

**M.A. ENGLISH LANGUAGE AND LITERATURE
SYLLABUS
AND
MODEL QUESTION PAPERS
WITH EFFECT FROM 2019-20 ADMITTED BATCH**



**DEPARTMENT OF ENGLISH
UNIVERSITY COLLEGE OF ARTS AND COMMERCE
ADIKAVI NANNAYA UNIVERSITY
RAJAMAHENDRAVARAM-533296**

**ADIKAVI NANNAYA UNIVERSITY
COLLEGE OF ARTS AND COMMERCE
DEPARTMENT OF ENGLISH
M.A. ENGLISH LANGUAGE & LITERATURE**

COURSE OBJECTIVE

The course introduces the student to the literatures produced in English and translated into English. Making British Literature the foundation in the first two semesters, the course diversifies into literatures produced in all English speaking cultures. Offering a diverse range of critical/theoretical texts from European and Indian critical traditions that arose from specific socio-economic-linguistic philosophical theories, the course aims to equip the student with essential critical tools to comprehend literature in particular and culture in general. In addition, the course also aims to teach English Language Teaching for professional application.

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.

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COURSE STRUCTURE -2019-20

	Paper Code	Title	Total Marks	Internal Exam Marks	Sem End Exam Marks	Teaching Hours/ week	Credits
<i>Semester –I</i>							
1	10601	INTRODUCTION TO LITERATURE	100	25	75	6	5
2	10602	POETRY:THE RENAISSANCE TO THE 18 TH CENTURY	100	25	75	6	5
3	10603	DRAMA:THE RENAISSANCE TO THE18 TH CENTURY	100	25	75	6	5
4	10604	PROSE & FICTION:THE RENAISSANCE TO THE 18 TH CENTURY	100	25	75	6	5
5	10605	INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS	100	25	75	6	5
<i>Semester –II</i>							
6	20601	POETRY: 19 TH CENTURY	100	25	75	6	5
7	20602	DRAMA: 19 TH & 20 TH CENTURIES	100	25	75	6	5
8	20603	PROSE& FICTION: 19 TH CENTURY	100	25	75	6	5
9	20604	THE 20 TH CENTURY BRITISH LITERATURE	100	25	75	6	5
10	20605	INTRODUCTION TO COMMUNICATION SKILLS	100	25	75	6	5
<i>Semester – III</i>							
11	30601	AMERICAN LITERATURE: EARLY TO THE 19 TH CENTURY	100	25	75	6	5
12	30602	INDIAN WRITING IN ENGLISH	100	25	75	6	5
13	30603	POST COLONIAL LITERATURE	100	25	75	6	5

14	30604	LITERARY CRITICISM	100	25	75	6	5
15	30605	INTRODUCTION TO ENGLISH LANGUAGE TEACHING.	100	25	75	6	5
<i>Semester –IV</i>							
16	40601	AMERICAN LITERATURE: MODERN & CONTEMPORARY	100	25	75	6	5
17	40602	INDIAN LITERATURE IN ENGLISH TRANSLATION	100	25	75	6	5
18	40603	CONTEMPORARY LITERARY THEORY	100	25	75	6	5
19	40604	ENVIRONMENTAL LITERATURE	100	25	75	6	5
SPECIALIZATION							
20	40605 (A)	FURTHER STUDIES IN THEORY & PRACTICE OF ENGLISH LANGUAGE TEACHING	100	25	75	6	5
21	40605 (B)	TRANSLATION: THEORY & PRACTICE	100	25	75	6	5
22	40605 (C)	MODERN CLASSICS IN ENGLISH TRANSLATION	100	25	75	6	5
23	40605 (D)	WOMEN'S WRITING	100	25	75	6	5

BREAKUP DETAILS OF INTERNAL/LAB/PROJECT

For Ex: Internal Theory Examination marks be given in the following manner.

