commonwealth Poetry*. New Delhi: Macmillan, 1990.
5. Ngugi WaThiong'O. *Decolonising the Mind*. East African Publishers, 1986.

Suggested Reading:

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
2. Driesen, Cynthisa Vanden, ed. *Centering the Margins: Perspectives on Literatures in English from India, Africa and Australia*. New Delhi: Prestige Books, 1995.
3. Kayyoom, S.A, ed. *Chinua Achebe: A Study of His Novels*. New Delhi: Prestige Books, 1999.
4. Mcleod, A. L, ed. *The Canon of Commonwealth Literature: Essays in Criticism*. New Delhi: Sterling Publishers, 2003.
5. Narasimhaiah, C.D, ed. And C.N. Srinath, Ed. *New Directions in African Writing*. Mysore: Dhvanyaloka Publishers, 2005.
6. ---, *Essays in Commonwealth Literature: Heirloom of Multiple Heritage*. Delhi: Pencraft International, 1995.
7. Nayar, Pramod. K. *Postcolonial Literature: An Introduction*. Hyderabad: Pearson, 2008.
8. Panduranga, Mala, ed. *Chinua Achebe: An Anthology of Recent Criticism*. Delhi: Pencraft International, 2006.
9. Soyinka, Wole; *Myth, Literature and the African World*. Cambridge: Cambridge UP, 1990.



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SEMESTER – III PAPER-III

ELL303: POSTCOLONIAL LITERATURE

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 **4 X 15 = 60**

1. a) Discuss the style and theme of Gabriel Okara's poem "You Laughed and Laughed and Laughed".
Or
b) Critically examine the theme of "Bullocky".
2. a) *Dream on Monkey Mountain* tries to establish social and personal identity in the context of postcolonialism. Discuss.
Or
b) Consider *Kongi's Harvest* as critique of post-independent Nigerian politics
3. a) Critically examine the process of colonization in *Things Fall Apart*
Or
b) Trace the autobiographical element in *A House for Mr. Biswas*.
4. a) How does Frantz Fanon establish the link between language and colonization
Or
b) Discuss the politics of language in postcolonial societies with reference to Ngugi's *The language of African Literature*.

II. Answer any five of the following. Each question carries 3 marks. 5x3=15marks

- a) Colonial Encounter
- b) Postcolonialism
- c) Counter Discourse
- d) Decolonisation
- e) Hybridity
- f) Mimicry
- g) Diaspora
- h) Apartheid



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SEMESTER – III PAPER-IV
ELL304: LITERARY CRITICISM

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: The objective of the paper is to help the student recognize the change of concentration in literary criticism from content to form. The paper aims at providing the student a useful conceptual scheme for distinguishing between different kinds of critical principles.

Course Description: The texts prescribed signal a shift from traditional critical attitudes to modern ways of critical observation. The paper offers a variety of approaches exhibited by modern literary criticism.

Background: Western Aesthetics (Greek, Roman, British, American), Mimesis, Sublimity, Indian Aesthetics, Rasa, Dhvani, New Criticism, Feminism

Unit – I

Aristotle - *Poetics*

Unit – II

Bharata - “Selections from Natyasastra”
Anandavardhana - “Selections from Dhvanyaloka”

Unit – III

T.S. Eliot - “Tradition and Individual Talent”
Cleanth Brooks - “The Language of Paradox”

Unit – IV

Elaine Showalter - “Towards a Feminist Poetics”

Sandra M. Gilbert
& Susan Gubar - “Infection in the Sentence: The Women Writer and the Anxiety of Authorship”

Textbooks:

1. Aristotle –*Poetics*(Available online)
2. Eliot, T.S. *The Sacred Wood: Essays on Criticism and Poetry*. Forgotten Books Pub., 2015.
3. Lodge, David, ed. *20th Century Literary Criticism – A Reader*. Pearson Longman, 1972.
4. Sethuraman, V.S. *Indian Aesthetics*. Chennai: Macmillan, 1992.

Suggested Reading:

1. Barry, Peter. *Beginning Theory: An Introduction To Literary And Cultural Theory*. Manchester University Press, 2002.
2. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.
3. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. USA: Blackwell, 2005.
4. Waugh, Patricia, ed. *Literary Theory and Criticism*. New York: Oxford UP, 2006.
5. Wimsatt, W.K.&Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford IBH, 2004.



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SEMESTER – III PAPER-IV

ELL304: LITERARY CRITICISM

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks 4 X 15 = 60

1. a) Explain Aristotle's concept of tragedy.
Or
b) Discuss Aristotle's concept of Mimesis.
2. a) Discuss the types of sentiment as elucidated in Natyasastra.
Or
b) Critically discuss Anandavardana's concept of Dhvani
3. a) Elucidate T.S. Eliot's views on impersonality in his "Tradition and Individual Talent".
Or
b) Write about Cleanth Brook's concept of paradox and irony?
4. a) Showalter introduced the term 'gynocritics' in her essay "Towards a Feminist Poetics" and demonstrated its efficacy with a feminist critique of Thomas Hardy's *Mayor of Casterbridge*. Explain
Or
b) An anxiety of authorship according to Gilbert and Gubar, is a radical fear of that she cannot create, that because she can never become a precursor of the act or writing will isolate or destroy her. Discuss.

II. Answer any five of the following: Each question carries 3 marks. 5x3=15 marks

- a) Hamartia
- b) Intention
- c) Historical Sense
- d) Sentiments
- e) Reliability of Character
- f) New Criticism
- g) Feminism
- h) Heroic Sentiment



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE

SEMESTER – III PAPER-V

ELL305: INTRODUCTION TO ELT

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: The paper aims at introducing students to the history, methods, approaches and techniques followed in English Language Teaching. It exposes student to the basic concepts of teaching language through literature.

Course Description- The course provides a basic and detailed approach to English Language Teaching. Introducing various approaches, methods of English Language Teaching, the course provides a comprehensive view of teaching of the language skills, testing, vocabulary, pronunciation and many important components. It also explores the area of teaching language through literature by introducing the student to the teaching of various genres, author and texts. The concepts of Lesson Plan and Peer Teaching equip the student with practical knowledge of Class room Management.

