

M.Phil. Programme in English, St. Teresa's College, Ernakulam

**ST. TERESA'S COLLEGE (AUTONOMOUS)
ERNAKULAM**

Affiliated to Mahatma Gandhi University



**CURRICULUM FOR MASTER OF PHILOSOPHY (M.PHIL.) PROGRAMME IN
ENGLISH**

UNDER CREDIT AND SEMESTER SYSTEM

2016 ADMISSIONS ONWARDS

**DEPARTMENT OF ENGLISH
BOARD OF STUDIES IN ENGLISH**

1. Dr. Tessy Anthony C. , Associate Professor & Head of the Department of English and Centre for Research, St. Teresa's College (Autonomous), Ernakulam. (Chairman)
2. Dr. JanakySreedharan, Head of the Department of English, Calicut University. (Subject Expert)
3. Dr. MeenaT.Pillai, Centre of English and Foreign Languages, Kerala University. (Subject Expert)
4. Dr. N. Prasanth, Professor & Head of the Department of English, SreeSankaracharya University, Kalady. (University Nominee)
5. Mr. Abraham Tharakan, Editor & Co-founder FWD life magazine (Industrial Expert)
6. Ms. Alicen Jacob, Assistant Professor, Aquinas College, Edakochi. (Alumni)
7. Dr. Beena Job, Associate Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam
8. Dr. Latha R. Nair, Associate Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam
9. Dr. Priya K. Nair, Assistant Professor, Department of English, St. Teresa's College (Autonomous), Ernakulam

FACULTY MEMBERS WHO HAVE CONTRIBUTED TOWARDS CURRICULUM AND SYLLABI FOR M. Phil. IN ENGLISH

Dr. Tessy Anthony C.	Associate Professor and Head of the Department
Dr. Beena Job	Associate Professor
Smt. Arthaserry Magdaline	Associate Professor
Dr. Latha Nair R.	Associate Professor
Smt. Preeti Kumar	Assistant Professor
Maria Theresa Chakkuny	Assistant Professor
Tania Mary Vivera	Assistant Professor
Jisha John	Assistant Professor
Jeena Ann Joseph	Assistant Professor
Dr. Priya K. Nair	Assistant Professor
Vidhu Mary John	Assistant Professor
Athira Babu	Assistant Professor
Tessa Fani Jose	Assistant Professor
Lissy Jose	Assistant Professor

ACKNOWLEDGEMENT

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**ST. TERESA'S COLLEGE (AUTONOMOUS) ERNAKULAM
DEPARTMENT OF ENGLISH**

**M. Phil. PROGRAMME IN ENGLISH
Choice based Credit & Semester System
(2016 admissions onwards)**

Programme Overview

- 1. The Master of Philosophy (M.Phil)** in English is a semester based one year programme designed for academicians and researchers to provide theoretical and practical research exposure in English. The programme empowers the researchers with domain specific capabilities and methodological competencies.
- 2. Course Duration**
The duration of the course is one year spread across two semesters.
- 3. Eligibility criteria**
Pass in MA in English Language and Literature with not less than 55% marks. The degree shall be recognized by M G University. The SC/ST candidates are given 5% relaxation for the prescribed minimum marks.
- 4. Admission procedure**
Admission will be on the basis of the marks in the qualifying examination, written test and/or interview. Direct entry for the programme may be allowed to NET qualified candidates and permanent college teachers with five years of experience.

Curriculum and Syllabus

Course Structure

Course code	Semester	Course title	Teaching hours per week	Credit	Exam Duration	Total Marks	
						IA	EA
EN1C1MP	I	Research Methodology	8	5	3 hrs	25	75
EN1C2MP	I	Introduction to Contemporary Theories	8	5	3 hrs	25	75
EN1EAMP	I	Cultural Studies	9	6	3 hrs	25	75
EN2PRMP	II	Project	25	16	30 minutes	50	150
EN2PVMP	II	Viva on Project	0	4		25	75
				Total Credit	36	150	450

EN1EA*MP Elective Courses

Course code	Semester	Course title	Teaching hours per week	Credit
EN1EAMP	I	Cultural Studies	9	6
EN1EBMP	I	Indian Writing in English Translation	9	6
EN1ECMP	I	Literature of the Marginalised	9	6
EN1EDMP	I	Environmental Literature	9	6

Course Code

The first two letters of the code indicates the name of discipline i.e., EN stands for English. Next

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digit is to indicate the semester. i.e., EN1 (English, 1st semester) followed by the letter C or E indicating whether the course is core course or elective course as the case may be. Next digit indicates course number. The letter/letters PR/ PV are used to indicate project/ viva on project . The last letter will be MP which indicates that the programme is M. Phil.