- | | |
|------------------------------|------------|
| a. Two mid-exams average | : 10 Marks |
| b. Attendance Marks | : 05 Marks |
| c. Presentations/Assignments | : 05 Marks |
| d. Swatchhata Marks | : 05 Marks |

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DEPARTMENT OF ENGLISH
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –I
PAPER – I – (10601)
INTRODUCTION TO LITERATURE

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

Objective:

This course is designed primarily to understand what literature is, what is enjoyable to read, and profitable to learn. It will address some basic questions in the professional study of literature in English such as: what makes a piece of writing *literature*; what are the major types/kinds of literature; what special qualities and effects do they convey to readers; and 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 and Mimesis.

Essential reading:

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

Unit I Prose:

Biography, Autobiography, Essay.

Broad division into Fiction and Non-fiction and types of each.

Essential reading:

George Orwell - “Shooting an Elephant¹”

Unit II Poetry:

¹ Excerpt may be printed from INTERNET

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's sonnet - "One day I wrote her name upon the strand...".
Robert Frost - "Nothing Gold Can Stay".
Ted Hughes - "The 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 play, stage-set and setting; dramatic irony, the play-text and language.

Essential reading:

- A. A. Milne - *The Boy Comes Home*²(One-act play)
William Shakespeare - *Julius Caesar* (Act I, Scene1)

Unit IV Fiction:

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

Essential reading:

- Grace Paley - "A Conversation with My Father"
R. K. Narayan's - "The Grandmother's Tale".

Textbooks:

1. Shakespeare, William. *Julius Caesar*. New Delhi: Macmillan, 2005.

Suggested Reading:

1. Abrahams M.H. *Glossary of Literary Terms*. Boston: Cengage Wadsworth Pub, 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.

² Available on INTERNET as free open source

5. Mukherjee, Sujit, *A Dictionary of Indian Literature*. Hyderabad: Orient Longman, 1999.
6. Rees, R.J. *English Literature: An Introduction for Foreign Readers*. Macmillan: India, 1973.
7. Scholes, Robert et al. eds., *Elements of Literature: Essay, Fiction, Poetry, Drama, Film*. 4thed. USA: Oxford UP, 1991.

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DEPARTMENT OF ENGLISH
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – I
PAPER – II – (10602)
POETRY: THE RENAISSANCE TO THE 18TH CENTURY

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

Objective: To familiarize the student with different movements of poetry and genres from Britain like: sonnet, epic, mock epic, lyric, epithalamion and metaphysical poetry and to expose the student to the expanded vocabulary and imagery in consequence of geographical and intellectual explorations that took place during Renaissance.

Course Description:

The texts acquaint the student 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: Sonnet, Lyric, Metaphysical poetry, Puritanism, Reformation, Renaissance, Epic, Mock epic, Neo-classicism.

Unit – I

- Geoffrey Chaucer - “Prologue” to *Canterbury Tales*,
“The Knight’s Tale” and “Wife of Bath’s Tale”
- Edmund Spenser - “Epithalamion” and “Prothalamion”
- Shakespeare - Sonnets No.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*

Textbooks:

1. Abrahams, M.H. ed., *Norton Anthology of English Literature*. 8th ed. New York: W. W Norton Inc, 2006.
2. Chaucer, Geoffery. *The Canterbury Tales*, Wordsworth Editions Ltd.
3. Ferguson, Margaret, Mary Jo Salter and 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 Queen Book 1: Epithalamion, Prothalamion*. Madras: Macmillan, 1989.