Unit – I: History of Approaches and Methods in ELT

- a) General History of ELT, Scope and Nature
- b) ELT in India
- c) Psychology and Language Teaching
 - i) Behaviorism
 - ii) Cognitivism
 - iii) Constructivism
 - iv) Blended Learning
- d) Grammar Translation Method
- e) Direct Method
- f) Audio Lingual Method
- g) Communicative Language Teaching
- h) New approaches
 - i) The Natural approach
 - ii) Content -based Instruction
 - iii) Task-based Language Teaching
 - iv) CAELL (Computer Assisted English Language Learning)
 - v) ICT (Information Communication Technology)

Unit – II: Teaching of the Language Skills

- a) Teaching of Listening
- b) Teaching of Speaking
- c) Teaching of Reading
- d) Teaching of Writing

Unit – III: Teaching for Language Proficiency

- a) Teaching of Vocabulary
- b) Teaching of Grammar
- c) Teaching of Pronunciation
- d) Lesson Plan

Unit – IV: Teaching Language through Literature

- a) Teaching of different forms of Literature
 - i) Teaching Prose
 - ii) Teaching Poetry
 - iii) Teaching Drama
 - iv) Teaching Fiction
- b) Teaching of Different Authors and Texts
- c) Peer Teaching

Suggested reading:

1. Aebersold, Jo Ann, Mary Lee Field. *From Reader to Reading Teacher, Issues and Strategies for Second Language classrooms*. Cambridge: Cambridge UP, 1997.
2. Brumfit, C.J.K. Johnson *The Communicative Approach to Language Teaching*. Oxford: Oxford UP, 1994.
3. Doff, Adrian. *Teacher's Handbook, Teach English. A Training Course for Teachers*. Cambridge: Cambridge UP, 1995.
4. Hughes, Arthur. *Testing for Language Teachers*. Cambridge: Cambridge UP, 1989.
5. Krishnaswamy, N and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods and Techniques*, 2005.
6. Krishnaswamy, N. and Lalitha Krishnaswamy. *The Story of English in India*. Delhi: Foundation Books. 2007.
7. Lazar, Gillian. *Literature and Language Teaching*. Cambridge: Cambridge UP, 1993.
8. Raghavendra N Surya & Abhishek Krishnaveer Chala, *Handbook of Principles and Techniques in English Language Teaching*, Allahabad, Cyberwit.net, 2018.
9. Leech, G. and M. Short. *Style in Fiction*. London: Longman, 1988.
10. Nunan, D. *The Learner-Centered Curriculum*. Cambridge: Cambridge UP, 1988.
11. Scrivener Jim, *Learning Teaching*, Great Brittan, Macmilan, 2009



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SEMESTER – III PAPER-V

ELL305: INTRODUCTION TO ELT

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer all the questions. Each question carries 15 marks. 4 X 15 = 60

1. a) Explain the Nature and Scope of English Language Teaching and write short notes on Grammar Translation Method and Audio Lingual Method.
Or
b) Discuss the theories related to language acquisition.
2. a) What are various methods of teaching Listening and Speaking Skills.
Or
b) Write a note on the process involved in the teaching of Reading and Writing Skills.
3. a) What is the role of Language Proficiency skills in English Language Teaching.
Or
b) Write an essay on the importance of Lesson Plan and prepare a model Lesson Plan
4. a) What is the principle behind Teaching Language through Literature? Explain how language can be taught using literary genres like Poetry and Drama.
Or
b) Enumerate the effects of Peer Teaching in teaching different authors and texts.

II. Answer any five of the following: Each question carries 3 marks. 5x3=15marks.

- a. ELT in India
- b. Communicative Language Teaching
- c. Teaching Speaking skills
- d. Classroom Management
- e. Blended Learning
- f. Direct Method
- g. Audio Lingual Method
- h. Task-based Language Teaching



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – IV PAPER-I

ELL401: AMERICAN LITERATURE: MODERN & CONTEMPORARY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To introduce the student to some major writers and sample contemporary issues in American literature and thought.

Course Description: Representative texts from the last century reflecting ethnic, linguistic, political, cultural and social concerns including those of gender and race will figure in the discussions.

Background Study: Race, Ethnicity, Gender, American Postmodernism and American Realism, Harlem Renaissance, Womanism, African American Writing, Gothic Drama, Auto-Biography / Biographical Novel, Surrealism, Regional Novels

Unit I

- | | | |
|------------------|---|------------------------------|
| Robert Frost | - | “Birches” |
| Elizabeth Bishop | - | “One Art” |
| Maya Angelou | - | “Caged Bird” |
| Langston Hughes | - | “The Negro Speaks of Rivers” |

Unit II

- | | | |
|------------------|---|----------------------------|
| Ernest Hemingway | - | <i>Old Man and the Sea</i> |
|------------------|---|----------------------------|

Unit III

- | | | |
|------------------|---|-------------------------------|
| William Faulkner | - | <i>The Sound and the Fury</i> |
| Tony Morrison | - | <i>Beloved</i> |

Unit IV

- | | | |
|--------------------------------------|---|--------------------------------|
| Arthur Miller | - | <i>The Death of a Salesman</i> |
| Le Roi Jones
(Imamu Amiri Baraka) | - | <i>Dutchman</i> |

Textbooks:

1. Baym, Nina, ed. *The Norton Anthology of American Literature*. 5th ed. New York: W. W Norton & Co
2. Faulkner, William. *The Sound and the Fury*. A Norton Critical Edition, 2nd edition. New York: W.W. Norton & Co, 1994.
3. Hemingway, Ernest. *The Old Man and the Sea*. London: Vintage Books, 2000.
4. Miller, Arthur *The Death of a Salesman*. London: Penguin Books, 2000.
5. Morrison, Tony. *Beloved*, Vintage Classics.