The elective courses are coded in similar pattern except the letter C denoting the core course is replaced by letter E for elective and the letter A/ B/ C indicates the Elective chosen.

Thus EN1C1MP represents English 1st semester core course 1 for M. Phil. programme and EN1EAMP represents English 1stsemester Elective course “A” for M Phil Programme.

GRADING AND EVALUATION

Examinations

The evaluation of each course shall contain two parts such as Internal or In- Semester Assessment (IA) and External or End-Semester Assessment (EA). The ratio between internal and external examinations shall be 1:3 as per University guidelines.

Internal or In-Semester Assessment (IA)

Internal evaluation is to be done by continuous assessments of the following components. Two tests will be conducted for In semester assessment for each course. Average of the two marks will be taken. The components of the internal evaluation for theory, project and their weights are as given in the Table. The test paper should be of the same model as that of the end semester examination, the model of which is discussed below. The duration and the number of questions in the paper may be adjusted judiciously by the college for the sake of convenience.

THEORY (Semester I)	
Component	Marks
Attendance	5
Assignments/Viva	5
Seminar	5
Test	10
Total	25

Project	Mar
Relevance /Quality of project under study	10
Literature survey	10
Theoretical application	10
Dissertation layout	10
Presentation of the project	10
Total	50

Distribution of weights and components of theory and project

Attendance		Assignments		Seminar	
% of Attendance	Mark	Components	Weights	Components	Weights
≥90%	5	Punctuality	1	Innovation of Topic	1
≥85% and <90%	4	Content	2	Content	1
≥ 80% and <85%	3	Conclusion	1	Presentation	2
≥75% and	2	References	1	Conclusion	1

<80%					
		Total	5	Total	5

End Semester Assessment

End semester Assessment will be external assessment. Question papers for the end semester examination will be set by external examiners. Both project evaluation and viva voce examination are to be conducted in batches of students of maximum number of 6 students.

Question Paper Pattern for Theory Courses.

All the theory question papers are of three hour duration and have three parts.

Part A: (Short essay/ problem) Nine questions have to be answered from among twelve questions. Each question will carry five marks and the Part A will have total marks of 45 .A minimum of two questions must be asked from each unit of the course.

Part B: (Essay/Long answer questions) Part B will have two questions of equal standard. Each question must be answered from among the two options given. One question of equal standard must be asked from each unit. Each question will carry 15 marks. So Part B will comprise a total of 30 marks.

Reappearance: For reappearance as per the rules of the institution, students can appear along with the next regular batch of students of the particular semester. A maximum of two chances will be given for each failed paper. Only those Papers in which candidate have failed need to be repeated. Chances of improvement will be available only during the starting semester in which admission/ readmission is given to the candidate.

Project Evaluation (End Semester Assessment): Candidate shall submit the dissertation not earlier than 5 months but within 6 months from the date of start of second semester. A candidate

who fails to submit the dissertation within 6 months she shall be given an extension time of 4 months in the first instance and another 4 months in the second instance. After two extension her registration shall be treated as cancelled and she has to re register for the programme. However the candidate need not write the theory papers again, if she has already passed these courses.

The project is evaluated by one external and one internal examiner deputed from the board of practical examination. The external examiner shall be selected from a panel of 3 experts suggested by the Research supervisor. The dissertation of the project is examined along with the oral presentation of the project by the candidate. The examiners should ascertain that the project and report are genuine. Innovative projects or the results/findings of the project presented in national seminars may be given maximum advantage.