Suggested Reading:

1. Abrahams, M.H. ed. *Glossary of Literary Terms*. Hienle & Wardsworths, 2008.
2. Bailey, John. *Milton*. Bailey, John. New Delhi: Atlantic Publishers, 2009.
3. Bradley, A.C. *Oxford Lectures on Poetry*. New Delhi: Atlantic Pub, 1999.
4. Boulton, Marjorie. *The Anatomy of Poetry*. USA: Routledge, 2014.
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 Publishers, 1998.
7. Carter, Ronald and John Meral. *The Routledge History of Literature in English*. 2nd ed. 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. Lemon, Lee T. *Glossary for the Study of English*. New Delhi: Macmillan, 1971.
11. Ricks, Christopher. ed., *English Poetry and Prose 1540 – 1674*. London: Sphere Reference, 1986.
12. Thomas, Corns. ed., *A Companion to Milton*. New York: Atlantic Publishers, 2003.
13. Ramaswami and Sethuraman. eds., *The English Critical Tradition*. Vol. I& II. New Delhi: Macmillan, 2005.

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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – I
PAPER-III- (10603)
DRAMA: THE RENAISSANCE TO THE 18TH CENTURY

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

Objective: 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. Further it aims to enable the student 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, Elizabethan Drama & Theater, Jacobean Drama, Restoration Drama, Romantic Comedy and Comedy of Manners.

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. Marlowe, Christopher. *Dr. Faustus*. Delhi: Macmillan, 2006.
3. Shakespeare, William. *Hamlet*. ed. A.W. Verity, Chennai: Macmillan Shakespeare series, 2005.
4. Shakespeare, William. *The Tempest*. Chennai: Macmillan Shakespeare Series, 2000.
5. 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.

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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – I
PAPER-IV – (10604)
PROSE & FICTION: THE RENAISSANCE TO THE 18TH CENTURY

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

Objective: To provide the student with an overview of the evolution of prose writing as an artistic pursuit in Britain and to 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 on in the novels prescribed.

Background Study: Essay, Rise of the English Novel, Autobiographical novel, Picaresque novel and Self-reflexive Writing

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. Ramaswami and Sethuraman. eds., *The English Critical Tradition - Vol. I*. New Delhi: Macmillan, 2005. (for 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 Pub, 2005.
4. Ford, Boris, ed. *The New Pelican Guide to English Literature.*, Vol. III. & IV. London: Pelican Books, 1982
5. Hughes, Derek and Janet Todd, eds. *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*. U of California P: California, 2001.

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M.A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – I
PAPER -V - (10605)

INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS

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

Objective: 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 study of ‘Language and Language Skills’ in general and English Phonetics, Skills of Communication etc., in particular.

Course Description: By making frequent reference to the 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 English 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 - Plato's Problem
Broca's Aphasia
Wernick's Aphasia
Anomic Aphasia
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
- g) Practice

Unit -IV: Grammar and Language Skills

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

Suggested Reading:

1. Akmajian, Adrian, et al ed. *Linguistics: An Introduction to Language and Communication*. MIT Press, 2001.
2. Balasubrahmanian, T. *A Text Book of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
3. Cruttenden, Alan. *Gimson's Pronunciation of English*. USA: Oxford UP, 2008.
4. Jones, Daniel. *English Pronouncing Dictionary*. Cambridge: Cambridge UP, 2003.
5. Lyons, John. *Language and Linguistics: An Introduction*. Cambridge: Cambridge UP, 2006.
6. Nagaraj, Geetha. *English Language Teaching: Approaches, Methods and Techniques*. Hyderabad : Orient Longman, 2005
7. O' Connor, J.D. *Better English Pronunciation*. 2nd ed. Cambridge: Cambridge UP, 1980.
8. Roach, Peter. *English Phonetics and Phonology*. Cambridge: Cambridge UP, 2009.
9. Trask, R.L. *Key Concepts in Language and Linguistics*. London: Routledge, 1999.
10. Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 2010.
11. Chomsky Noam, *Language and Mind, 3rd Edition*, Cambridge, Cambridge University Press 2012.
12. Jackendoff S Ray, *Patterns in the Mind- Language and Human Nature*, New York, Basic Books Inc., 1984.