Suggested Reading:

1. Brooks, Lewis & Warren. *American Literature: the Makers and the Making*. New York: St. Martin's Press, 1973.
2. Rao, Nageswara E., ed. *Ernest Hemingway: Centennial Essays*. Delhi: Pencraft International, 2000.
3. Shams ,Ishtheyaque. *The Novels of Ernest Hemingway: A Critical Study*. New Delhi: Atlantic Publishers, 2002.
4. Spiller, E. Robert et al., eds. *Literary History of the United States*. New York: Macmillan, 1968.



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SEMESTER – IV PAPER-I

ELL401: AMERICAN LITERATURE: MODERN & CONTEMPORARY

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer the following questions. Each question carries 15 marks.

(4x15=60)

- 1) a) Write an essay on the symbol of the river in “The Negro Speaks of Rivers”.
Or
b) Write a critical essay on Frost’s treatment of nature in his poetry.
- 2) a) Write a critical essay on human spirit in *The Old Man and the Sea*.
Or
b) Discuss Hemingway's technique of characterization in *The Old Man and the Sea*.
- 3) a) Discuss the significance of the title *The Sound and the Fury*.
Or
b) Examine Tony Morrison’s portrayal of motherhood in the context of American slavery in her *Beloved*.
- 4) a) Analyze Willy Loman’s quest for materializing “American Dream.”
Or
b) Explain the treatment of racism in *Dutchman*.

II. Answer any five of the following: Each question carries 3 marks

5x3=15

- a) American Postmodernism
- b) Harlem Renaissance
- c) Willy Loman
- d) Race
- e) American Realism
- f) Hemingway’s Heroes
- g) Magic Realism
- h) Malleability of black identity in *Dutchman*



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DEPARTMENT OF ENGLISH
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SEMESTER – IV PAPER-II

ELL402: INDIAN LITERATURE IN ENGLISH TRANSLATION

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objectives: To introduce the students some seminal literary and critical texts from Indian languages available in English translation.

Course Description: The paper acquaints the students with some basic concepts of Indian esthetics and Indian poetics. It familiarizes the students to some important literary and socio-cultural movements in India.

Background: Naatya, Kaavya, Bhakti Movement, Sufi Movement, Progressive Writers Movement, Existentialism, Dalit Feminism, Dalit Writing, Sanskrit Drama, Absurd Drama

Unit I-Poetry

a) Classical Poetry:

Nannaya: Entering the Mahabharata, first 3 verses

Peddana: The Brahmin Meets the Courtesan

b) Medieval Devotional Poetry:

Kabir Das : Song 2 - "O saint brethren, the storm of knowledge has arrived"

Song 9 - "Such a mystery and big duality"

Basavanna: Vachana 6 - "Can a crane, though for long with swans"

Vachana 10 - "Can a blind man see the philosopher's stone"

c) Modern poetry:

Sri Sri - "The Bull in the City"

Hiran Bhattacharya - "The Earth, My Poem"

Balachandran Chulikkad - "A Labourer's Laughter"

Unit II-Drama

Sudraka - *Mrichakatika* (Trans. R.P. Oliver)

Badal Sircar - *Evam Indrajit* (Trans. Girish Karnad)

Unit III-Fiction

U.R Anantha Murthy - *Samskara :A Rite for a Dead Man*

Bama - *Sangati: Events*

Unit IV-Prose

Dhananjaya - "Definitions and Descriptions in Drama"

Dasarupa [10 cen.]. Tr. from Sanskrit by George G.O. Hass. Pages 41-45)

Sharan Kumar Limbale - Chapters 2 & 3 from *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*

. Text Books:

1. Ananthamurthy, U. R. *Samskara: A Rites for a Dead Man*. Trans. A. K Ramanujan. Oxford UP; New Delhi, 2011.
2. Bama, *Sangati:Events*. Trans. Lakshmi Holmstrom. US:Oxford UP, 2009.
3. Devy, G.N. ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002.
4. Karnad, Girish, ed. *Three Modern Indian Plays*. New Delhi: Oxford UP, 2008.
5. Misra, Tilottoma, ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. New Delhi, Oxford UP, 2011.
6. Narayana Rao, Velcheru & David Shulman, eds. *Classical Telugu Poetry - An Anthology*. New Delhi: Oxford UP, 2002. (Page numbers: 77, 78 & 243).
7. Paniker, Ayyappa, ed. *Anthology of Medieval Indian Literature*, Vol 2. New Delhi: Sahitya Akademi, 1999. (Page numbers 449, 451 & 648, 649).
8. Satchidanandan, K, ed. *Signatures: One Hundred Indian Poets*. National Book Trust.
9. Sharankumar, Limbale. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. Orient Longman, 2004.
10. Sudraka, *Mrichakatika*. Trans. R.P. Oliver. New Delhi: Global Vision Publishing House, 2004

Suggested Reading:

1. Das, Sisir Kumar. *History of Indian Literature: 500-1399: From the Courtly to the Popular*. New Delhi: Sahitya Akademi, 1999.
2. Devy, G.N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1992. (Pages 74-82)
3. Indra, C.T. & Sethuraman V.S. *Indian Aesthetics: An Introduction*. Macmillan, India, 2000.
4. Mukherjee, Sujit. *Translation as Discovery*. Orient Longman, 1994.
5. *A Dictionary of Indian Literature: Beginnings-1850*. New Delhi: Orient Longman, 1999.



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ELL402: INDIAN LITERATURE IN ENGLISH TRANSLATION

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

1 Answer the following questions. Each question carries 15 marks.

4X 15 = 60

1. a) Explain the elements of social reformation in medieval devotional poetry with reference to the poems prescribed for you.
Or
b) Critically analyze the metaphor employed in “The Bull in the City” .
2. a) Describe the structure of the play *Mrichakatika*.
Or
b) Discuss *Evam Indrajit* as an existential drama.
3. a) Write an essay on the decay of brahminism in *Samskara*.
Or
b) How does Bama criticize caste and gender discrimination in *Sangati* ?
4. a) Describe Dhananjaya’s definition and description of drama.
Or
b) Comment on Limbale’s views on Dalit Aesthetics

II. Answer any five of the following: Each question carries 3 marks

1. Naatya
2. Kavvya
3. Bhakti Movement
4. Sufi Movement
5. Progressive Writers’ Movement
6. Types of hero
7. Existentialism
8. Dalit Feminism



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DEPARTMENT OF ENGLISH
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SEMESTER – IV PAPER-III

ELL403: CONTEMPORARY LITERARY THEORY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: The paper aims at familiarizing the student with Literary Theory of the latter part of the 20th century that was fundamentally influenced by concepts borrowed from Philosophy, Linguistics, and Marxism.