COMPUTATION OF CCPA

Grade and Grade Point is given to each course based on the percentage of marks obtained as follows:

Percentage of Marks	Grade	Grade Point
90 and above	A+ - Outstanding	10
80-89	A – Excellent	9
70-79	B - Very Good	8
60-69	C – Good	7
50-59	D - Satisfactory	6
Below 50	E– Failure	

Note: Decimal are to be rounded to the next whole number

CREDIT POINT AND CREDIT POINT AVERAGE

Credit Point (CP) of a course is calculated using the formula $CP = C \times GP$,

Where C = Credit for the course; GP = Grade point

Semester Credit Point Average (SCPA) is calculated as $SCPA = \frac{\text{Total Credit Points (TCP)}}{\text{Total Credits (TC)}}$

Grades for the different semesters / programme are given based on the corresponding SCPA on a 5-point scale as shown below:

SCPA	Grade
9 and above 9	A+ - Outstanding
8 and above but below 9	A – Excellent
7 and above but below 8	B -Very Good
6 and above but below 7	C – Good
5 and above but below 6	D – Satisfactory
Below 5	E-Failure

Cumulative Credit Point Average for the programme is calculated as follows:

$$CCPA = \frac{(TCP)_1 + \dots + (TCP)_4}{TC_1 + \dots + TC_4}$$

where TCP_1, \dots, TCP_4 are the **Total Credit Points** in each semester and TC_1, \dots, TC_4 are the **Total Credits** in each semester

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Note: A separate minimum of **50% marks** each for In and End Semesters is required for pass for a course. For a pass in a programme, a separate minimum of Grade D is required for all the individual courses. If a candidate secures **E**Grade for any one of the courses offered in a Semester/Programme only **E** grade will be awarded for that Semester/Programme until he/she improves this to **D** grade or above within the permitted period.

SYLLABI OF COURSES

SEMESTER I

Core Course I

EN1C1MP RESEARCH METHODOLOGY

Objectives

1. To develop a scientific approach to research
2. To enhance learners' understanding of the methods and mechanics of Academic Writing
3. To introduce the learner to the process of documentation
4. To make the learner aware of the norms and conventions of writing a thesis

UNIT I: The Research Process

The research process: selecting a topic, arriving at a thesis statement. Using the library, compiling a working bibliography, note taking, writing drafts. Plagiarism and how to avoid it

UNIT II: The Mechanics of Academic Writing

Spelling, punctuation, names of persons, numbers, titles of works in the research papers, use of quotations, use of ellipsis, use of foreign words. Documentation sources, list of works cited and other source lists – citing print and non-print sources, citing electronic publications, citing films, abbreviations, content notes, end notes and foot notes.

UNIT III: Format of the Thesis

The general format, page and chapter format, the font, the text of the thesis and organizing the material.

Unit IV

“The Work of Reading” Belsey, Catherine *Critical Practice*

Source text: Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. (Seventh Edition)

Recommended Reading

Belsey, Catherine *Critical Practice*

Altick, Richard D. *The Art of Literary Research*. New York, London: W.W. Norton & Co.1990

Bearuline, Lester A. ed.*A Mirror for Modern Researcher: Essays in Methods of Research in Literature*. New York, 1996.

Core course-II

EN1C2MP: INTRODUCTION TO CONTEMPORARY THEORIES

Objectives:

1. The learner will be made aware of the recent developments in Contemporary English Studies
2. To provide specialized knowledge in selected areas of contemporary literary theory
3. To help the learner to develop a multi disciplinary approach to the study of literature
4. To enable the learner to develop into a competent researcher.

Unit I

Post structuralism and Post modernism

1. Jacques Derrida : "Structure, Sign, and Play in the Discourse of the Human Sciences,"
2. Michel Foucault "Panopticism"
3. Fredric Jameson: "Excerpts from Post modernism or the Cultural Logic of Late Capitalism" from *A Postmodern reader* Ed. Joseph Natoli and Linda Hutcheon
4. Martin MCQuillon: " Introduction: Deconstruction After 9/11"

Unit II

Gender and Sexualities

1. Judith Butler : "Critically Queer" in *Bodies that Matter* 223-242
2. Donna Haraway: "Cyborg Manifesto"
3. Eve Sedgwick : "Epistemology of the Closet"
4. Teresa de Lauretis: "The Technology of Gender."