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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –II – PAPER-I – (20601)
POETRY: 19TH CENTURY

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

Objective: The main objective of this course is to help the student recognize the striking distinctiveness of subject matter, tone, temper and style in the 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 and Pre-Raphaelites.

Unit – I

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

Unit - II

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

Unit – III

- a) A.L. Tennyson - “Ulysses”
- b) Robert Browning - “Andrea Del Sarto” and “Fra Lippo Lippi”
- c) Gerard Manley Hopkins - “The Windhover”

Unit – IV

- a) Mathew Arnold - “Dover Beach”
b) D. G. Rosetti - “The Blessed Damozel”

Textbooks:

1. Abrahams, M.H. ed., *Norton Anthology of English Literature*. 8th ed. New York: W. W. Norton Inc, 2006.
2. Palgrave, F. T. *The Golden Treasury*. Calcutta: Oxford UP, 1992.
3. Reiman, Donald H and Neil Raistat. eds., *Shelly's Poetry and Prose: Authoritative Texts and Criticism*. 2nd ed. New York: W.W. Norton & Co, 2002.
4. Sachithanandan, V. ed., *Six English Poets: Tennyson, Browning, Arnold, Hopkins, Yeats, Eliot*. Madras: Macmillan, 1994.
5. Sethuraman, V.S. ed., *Victorian Poetry*. Madras: Macmillan India, 1986.
6. Wilson, Ramaswamy. *A Coleridge Selection*. Chennai: Macmillan, 2004.

Suggested Reading:

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

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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –II
PAPER – II- (20602)
DRAMA: 19TH& 20TH CENTURIES

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

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

Course Description: The paper presents a myriad variety of stands 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 and serious plays of Samuel Beckett whose characters inhabit the waste lands of post-war world.

Background Study: Farce, Aestheticism, Problem Plays, Decadence, Social Realism, Theatre of the Absurd, Comedy of Menace, Angry Young Man Movement, Kitchen Sink Drama.

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. Osborne, John. *Look Back In Anger*. UK: Penguin, 1982.
2. Pinter, Harold. *The Birthday Party*. London: Faber and Faber, 1982.
3. Shaw, G.B. *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue*. London: Penguin, 2003.
4. Samuel Beckett. *Waiting for Godot*. (Longman Study Edition) Pearson Longman, 2006.
5. Synge, J.M.& Ann Saddlemyer. *The Playboy of the Western World and Riders to the Sea and Other Plays*. UK: Oxford UP, 1998.
6. Wesker, Arnold. *Roots*, Bloomsbury Publishers.
7. Wilde, Oscar. *The Importance of Being Earnest*. Chennai: Macmillan, 2006

Suggested Reading:

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

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SEMESTER –II
PAPER – III – (20603)
PROSE AND FICTION: 19TH CENTURY

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

Objective: 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. 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, Realistic Novel, Gothic Novel, Victorian Morality, Regional Novel.

Unit – I

Charles Lamb - *Essays of Elia*

- a) “Dream Children: A Reverie”
- b) “In Praise of Chimney Sweepers”

John Ruskin- Excerpt from “Of King’s Treasuries” 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 Hardy*. 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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DEPARTMENT OF ENGLISH
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –II
PAPER – IV – (20604)
THE 20TH CENTURY BRITISH LITERATURE

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

Objective: 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. 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.

Unit - I

- T. S. Eliot - *The Waste Land*
- W.B. Yeats - "Sailing to Byzantium" and "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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DEPARTMENT OF ENGLISH
M.A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – II
PAPER -V - (20605)
INTRODUCTION TO COMMUNICATION SKILLS

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

Objective: 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
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – III
PAPER– I – (30601)
AMERICAN LITERATURE: EARLY TO THE 19TH CENTURY

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

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 Puritanism, American Revolution, American Romanticism and Transcendentalism, American Civil War, Naturalism, Autobiography, Racism.