Course Description: The paper exposes the student to some of the seminal essays that have influenced contemporary criticism. It focuses on the way varied disciplines have merged and interfused to give a new orientation to literary appreciation.

Background: Author, Semiotics, Language/Langue/Parole, Russian Formalism, Structuralism, Poststructuralism, **Semantics, Pragmatics**, Dialogism, Discourse, Carnavalesque, Deconstruction and Reader Oriented Theory

Unit – I

V.S. Sethuraman, C.T. Indra and Sriraman: Practical Criticism –
Analysis of a Passage: Prose or Poem

Unit - II

Ferdinand D Saussure - “The Object of Study” (From *Course in General Linguistics*)
Roman Jakobson - “Linguistics and Poetics”

Unit – III

Mikhail Bakhtin - “Discourse in the Novel”
Part 1: “Discourse in the Poetry and Discourse in the novel”
Part 3&4: “Heteroglossia in the Novel”
Michel Foucault - “What is an Author?”

Unit – IV

Roland Barthes - “Death of the Author”
Jacques Derrida - “Structure, Sign and Play in the Discourse of the Human Sciences”

Textbooks:

1. Lodge, David. *Modern Criticism and Theory: a Reader*. United Kingdom: Longman, 2008.
2. Lodge, David. *Twentieth Century Literary Criticism*. United Kingdom: Longman, 1972.
3. Saussure, Ferdinand de. *Course in General Linguistics*. Chicago, Open Court, 1972,
4. Sethuraman, V, Ed. *Contemporary Criticism: An Anthology*. New Delhi: Macmillan, 1989.

Suggested Reading:

1. Aston, N.M, ed. *Trends in the Twentieth Century Literary Criticism*. New Delhi: Prestige Books, 1998.
2. Bretons, Hans. *Literary Theory: The Basics*. London: Routledge, 2008.
3. Krishnaswamy, N. & John Varghese. *Contemporary Literary Theory: A Students Companion*. New Delhi: Macmillan, 2000.
4. Simons, Jon, ed. *Contemporary Critical Theorists: From Lacan to Said*. New Delhi: Atlantic Pub, 2004.



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SEMESTER – IV PAPER-III

ELL403: CONTEMPORARY LITERARY THEORY

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

**I. Answer the following questions. Each question carries 15 marks
. 4x15=60**

1. a) Critically analyze the following poem or prose passage:

Apparently with no surprise
To any happy flower,
The frost beheads it at its play
In accidental power.
The blond assassin passes on,
The sun proceeds unmoved
To measure off another day
For an approving God.

Or

b) There are two things to do. Strip off at once all the ideal drapery from nationality, from nations, people, states, empires, and even from Internationalism and Leagues of Nations. Leagues of Nations should be just flatly and simply committees where representatives of the various business houses, so-called Nations, meet and consult. Consultations, board-meetings of the state business men: no more. Representatives of peoples – who can represent me? – I don't intend anybody to represent me.

You, you Cabinet Minister – what are you? You are the archgrocer, the super-hotel-manager, the foreman over the ships and railways. What else are you? You are the super tradesman, same paunch, same ingratiating manner, same everything. Governments, what are they? Just board-meetings of big business men. Very useful, too-very thankful we are that somebody will look after this business. But Ideal! An Ideal Government? What nonsense. We might as well talk of an Ideal cooks' Tourist Agency, or an Ideal Achille Seree Cleaners and Dyers. Even the ideal Ford of America is only an ideal average motor-

car. His employees are not spontaneous, nonchalant human beings, a la Whitman. They are just well-tested, well-oiled sections of the Ford automobile.

Politics- what are they? Just another, extra-large, commercial wrangle over buying and selling- nothing else. Very good to have the wrangle. Let us have the buying and selling well done. But ideal! Politics ideal! *Political idealists!* What rank gewgaw and nonsense! We have just enough sense not to talk of Ideal Selfridges or Ideal Heidsiecks. Then let us have enough sense to drop the ideal of England or Europe or anywhere else. Let us be men and women, and keep our house in order. But let us pose no longer as houses, or as England, or as housemaids, or democrats.

2.a) What is the definition of language given by Saussure in his “The Object of Study”?

Or

b) Poetics belongs to linguistics and linguistics is an area of Semiotics, so any study of literature must involve study of the linguistic and semiotic aspects of it – discuss in terms of Jakobson’s essay Linguistics and Poetics.

3. a) What have been some of the flaws in earlier approaches to the study of the novel and of artistic prose according to Bakhtin?

Or

b) “The proper name and the name of an author oscillate between description (the ideas, the work related) and designation (the person). Discuss.

4. a) What are the main ideas in Roland Barthes’ essay “The Death of the Author”?

Or

According to Derrida the entire western philosophy since Plato has given a lot of importance to centre and constructed concepts around the centre to prove the organic nature of the world. Deconstructing this concept will lead to a perspective new to us till now. Explain.

II. Answer any five of the following. Each question carries 3 marks

- a) The Author
- b) Sign
- c) Work of Art
- d) Feminism
- e) Deconstruction
- f) Carnavalesque
- g) Ambiguity
- h) Tension in poetry



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DEPARTMENT OF ENGLISH
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SEMESTER – IV PAPER-IV

ELL404: ENVIRONMENTAL LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To familiarize the student about how nature and the natural world are imagined through literary texts. In the context of environmental concerns, it is premised that the contemporary attitude toward environment can be understood through its literary history.