Unit III

Discourses of Mind and Space

1. William Howarth: "Some Principles of Eco criticism" *The Eco criticism Reader Landmarks in Literary Ecology*. Edited by Cheryll Glotfelty and Harold Fromm pp 69 -82
2. Edward Soja : "History: Geography: Modernity" from *Post modern Geographies* pp 10-319 (Verso London 1989)
3. Cathy Carruth: "Introduction to Recapturing the Past" *Trauma: Explorations in Memory* (1995 John Hopkins US)
4. Stuart Sim: "Chaos Theory, Complexity Theory and Criticism" pp89-98. *Introducing Criticism at the 21st Century* Ed. Julian Wolfreys. Edinburgh University Press. 1988.

Unit IV

Post Theory

1. Terry Eagleton "The Rise and Fall of Theory' from *After Theory*
2. Valentine Cunningham: 'Theory, What Theory?' from *Theory's Empire: An Anthology of Dissent*
3. Robert Samuels: "Automodernity: Autonomy and Automation after Postmodernity" *New Media, Cultural Studies and Critical Theory after Post modernism*.

4. Gilles Deleuze and Felix Guattari : "Rhizome" Introduction to a *Thousand Plateaus* : *Capitalism and Schizophrenia*

Recommended Reading

Adair, Gilbert, *The Postmodernist Always Rings Twice: Reflections on Culture in the 90s*. London: Fourth Estate, 1992.

Baudrillard, Jean. *Simulations*, trans. Paul Foss, Paul Patton and Philip Beitchman New York: Semiotext(e), 1983.

Bradbury, Malcolm and Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature* London: Routledge, 1991.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity* .New York and London: Routledge, 1990.

Debord, Guy. *The Society of the Spectacle* (Detroit: Black and Red, 1970).

Deleuze, Gilles and Guattari, Felix, *Anti-Oedipus* [1972], trans. Robert Hurley, Mark Seem and Helen Lane London: The Athlone Press, 1984.

Derrida, Jacques. *Of Grammatology* [1967], trans. Gayatri Chakravorty Spivak Baltimore and London: The Johns Hopkins University Press, 1976.

Eagleton, Terry. *The Illusions of Postmodernism* .Oxford: Basil Blackwell,1996.

Foucault, Michel. *The History of Sexuality*. Trans. Robert Hurley. Harmondsworth: Penguin, 1981

Fukuyama, Francis. *The End of History and the Last Man*. New York: The Free Press, 1992.

Haraway, Donna. *Simians, Cyborgs, and Women*.London: Free Association Books, 1991.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*.New York and London: Routledge, 1988.

Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism* Durham, NC: Duke University Press, 1991.

Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London and New York: Methuen, 1984.

Elective course I

EN1EAMP CULTURAL STUDIES

Objectives:

1. This paper provides an introduction to critical approaches and debates in the field of cultural studies.
2. Students will be familiarised with the vocabulary used in the field of Cultural Studies.
3. The course will help the learner to analyse the icons of popular culture
4. The learner will be introduced to contemporary concepts of race and nation

Unit I

Theoretical Perspectives

1. Theodor Adorno and Max Horkheimer: "The Culture Industry: Enlightenment as Mass Deception"
2. Louis Althusser : "Ideology"
3. John Storey: "Popular Culture as Mass Culture" from *Inventing Popular Cultures from Folklore to Globalization*
4. Michel de Certeau: Chapter VII "Walking in the City" from *The Practice of Everyday Life*.

Unit II

Media and Popular culture

1. Raymond Williams: "Advertising: The Magic System"
2. Stuart Hall: "Encoding Decoding"
3. Margaret Morse : "An Ontology of Everyday Distraction: The Freeway the Mall and Television" From *Cultural Studies: An Anthology* Ed. Michael Ryan
4. Kaja Silverman: "Camera and Eye" pp 1022-1033 *Cultural Studies: An Anthology* Ed. Michael Ryan

Unit III

Identity and Culture

1. Chris Weedon "Subjectivity and Identity" from *Identity and Culture*
2. Paul Gilroy : "The Crisis of Race and Raciology" pp 517-532 *Cultural Studies: An Anthology* Ed. Michael Ryan
3. Salvo Zizek: 'Che Vuoi?' from *The Sublime Object of Ideology* 95- 108
4. Homi Bhabha "The Post colonial and the Postmodern :A Question of Agency" from *The Cultural Studies Reader* Ed Simon During