Unit I

Ralph Waldo Emerson - "The American Scholar"
Henry David Thoreau - "Civil Disobedience"

Unit II

Frederick Douglass - "*Narrative of the Life of Frederick Douglass, an American Slave*"
Edgar Allen Poe - "The Purloined Letter" (available online)

Unit III

Nathaniel Hawthorne - *The Scarlet Letter*
Mark Twain - *The Adventures of Huckleberry Finn*

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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DEPARTMENT OF ENGLISH
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – III
PAPER – II – (30602)
INDIAN WRITING IN ENGLISH

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

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: 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. Krishnaswamy, 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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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –III
PAPER-III - (30603)
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.

Unit – I: Poetry

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

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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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – III
PAPER-IV-(30604)
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: Mimesis, 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.
3. 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-V – (30605)
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

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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SYLLABUS: SEMESTER – IV
PAPER – I – (40601)
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

Unit I

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

Unit II

- Ernest Hemingway - *Old Man and the Sea*

Unit III

- William Faulkner - *The Sound and the Fury*
- Tony Morrison - *Beloved*

Unit IV

- Arthur Miller - *The Death of a Salesman*
- Le Roi Jones - *Dutchman*
- (Imamu Amiri Baraka)

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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SYLLABUS: SEMESTER – IV
PAPER – II – (40602)
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.

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 Chullikkad - "A Labourer's Laughter"

Unit II-Drama

Sudraka	-	<i>Mrichakatika</i> (Trans. R.P. Oliver)
Badal Sircar	-	<i>Evam Indrajit</i> (Trans. Girish Karnad)

Unit III-Fiction

U.R Anantha Murthy	-	<i>Samskara :A Rite for a Dead Man</i>
Bama	-	<i>Sangati: Events</i>

Unit IV-Prose

Dhananjaya	-	“Definitions and Descriptions in Drama” <i>Dasarupa</i> [10 cen.]. Tr. from Sanskrit by George G.O. Hass. Pages 41-45)
Sharan Kumar Limbale	-	Chapters 2&3 from <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.</i>

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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DEPARTMENT OF ENGLISH
M.A. ENGLISH LANGUAGE & LITERATURE
SYLLABUS: SEMESTER – IV
PAPER-III – (40603)
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, Semiotics, Russian Formalism, Structuralism, Poststructuralism, 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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M.A. ENGLISH LANGUAGE & LITERATURE
SYLLABUS: SEMESTER – IV
PAPER-IV (40604)
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.

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 - *The Monkey Wrench Gang*
- Mahasweta Devi - *Chotti Munda and his Arrow*

Unit – III: Drama

- Rabindranath Tagore - *Mukta Dhara*

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.

ELECTIVES

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M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV
ELECTIVE –PAPER-I – (40605 -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 & Abhisheik 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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M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV
ELECTIVE - PAPER -II (40605 -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 Rader*. London: Routledge, 2003.

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SEMESTER – IV
ELECTIVE - PAPER- III – (40605 -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, Frantz. *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 & Ilan 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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SYLLABUS: SEMESTER – IV
ELECTIVE - PAPER- IV – (40605 -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), 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 - *The Ice-Candy Man*
 Alice Walker - *Color Purple*
 Mahasweta Devi - “Draupadi”

Unit – III: Drama

- Manjula Padmanabhan - *Harvest*

Unit – IV: Prose

- Mary Wollstonecraft - *A Vindication of the Rights of the Woman*

Simone de Beauvoir - “Dreams, Fears, Idols”*

Chandra Talpade Mohanty - “Under Western Eyes: Feminist Scholarship and Colonial Discourses”

Textbooks:

Baym, Nina, ed. *The Norton Anthology of American Literature*. 5th ed. New York: W.W Norton & Co

De Beauvoir, Simone. *The Second Sex*. (Chapter 3, Essay 9) New York: Vintage, 1989*.

Devi, Mahaswetha. *Breast Stories*, Seagull Books, 2014.