Course Description: The course offers a range of literary, non-literary, and audio-visual texts reflecting environmental concerns for appreciation and study, given the interdisciplinary nature of the paper. Students shall watch the Audio-visual texts of unit – V. Only internal examination shall be conducted for these texts.

Background Study: Ecocriticism, Ecofeminism, Anthropocentrism, Environmental Justice movement, Climate Change, Deep Ecology, Paris Agreement. **Indian Movements (Chipko, Narmada, Assam, Appico, Tehri Dam)**

Unit – I: Poetry

- | | |
|----------------|--|
| A.K. Ramanujan | - "A River", "Snakes" and "Ecology" (Available Online) |
| Mamang Dai | - "Remembrance" (Available Online) |
| Dilip Chitre | - "The Felling of the Banyan Tree" (Available Online) |

Unit – II: Fiction

- | | |
|----------------|-------------------------------------|
| Edward Abbey | - <i>The Monkey Wrench Gang</i> |
| Mahasweta Devi | - <i>Chotti Munda and his Arrow</i> |

Unit – III: Drama

- | | |
|---------------------|----------------------|
| Rabindranath Tagore | - <i>Mukta Dhara</i> |
|---------------------|----------------------|

Unit – IV: Non-Fiction

- | | |
|---------------------|--|
| Rachel Carson | - <i>Silent Spring</i> |
| Amitav Ghosh | - <i>The Great Derangement</i> |
| Jothibai Pariyadath | - <i>Mayilamma: The Life of a Tribal Eco-Warrior</i> |
- (Translated by Swarnalatha Rangarajan and Sreejith Varma)

Unit – V: Documentary Texts (Only for Internal Examination)

- | | |
|--------------|---------------------------------|
| Ramesh Menon | - "The Slow Poisoning of India" |
| Nila Madhab | - "Climate's First Orphans" |
| Werner Boote | - "Plastic Planet" |

Textbooks:

1. Abbey, Edward. *The Monkey Wrench Gang*. Harper Perennial Modern Classics, 2006.
2. Carson, Rachel. *Silent Spring*. London: Penguin Publishers, 2000.
3. Devi, Mahaswetha. *Chotti Munda and His Arrow*. Blackwell Publishers, 2003.
4. Gosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. London: Penguin Publishers, 2016.
5. Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Orient Black Swan, 2018.
6. Tagore, Rabindranath. *Three Plays: Mukta Dhara/ Natir Puja/ Chandalika*. New York: Oxford University Press Publishers, 1983.

Suggested Reading:

1. Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. Cambridge University Press Publishers, New York, 2011.
2. Garrard, Greg. *Ecocriticism (The New Critical Idiom)*. Routledge Publishers, 2011.
3. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. Oxford University Press Publishers, 2014.
4. Lorraine Anderson, Scott P. Slovic, John P O'Grandy. *Literature and the Environment: A Reader on Nature and Culture*. Pearson Publishers, 2012.
5. Nixon, Bob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press Publishers, 2013.
6. Slovic, Scot. *Nature and Environment*. Salem Press Publishers, 2012.



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DEPARTMENT OF ENGLISH
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SEMESTER – IV PAPER-IV

ELL404: ENVIRONMENTAL LITERATURE

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer the following questions. All questions carry equal marks.
4x15=60

1. a) Analyse critically how A.K.Ramanujan portrayed the ecological-imbalance in his poem 'A River'.

Or

b) Examine the masculine and feminine perspectives of nature with respect to the poem "The Felling of the Banyan Tree".

2. a) The four characters in the novel have different reasons for belief that the industrialization of the southwest should stop. Explain each character's reason for protesting the "development".

Or

b) How does Mahasweta Devi break the stereotypical image of the tribal through her novel *Chotti Munda and His Arrow*.

3. a) Analyse the concept of Mechanisation in *Mukta Dara* and examine the contemporary relevance of the play.

Or

b) *Mukta Dara* is the best example for Tagore's love for nature and how humans have little control over nature. Examine.

4. a) Analyse how we are "Deranged" according to Amitav Ghosh.

Or

b) Examine how indiscriminate use of pesticides are effecting the natural ecosystem with reference to Carson's "Silent Spring".

II. Answer any five of the following: Each question carries 3 marks **5x3=15**

- a) Eco-feminism
- b) Birsa Munda
- c) Bibhuti
- d) Ecological Consciousness
- e) Environmental Justice Movement
- f) Paris Agreement
- g) Anthropocentrism
- h) Plachimada Movement



ELECTIVES
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DEPARTMENT OF ENGLISH
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SEMESTER – IV ELECTIVE: PAPER-I

ELL405- A: FURTHER STUDIES IN THEORY AND PRACTICE OF ELT

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To enable the students realize the scope and wide application of the purpose-driven ELT by introducing the foundational concepts of its emerging areas. The paper aims at making the student see the existence of purpose and needs from both the teacher's and the learner's point of view in the language teaching-learning situation.

Course Description: In order to accomplish the objective of this course the first two units serve as a gateway into the theoretical basis and methods of purpose driven language teaching-learning situations.

Unit – I: English for Specific Purposes:

- 1) The origins & Development of ESP
- 2) Needs Analysis & Course Design
- 3) The Syllabus
- 4) Materials Evaluation: An Introduction
- 5) Methodology
- 6) Evaluation

Unit – II: English for Academic Purposes:

- 1) EAP and Study Skills: Definitions and scope
- 2) Students' Difficulties and Needs analysis
- 3) Study Skills:
 - Reference skills
 - Vocabulary development
 - Academic reading
 - Academic writing
 - Lectures and note-taking

Unit – III: Teaching Language through Technology:

- 1) Computational Linguistics and Artificial Intelligence
- 2) Introduction to Computer Assisted Language Learning (CALL)
 - i) History of CALL
 - ii) Advantages of CALL
 - iii) Teaching Language Skills through CALL
 - iv) Organizing Language Labs

- 3) Digital Media Assisted Language Learning
 - a) Youtube
 - b) Whats App
 - c) Facebook
 - d) Webinars
- 4) Mobile Assisted Language Learning (MALL)
- 5) MOOCs