Unit IV

Transnationality and Globalization

1. Giorgio Agamben "Form of Life" from *Means Without End Notes on Politics*
2. Arundhati Roy. "Peace and the New Corporate Liberation Theology," *An Ordinary Person's Guide to Empire*. 329-352
3. Arjun Appadurai. "Disjuncture and Difference in the Global Cultural Economy".
4. Leela Gandhi: "One world: the vision of post nationalism"

Recommended Reading

Adorno, T. W. *Prisms*, trans. S. and S. Weber. London: Neville Spearman. 1967

———. *The Culture Industry: Selected Essays on Mass Culture*, ed. with intro. J. M. Bernstein. London: Routledge. 1991

Althusser, L. and Balibar. E. *Reading Capital*. London: New Left Books. 1968.

Appadurai, A. (ed.). *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press. 1986

———. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press. 1996

Arendt, H.. *The Human Condition*. Chicago: University of Chicago Press. 1958.

Bakhtin, M. *The Dialogic Imagination*. Austin: University of Texas Press. 1981.

Bhabha, H. K. (ed.). *Nation and Narration*. London: Routledge. 1990

—*The Location of Culture*. New York: Routledge. 1994.

Dworkin, D. *Cultural Marxism in Postwar Britain: History, the New Left, and the Origins of Cultural Studies*. London and Durham: Duke University Press. 1997.

Fiske, J. and Hartley, J. *Reading Television*. London: Methuen. 1978.

Williams, R. *Culture and Society: 1780–1950*. Harmondsworth: Penguin. 1960.

Elective II

EN1EBMP Indian Writing in English Translation

Objectives:

- 1. To introduce the politics of translation**
- 2. To enable the reader to experience the works of writers who write in regional languages**
- 3. To sensitize the learners the nuances of translation**

Unit I Essays

Sujit Mukherjee : "The Making of Indo-English Literature" Translation As Discovery

Rita Kothari : "Outside the Discipline Machine" Translating India

Mini Krishnan : "Introduction" Short Fiction from South India

Unit II Fiction

N.Pichamurti : National Bird

Vinda Karandikar : The Traitor

Dhoomil : A city, an evening and an Old Man

G.M. Sheikh : Mahabalipuram

Unit III Plays

Vijay Tendulkar : Silence; the Court is in Session

. Girish Karnad Tughlak

Unit IV Novels

Vaikom Muhammed Basheer: Pathumma's goat

Premchand: Godan

U R Ananthamurthy: Samskara

Recommended Reading

Peter Newmark. Approaches to Translation. New York: Pergamon, 1981.

Jeremy Munday. Introducing Translation Studies: Theories and Applications. New York and London: Routledge, 2008.

Mona Baker and Kirsten Malmkjaer, eds. Routledge Encyclopaedia of Translation Studies. London: Routledge, 2006

Ravinder Gargesh and Krishna Kumar Goswami (Ed.) Translation and Interpreting: Reader and Workbook. Hyderabad: Orient Longman, 2007.

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Elective III

ENIECMP Literature of the Marginalised

Objectives:

- 1. To introduce the learner to the suppressed voices of society**
- 2. To make the learner aware of the historical evolution of dalit writing**
- 3. To help the learner understand the multiple power structures**

Unit I Essays

Karl Marx & Frederick Engels :The Communist Manifesto Section I

Eleanor Zelliot : "Dalit Sahitya :A Historical Background"

Gloria Anzaldua : "La Conciencia de la Mestiza• Towards a New Consciousness" (The Essential Feminist Reader)

Larry Neale : "Black Arts Movement" Section 1,

Adrienne Rich : "Compulsory Heterosexuality and Lesbian Existence" (text available online)

Eve Kosofsky Sedgwick "Epistemology of the Closet"

Unit II Multiple Voices of Marginalisation

Bertolt Brecht: "A Worker Reads History"

Namdeo Dhasal : "Hunger"

Hira Bansode: "Yashodhara"

S.Joseph : "The Identity Card"

.Langston Hughes: "Theme for English B"

Muriel Rukeyser: "Despised"

Unit III Short Fiction

Bama : "Ponnuthayi"(No Alphabet in Sight)

C.Ayyappan : "Madness"(The Oxford India Anthology of Malayalam Dalit Writing)

Mahaswetha Devi: Draupadi

Suniti Namjoshi : 'By the River,The Lesson and Troglodyte'

Unit IV Plays

Mahesh Dattani : "Bravely Fought the Queen"(Final Solutions and other Plays)

Israel Zangwill : The Melting Pot

Recommended Reading

The Oxford India Anthology of Malayalam Dalit Writing ed M.Dasan,V.Prathiba et al.