Mohanty, Chandra Talpade. *Feminism without Borders: Decolonising Theory, Practicing Solidarity*, Duke University Press, 2003.

Padmanabhan, Manjula. *Harvest*. Aurora Metro Press, 2003.

Sidhwa, Bapsi. *The Ice-Candy Man* (paperback). New Delhi: Penguin Books, 2000.

Walker, Alice. *The Color Purple*. New York: A Harvest Book, 1982.

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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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER 1 PAPER – I – (10601)
INTRODUCTION TO LITERATURE
MODEL QUESTION PAPER

Time: 3 Hours

Maximum Marks: 75

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

4x15=60 marks

1. a) Comment on the exceptionally gripping quality of descriptions in “Shooting an Elephant.”
Or
b) Explain the different types of fiction and non-fiction?
2. a) What theme do the rhymes of “Nothing Gold Can Stay” convey?
Or
b) Discuss “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. Write short notes on any five of the following. Each question carries 3 marks.

5X3=15 marks

- a) Literature and sub-literature
- b) Point of View
- c) Suspense
- d) Dramatic irony
- e) The distinction between *tale* and *story*.
- f) Mimesis
- g) Plot
- h) Tragedy

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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER 1 PAPER – II – (10601)
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 marks

1. a) Comment on Chaucer's art of characterization with reference to the text prescribed for you.
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) "In Milton the Renaissance and the Reformation forces culminate". Elucidate.
Or
b) Critically examine *Paradise Lost* as an epic.
4. a) Bring out the 'satirical elements' in *The Rape of the Lock*.
Or
b) Comment on Pope's use and treatment of supernatural machinery in *The Rape of the Lock*.

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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MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – I PAPER – III – (10603)
DRAMA: 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 marks

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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MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – I PAPER – IV – (10604)
PROSE & FICTION: THE RENAISSANCE TO THE 18TH CENTURY
MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks: 75

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

1. a) Discuss Bacon's essays as a grain of salt.
Or
b) Describe Samuel Johnson's "Preface to Shakespeare" as a critic of Contemporary society with reference to the essays prescribed.
2. a) Analyze the treatment of slavery in *Oroonoko*.
Or
b) Aphra Behn's *Oroonoko* is the first novel which creates a black protagonist. Discuss.
3. a) Find out the elements of picaresque novel in *Tom Jones*.
Or
b) Critically examine the Character of Tom Jones.
4. a) Explain the central themes in *Tristram Shandy*
Or
b) Discuss the narrative technique employed by Sterne in *Tristram Shandy*

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

- a) The character of Walter Shandy
- b) First person narrative
- c) Renaissance
- d) Merits of Shakespeare according to Johnson.
- e) The Beginnings of the Novel in England
- f) Bacon's views on marriage
- g) Narrative technique
- h) Omniscient narrator

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – I PAPER – V – (10605)
INTRODUCTION TO THE STUDY OF LANGUAGE AND 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 is 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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M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –II – PAPER-I – (20601)
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 the poem “Ode: Intimations of Immortality”.
Or
b) Critically examine Wordsworth and Coleridge as romantic poets. Illustrate your answer from the poems prescribed.
2. a) How does Keats explore the themes of mortality and immortality in “Ode to Autumn” and “Ode on a Grecian Urn”?
Or
b) Discuss Shelly’s romantic passion in “Ode to the West Wind”.
3. a) How does the poem “Ulysses” reflect the poet’s own personal journey?
Or
b) “‘Fra Lippo Lippi’ is one of the happiest expressions of Browning’s belief in art and the joy of living.” Comment.
4. a) “Dover Beach” is 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.

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

- a) Dramatic Monologue
- b) Victorian Dilemma
- c) Romanticism
- d) Ballad
- e) Ode
- f) Pre- Raphaelites
- g) Lake Poets
- h) Negative Capability

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –II – PAPER-II – (20602)
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) Write an essay on the witty style of Oscar Wilde. Illustrate your answer from the text prescribed.