Unit – IV: Teaching Practice

- i) Lesson Plan
- ii) Observation Reports
- iii) Diary Keeping
- iv) Participation in Discussions
- v) Overall Growth and Development

Suggesting Readings:

1. A Chapelle Carol. *Computer Applications in Second Language Acquisition: Foundation for Teaching, Testing and Research* (Cambridge Applied Linguistics). Cambridge UP, 2001.
2. Basturkmen Helen. *Ideas and Options in English for Specific Purposes* (ESL & Applied Linguistics Professional Series). Lawrence Erlbaum Associates, 2005.
3. Dudeney Gavin. *The Internet and the Language Classroom* (Cambridge handbooks for language teachers). 2nd ed. Cambridge UP, 2007.
4. Dudley Tony. *Developments in English for Purposes: A Multi-disciplinary Approach*. Cambridge UP, 1999.
5. Fotos Sandra, M. Browne Charles. *New Perspectives on CALL for Second Language Classrooms*. ([ESL and applied linguistics professional series](#)). Routledge, 2004.
6. Harding Keith. *English for Specific Purposes (Resource Books for Teachers)*. USA: Oxford UP, 2007.
7. Hutchinson, Tom & Alen Waters. *English for Specific Purposes: A Learning-Centred Approach*. Cambridge UP, 1987.
8. Jordan, R.R. *English for Academic Purposes: A Guide and Resource Book for Teachers*. Cambridge UP, 1997.
9. Raghavendra N Surya & Abhishek Krishnaveer Challa, *CALL: The New Teaching Idiom*, Allahabad, Cyberwit.net, 2017.
10. Sanderson, Paul. *Using Newspapers in the Classroom* (Cambridge handbooks for language teachers). Cambridge UP, 1999.
11. Sherman Jane. *Using Authentic Video in the Language Classroom* (Cambridge handbooks for language teachers). Cambridge UP, 2003.
12. Raghavendra N Surya, *Digital Media Assisted Language Learning*, Allahabad, Cyberwit.net, 2018.
13. Dudeney Gavin, *Teach English with Technology*, Pearson Longman, 2007



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ELL405- A: FURTHER STUDIES IN THEORY AND PRACTICE OF ELT

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer the following questions. All questions carry equal marks. 4x15=60

1. a) Justify the statement "ESP is an off shoot of Learner's Needs".
Or
b) Explain the importance of Needs Analysis and Course Design in ESP.
2. a) State the Definition and Scope of EAP in relation to Study Skills.
Or
b) Comment on choosing Material and Evaluation of Academic Reading and comprehension through Vocabulary and Writing skills
3. a) Write an essay on the history and advantages of CALL.
Or
b) Discuss popular applications used in teaching language through technology.
4. a) How do learners improve language skills through MALL?
Or
b) Discuss the basic principles and advantages of using MOOCs for language development.

II. Answer any five of the following: Each question carries three marks.

3x5=15

- a) Importance of Teaching Methodology
- b) ESP Course design
- c) Academic Writing
- d) Youtube and language learning
- e) Lectures and note taking
- f) Use of Internet in Language teaching and Learning.
- g) Model Lesson Plan
- h) Materials and Evaluating Material



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SEMESTER – IV ELECTIVE: PAPER-II
ELL405- B: TRANSLATION: THEORY AND PRACTICE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: The objective of this course is to teach ‘Translation’ as a practice and train the student feel confident in attempting translate various texts using appropriate methods.

Course Description: The course covers Translation Studies from its theoretical and practical dimensions most comprehensively giving the student a thorough understanding of the important issues, kinds, methods and the historical evolution of the theory of translation.

Unit I: Main Issues in Translation

- 1) What is Translation?
- 2) Language and Culture Interrelation
- 3) Translatability/ Untranslatability
- 4) Equivalence in Translation (Formal & Dynamic)
- 5) Loss and/or Gain in Translation
- 6) The Role of Translator
- 7) The Principle of Correspondence
- 8) Translation Procedure: a) Analysis b) Transfer c) Restructuring d) Testing

Unit II: Theory of Translation

- 1) What is Translation Theory About?
- 2) Translation: Art or Science or Craft?
- 3) A Brief History of Translation Theory
- 4) Theories of Translation (Humanistic, Linguistic and Political)

Unit – III: Kinds and Methods of Translation

- 1) Roman Jakobson’s Classification of Translation
 - a) Intralingual Translation
 - b) Interlingual Translation
 - c) Intersemiotic Translation
- 2) Translation of Different Kinds of Texts
 - a) Translation of Literary Texts
 - i) Translating Poetry
 - ii) Translating Drama
 - iii) Translating Novel
 - iv) Translating Prose

- b) Translation of Non-literary & Scientific Texts
 - c) Translation of Scriptures (Religious Texts)
 - d) Translation of Idioms & Proverbs
- 3) Machine Translation
- 4) Methods of Translation
 - a) Word for word translation
 - b) Sense for sense Translation
 - c) Literal Translation
 - d) Free Translation
 - e) Communicative Translation
 - f) Semantic Translation

Unit - IV

Practice from English into Telugu and Vice- Versa

Suggested Reading:

1. Bassnett, Susan MacGuire. *Translation Studies*. 3rd ed. Routledge, 2002.
2. Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors, 2008.
3. Jakobson, Roman, ed. "On Linguistic Aspects of Translation" from *The Translation Studies Reader*. Lawrence Venuti, 2003.
4. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2005.
5. Newmark, Peter. *Approaches to Translation*. Language Teaching Methodology Series. Oxford: Pergamon, 1984.
6. Nida, E.A. *Contexts in Translating*. John Benjamin's Pub Co, 2001.
7. ---. *The Theory and Practice of Translation*. Leiden: E. J Brill, 1974.
8. ---. *Towards a Science of Translating*. Leiden: E.J Brill, 1964.
9. Schule, Rainer and John Biguenet, eds. *Theories of Translation: An anthology of Essays from Dryden to Derrida*. The University of Chicago Press, 1992.
10. Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2003.