No Alphabet in Sight ed Satyanarayana and Susie Than'

Limbale Sharan :*Towards an Aesthetics of Dalit Literature.*

Butler Judith *Gender Trouble*

The Poisoned Bread: translations from modern Marathi Dalit literature ed. Arjun Kamble

Facing the Mirror ed. Aswini Sukhthankar

Womens Studies in India: A Reader ed. Mary John

Elective III

EN1EDMP Environmental Literature

Objectives:

1. To enable the learners to understand the importance of conserving nature
2. To sensitize the learner to the nuances of nature writing
3. To enhance the learner's ability to appreciate the beauty of nature

Unit I Essays

Cheryll Glotfelty : "Introduction" *Ecocriticism Reader*

Timothy Clark : "Introduction" *The Cambridge Introduction to Literature and Environment*

Unit II Plural Perspectives

Wangari Maathai : Replenishing the Earth

Peter Mathiessen : The Snow Leopard

Jamaica Kincaid : In History

bell hooks : Touching the Earth

Unit III Novels

Nadine Gordimer : The conservationist

Rachel Carson : Silent Spring

Amitav Ghosh : The Hungry Tide

Ruskin Bond : The Kitemaker

Unit IV Poetry

Robert Frost: A Brook in the City

Langston Hughes: The Negro Speaks of Rivers

Seamus Heaney : Death of a Naturalist

Ted Hughes : Jaguar

Recommended Reading

Clarke, Timothy: *The Cambridge Introduction to Literature and the Environment*

Cheryl Glotfelty : *The Eco critical Reader*

Eileen Crist , *Images of Animals*

Derrida, Jacques, *The Animal That Therefore I Am*

Haraway, Donna, 'Otherworldly Conversations: Terran Topics, Local Terms', in

The Haraway Reader

Morton, Timothy. *Ecology without Nature: Rethinking Environmental Aesthetics*

Core Course I EN1CIMP RESEARCH METHODOLOGY

Curriculum and Syllabus 2016 Onwards

Total marks: 75

Time: 3 hours

Answer any Nine of the following

1. Working Bibliography
2. Thesis statement
3. Plagiarism
4. content notes
5. Appropriate font sizes
6. Citing non print sources
7. Use of foreign words
8. The task of semiotics
9. Strategies of documentation
10. Punctuation
11. The role of the reader
12. Foot notes

(9x5=45)

Answer any Two of the following

13. Discuss the strategies to be used to avoid plagiarism
14. Discuss the importance of formulating a thesis statement
15. What are the formal constraints imposed by literary form in the process of literary production?
16. What are the different purposes of academic writing?

(2x15=30)

Core Course II- EN1C2MP INTRODUCTION TO CONTEMPORARY THEORIES

Total marks: 75

Time: 3 hours

Answer any Nine of the following

1. The Derridean concept of language
2. Foucault's idea of a panoptic state
3. Who is a cyborg?
4. Gender as performance
5. Relate the concept of Eco criticism to gender
6. The theory of space in post colonialism
7. The extent of technological influence in the contemporary era
8. The rhizome
9. The schizoid
10. Queer theory
11. Trauma theory
12. Spatial theory

(9x5=45)

Answer any 2 of the following

13.a) Discuss the multiple ways in which Recombinant Poetics approaches the concept of the rhizome.

OR

b) How far has the theory of deconstruction influenced contemporary literary theory?

14. a) How does queer theory position the concept of gender within its understanding of behavioural patterns?

OR

b) Discuss the relevance of testimonial narratives in the Post 9/ 11 World.