Or

- b) Discuss Shaw's view of Saint Joan in detail ?

2. a) Write a detailed note on the humour of J.M. Synge with particular reference to *The Playboy of the Western World*.

Or

- b) How does *Waiting for Godot* capture the absurdity of human life.

3. a) Discuss Jimmy's relation with Helena and Alison.

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

- a. Farce
- b. Aestheticism
- c. Kitchen sink drama
- d. Social Realism
- e. Angry Young Man Movement
- f. Abbey Theatre
- g. Comedy of Menace
- h. Jimmy Porter

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – II PAPER – III – (20603)
PROSE & FICTION: 19TH CENTURY

MODEL QUESTION PAPER

Time: 3hrs

Maximum Marks:7

I. Answer all the questions. Each question carries 15 marks. 4 X 1=60

1. a) “Recollection and nostalgia play an important part in Lamb’s essays”. Discuss with suitable illustrations.
Or
b) “For all books are divisible into two classes, the books of the hours, and the books of all time”. Explain.
2. a) Discuss *David Copperfield* as an autobiographical novel.
Or
b) Examine the portrayal of working class conditions in 19th century with reference to *David Copperfield*.
3. a) Analyze *Jane Eyre* as a dialogue of the Self and the Soul suggesting that the novel portrays the spiritual progress of Jane.
Or
b) Trace the Gothic elements in *Jane Eyre*.
4. a) What is the role of fate in *Tess of the d’Urbervilles*?
Or
b) Discuss the central themes of the novel *Tess of the d’Urbervilles*?

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

(5x3=15)

- a. Mr. Micawber
- b. Personal Essay
- c. Gothic Novel
- d. Victorian Morality
- e. Bertha Rochester
- f. Fate
- g. Biographical elements in “Dream Children: A Reverie”
- h. Hardy’s pessimism

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – II PAPER – IV – (20604)
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” Eliot describes?
Or
b) Explain the use of symbolism in “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

- a) War poetry
- b) Rational Theatre
- c) Bloomsbury group
- d) Simon
- e) Irish literary revival
- f) Androgynous mind
- g) Leopold Bloom
- h) Theme of spiritual barrenness in “The Waste Land”

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
MA ENGLISH LANGUAGE & LITERATURE
SEMESTER – II PAPER – V – (20605)
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. Each question carries 3 marks.

5x3=15

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

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –III – PAPER-I– (30601)
AMERICAN LITERATURE: EARLY TO 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

ADIKAVINANNAYA UNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –III – PAPER-II– (30602)
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

ADIKAVINANNAYA UNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –III – PAPER-IV– (30604)
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

ADIKAVINANNAYA UNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE 2012-13
SEMESTER –III – PAPER-V– (30605)
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

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER IV- PAPER-I-(40601)
AMERICAN LITERATURE: MODERN AND 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*

ADIKAVINANNAYASUNIVERSITY, RAJAHMUNDRY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER –IV – PAPER-II– (40602)
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

5x3=15

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

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV – PAPER –III - (40603)
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.

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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 Bhaktin?

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

5x3=15

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

ADIKAVINANNAYA UNIVERSITY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV – PAPER-IV – (40604)
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

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER IV- ELECTIVE- PAPER-I-(40605 -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

ADIKAVI NANNAYA UNIVERSITY, RAJAHMUNDRY
M.A ENGLISH LANGUAGE & LITERATURE
SEMESTER IV- ELECTIVE- PAPER II- (40605 -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

3x5=15

- 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

ADIKAVINANNAYA UNIVERSITY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER – IV – ELECTIVE, PAPER-III – (40605-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

ADIKAVINANNAYA UNIVERSITY
M. A. ENGLISH LANGUAGE & LITERATURE
SEMESTER IV- ELECTIVE- PAPER IV- (40605 -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