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – IV ELECTIVE: PAPER-II

ELL405- B: TRANSLATION: THEORY AND PRACTICE

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer the following questions. All questions carry equal marks. 4x15=60

- 1) a) Define translation and write an essay on the cultural and linguistic issues involved in translation.

Or

- b) How does the identification of the unit of translation facilitate the task of the translator? Elaborate with illustrations.

- 2) a) Make a brief sketch of the history of translation theory

Or

- b) Write an essay on the linguistic theory of translation.

- 3) a) Enumerate with examples the differences between literary and non-literary translation

Or

- b) Which translational method is the best, free or literal? Why?

- 4) a) A poem or a prose passage or an extract from a play from English to be translated into Telugu.

Or

- b) From Telugu into English

II. Answer any five of the following, Each question carries 3 marks

- a) Translatability
- b) Equivalence
- c) Machine Translation
- d) Communicative Translation
- e) Intersemiotic Translation
- f) Literal Translation
- g) The role of Translator
- h) Language and Culture Interrelation



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – IV ELECTIVE: PAPER-III

ELL405- C: MODERN CLASSICS IN ENGLISH TRANSLATION

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To introduce students to various cultures across the world by means of issues available in English translation.

Course Description: The paper familiarizes students to various modern literary movements and trends that evolved out of the cultural and social conditions in various countries around the globe. The chosen texts are representative of the consciousness and response of the writers to the modern world reflected through different techniques adopted by them.

Background: Enlightenment, Symbolism, Surrealism, Impressionism, Nouveau Roman Avant-garde, The Absurd, Existentialism, Epic Theatre, Magic Realism.

Unit-I: Poetry

Charles Baudelaire - “Autumn”, “Correspondences”, “Elevation”
Pablo Neruda - “A Dog Has Died”, “Chant to Bolivar”, “Poet's Obligation”
Joseph Brodsky - “Odysseus to Telemachus”, “Part of Speech”, “Elegy”

Unit-II: Fiction

Gustav Flaubert - *Madame Bovary*
Albert Camus - *The Outsider*

Unit-III: Drama

Anton Chekhov - *Cherry Orchard*
Bertolt Brecht - *Caucasian Chalk Circle*

Unit-IV: Short Fiction

Franz Kafka - “Metamorphosis”
Jorges Luis Borges - “Pierre Menard, author of Don Quixote”

Textbooks:

1. Brecht, Bertolt. *Mother Courage and the Children*. New Delhi: Oxford University Press, 1997.
2. Chekov, Anton Pavlovich. *The Cherry Orchard*, New Edition, Dover Publications, 1991.
3. Flaubert, Gustav. *Madame Bovary*. Trans. Lowell Bair, Random Publishing Group, 1982.
4. Jorge, Borges Luis. "Pierre Menard, Author of Don Quixote", *Labyrinths: Selected Stories and Other Writings*. London: Penguin Books.
5. Kafka, Franz. *The Metamorphosis*. Arcturus Publishing, 2009.
6. Kundera, Milan. *Book of Laughter and Forgetting*. 4th edition. tr. Aaron Asher, Harper Perennial, 1999.
7. Martin, Walter, Ed. *Complete Poems of Charles Baudelaire*. Fyfield Books. 2007
8. Pablo Neruda & Ian Stavans. *The Poetry of Pablo Neruda*. Farrar Straus and Giroux, 2005.

Suggested Reading:

- 1) Connor, Steven, ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP.
- 2) Hewitt, Nicholas, ed. *The Cambridge Companion to Modern French Culture*. Cambridge: Cambridge UP.
- 3) Kolinsky, Eva and Wilfred Van Der Will, eds. *The Cambridge Companion to German Culture*. Cambridge: Cambridge UP.
- 4) Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP,
- 5) Roberts, J.M. *The Penguin History of Europe*. 4th ed. Penguin Books, 1998.
- 6) Sherry, Vincent, ed. *The Cambridge Companion to The Literature of the First World War*. Cambridge: Cambridge UP.
- 7) Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. Cambridge: Cambridge UP.
- 8) Williamson, Edwin. *The Penguin History of Latin America*. revised edition. Penguin Books, 2010.



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MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – IV ELECTIVE: PAPER-III

ELL405- C: MODERN CLASSICS IN ENGLISH TRANSLATION

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I .Answer all the questions. Each question carries 15 marks.4 X 15 = 60

- 1.a) Explain briefly the imagery of nature in the poems prescribed for study.
Or
b) Write an essay on dog as symbol in the poem “ A Dog has Died”.
2. a) Discuss *Madame Bovary* as a novel of realism.
Or
b) Explore the theme of free will in *The Outsider*.
3. a) Explore the dramatic techniques in *The Caucasian Chalk Circle*.
Or
b) Elucidate the theme of social change and progress in *Cherry Orchard*.
4. a) The novella “Metamorphosis” depicts the absurdity of life. Elaborate.
Or
b) How does Jorge Luis Borges assess the process of artistic creation of Pierre Menard in “Pierre Menard, Author of the Quixote”?

II. Write short notes any five of the following: Each question carries 3 marks

5x3=15

- a) Realism
- b) Epic Theatre
- c) The Absurd
- d) Enlightenment
- e) Symbolism
- f) Analysis of the character Grusha
- g) Magic Realism
- h) Symbolism



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SEMESTER – IV ELECTIVE: PAPER-IV
ELL405- D: WOMEN'S WRITING

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Objective: To familiarize the student with various perspectives of gender, its beginnings and evolution over the ages.

Course Description: The course offers a range of literary texts about gender oriented issues from cultural, religious, social, racial, regional perspectives.

Background Study: Feminism (Anglo/French), **Gynocriticism**, Third World Feminism, Queer Theory, African American Feminism, Subaltern, Gender based violence, Male gaze.