(2x15=30)

Elective Paper I

EN1EAMP CULTURAL STUDIES

Total marks: 75

Time: 3 hours

Answer any Nine of the following

1. The flaneur
2. The role of popular fiction in the culture industry
3. Camera/eye
4. Why according to Williams is the real business of the historian of advertising difficult?
5. Alterity
6. Homo Sacer
7. The basic features of post nationalism
8. The neo colonial stances of globalization
9. Popular culture
10. Pulp fiction
11. Third space
12. Transnationalism

(9x5=45)

Answer any Two of the following

13. Discuss Hall's model of communication
14. How according to Gilroy can we end raciology?

15. How does Althusser reject the representational theory of knowledge?

16. Discuss the socio political dimensions of identity.

(2x15=30)

Elective 2

EN1EBMP Indian Writing in English Translation

Total marks: 75

Time: 3 hours

Answer any 9 of the following

1. Comment on the poetic devices used to communicate the experiences of alienation, loss and anonymity in the poems prescribed for study.
2. Discuss how the novel *Samskara* challenges the brahminical orthodoxy and social conservatism?
3. Language in Bama's text
4. The structure of "National Bird"
5. The subaltern consciousness
6. Critically examine the political overtones in the novel *Godan* by Premchand.
7. How effectively does Basheer use humour to depict the pathos and misery of rural poverty
8. How does Karnad explore *Tuglaq*'s character?
9. The metaphorical trial in *Silence the court* is in Session
10. Discuss the post-independence developments in Indian theatre with specific reference to the plays prescribed for study
11. The technique of translation
12. The stratification of Indian society

(9x5=45)

Answer any Two of the following

13. Discuss Sujit Mukherjee's critique of the role of the translator in the making of Indo-English Literature
14. . Discuss how the Indian poetry of the 60s became a scathing critique of the post independence Indian society

15. Discuss Indian Literature using the frame work of Post colonialism
16. Comment on the impact of colonialism on the practice of translation in India

(2x15=30)

Elective 3

EN1ECMP Literature of the Marginalised

Total marks: 75

Time: 3 hours

Answer any Nine of the following

1. Discuss the dynamics of the consciousness of the marginalised as explored in Bertolt Brecht's poem
2. Discuss the elements of cultural constructs in Mahaswetha Devi
3. How does Larry Neale chart out the necessity for redrawing the connections between a revolutionary consciousness and emancipatory writing?
4. How does the poem "Despised" become an incisive critique of a phallogocentric culture
5. Writing an autobiography is itself a political act.
6. Sexual politics of the domestic sphere
7. Dalit writing
8. The structural pattern in "Hunger"
9. Class Struggle
10. Writing as an act of revolution
11. How does Namjoshi attack the notions of Patriarchy?
12. Women as victims in Dattani's play

(9x5=45)

Answer any Two of the following

13. Trace the development of Dalit literature in India
14. How does C. Ayyappan complicate the subjectivities of the marginalized?

15. Critically examine how Adrienne Rich and Eve Kosofsky interrogate and counter the notions of heteronormativity that inform dominant patterns of western thought and sensibility
16. How does Dalit poetry enter into a critical engagement with the accepted norms of writing and reading poetry?

(2x15=30)

Elective 4

EN1EDMP Environmental Literature

Total marks: 75

Time: 3 hours

Answer any Nine of the following

1. Examine in detail how Wangari Maathai makes an impassioned call to heal the wounds of our planet and ourselves
2. Explain how bell hooks explores the relationship between farming and race in "Touching the Earth".
3. Animal imagery in Ted Hughes
4. Eco feminism
5. Postcolonial terrain in Ghosh
6. The setting in Heaney's *Death of a Naturalist*
7. The plot of the *Kitemaker*
8. The political dimensions of Nadine Gordimer's *The conservationist*
9. How does Carson depict the deterioration of the environment?
10. Zoocriticism
11. Deep ecology
12. Nature/culture

(9x5=45)

Answer any 2 of the following

13. The ability to practice unconditional love towards nature and its beings can surely change the world into a better place.

14. The anthropocene
15. Examine how literary studies play a major role in dealing with menacing environmental issues
16. The most important function of literature today is to redirect human consciousness to full consideration of its place in a threatened natural world.

(2x15=30)