Unit – I: Poetry

- | | |
|-----------------|------------------------------------|
| Sylvia Plath | - “Three Women” (available online) |
| Margaret Atwood | - “Spelling” |

Unit – II: Fiction

- | | |
|----------------|----------------------------|
| Bapsi Sidhwa | - <i>The Ice-Candy Man</i> |
| Alice Walker | - <i>Color Purple</i> |
| Mahasweta Devi | - “Draupadi” |

Unit – III: Drama

- | | |
|---------------------|------------------|
| Manjula Padmanabhan | - <i>Harvest</i> |
|---------------------|------------------|

Unit – IV: Prose

- | | |
|-------------------------|--|
| Mary Wollstonecraft | - <i>A Vindication of the Rights of the Woman</i> |
| Simone de Beauvoir | - “Dreams, Fears, Idols”* |
| Chandra Talpade Mohanty | - “Under Western Eyes: Feminist Scholarship and Colonial Discourses” |

Textbooks:

1. Baym, Nina, ed. *The Norton Anthology of American Literature*. 5th ed. New York: W.W Norton & Co
2. De Beauvoir, Simone. *The Second Sex*. (Chapter 3, Essay 9) New York: Vintage, 1989*.
3. Devi, Mahaswetha. *Breast Stories*, Seagull Books, 2014.
4. Mohanty, Chandra Talpade. *Feminism without Borders: Decolonising Theory, Practicing Solidarity*, Duke University Press, 2003.
5. Padmanabhan, Manjula. *Harvest*. Aurora Metro Press, 2003.
6. Sidhwa, Bapsi. *The Ice-Candy Man* (paperback). New Delhi: Penguin Books, 2000.
7. Walker, Alice. *The Color Purple*. New York: A Harvest Book, 1982.
8. Wollstonecraft, Mary. *A Vindication of the Rights of the Woman*. Norton Critical Edition. New York: WW Norton Company, 2009.

Suggested Reading:

1. Gaur, Rashmi. *Ice Candy Man: A Readers Companion*. Prestige Books, 2004.
2. Kudchedkar, Shirin, ed. *Postmodernism and Feminism: Canadian Contexts*. Delhi: Pencraft International, 1995.
3. Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practising Solidarity*. New Delhi: Zubaan, 2005.
4. Papke, Mary E. *Verging on the Abyss: the Social Fiction of Kate Chopin and Edith Wharton*. New York: Greenwood, 1990.
5. Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. Delhi: Pencraft International, 1997.
6. Skaggs, Peggy. *Kate Chopin*. Boston: T. Wayne Pub, 1985.



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DEPARTMENT OF ENGLISH
MA ENGLISH LANGUAGE AND LITERATURE
SEMESTER – IV ELECTIVE: PAPER-IV
ELL405- D: WOMEN'S WRITING

MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

I. Answer the following questions. All questions carry equal marks.
4x15=60

1.) a) Compare and Contrast the agony of the three women in Sylvia Plath's "Three Women"

Or

b) How does Margaret Atwood portray her feminist beliefs in "Spelling".

2) a) Write an essay on the art of characterization in *The Ice-Candy Man*.

Or

b) Discuss *The Color Purple* as an epistolary novel.

3) a) Discuss the familial bonding in Manjula Padmanabhan's *Harvest*.

Or

b) Examine the socio-economic ethos in Manjula Padmamabhan's *Harvest*.

4) a) Elucidate Mary Wollstonecraft's views on education for women.

Or

b) "The ideal woman is perfectly stupid and perfectly submissive; she is always ready to accept the male and never makes any demands upon him". Explain how Simone de Beauvoir contradicts the concept of ideal woman in her essay.

II. Answer any five of the following: Each question carries 3 marks. 5x3=15

- a) Gender based violence
- b) Lenny
- c) Queer Theory
- d) Other
- e) Character sketch of Om
- f) Third World Feminism
- g) Subaltern
- h) Partition novel

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SEMESTER – I/II/III/IV
MODEL QUESTION PAPER**

PAPER CODE:..... : PAPER TITLE:.....

Time: 3 hrs

Max. Marks: 75

Section-A

(4x15 = 60 marks)

Answer **all** the questions

1. a. or b.
2. a. or b.
3. a. or b.
4. a. or b.

Section-B

(5x 3 = 15 marks)

Answer any **five** of the following questions

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

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SEMESTER-I/II
MODEL QUESTION PAPER BLUEPRINT
Mid-Examinations – I / II

PAPER CODE:..... PAPER TITLE:
Time: 1 & 1/2 hours Max. Marks: 20

Section – A (2x7 = 14 marks)
Answer the following questions

1. (a or b)
2. (a or b)

Section – B (3x 2 = 6 marks)
Answer any **three** of the following questions

- 1.
- 2.
- 3.
- 4.
- 5.

M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV – PAPER- VI – PROJECT WORK
 (University Code – 40606)
Dr.CS Rao PG Centre PROJECT WORK CODE – 406

Student Project Work should be taken up in the broad areas of:

1. English Language Teaching- Theoretical Projects based on ESP, EAP, CALL, Teaching Assignments and Data Analysis, Comparative Study of Methods and Approaches, Learner's Behavior, Needs Analysis, New Course Design, Teaching Language through Technology, Language Labs
2. Translation Studies - From any language to English, Comparative studies (of poets, writers, themes, styles of writing, genres etc.,) and any other innovative /creative projects can be taken up basing on the local literary, linguistic and cultural environment.
3. Film Studies – Reviews, Analysis and comparative Film Studies. (Documentaries, short films, plays, play-lets and advertisements can also be taken up for study. Project work topics can be given basing on the sociological, cultural, linguistic, historical, mythological and natural/environmental aspects being incorporated in the films of mother tongue/English language.
4. Literature – analysis of works of one or more authors for themes/styles, comparative study of movements/periods, analysis of texts through various critical approaches and versatile but not popular writers/poets can be taken up to bring them into focus.

PROJECT: ON A TOPIC CHOSEN BY THE STUDENT OR ASSIGNED BY THE FACULTY

6	PROJECT	Project Title	Paper Code	Total Marks	Internal Marks For Project Work	Internal Marks For Project Work	Teaching Hours	Credits
		On A Topic Chosen or Assigned by the Faculty	ELL 406	100	50 25 Marks for Project Work 25 Marks for Presentation	50 25 Marks for Project Work 25 Marks for Presentation	6	5