

Choice Based Credit System & Continuous Assessment Grading Pattern

SYLLABUS FOR MASTER OF ARTS IN ENGLISH



Programme Code: ENG

2023-24

JSS COLLEGE OF ARTS, COMMERCE & SCIENCE

(An Autonomous College of University of Mysore; Re-Accredited by NAAC with 'A' Grade)

**POSTGRADUATE DEPARTMENT OF STUDIES & RESEARCH IN
ENGLISH**

OOTY ROAD, MYSURU-570 025, KARNATAKA

**POSTGRADUATE DEPARTMENT OF STUDIES & RESEARCH IN
ENGLISH**

COURSES OFFERED

I SEMESTER

Course I – (Hard Core-I) English Literature from Chaucer to Milton	ENA010
Course II – (Hard Core-II) Elizabethan Age	ENA020
Course III – (Hard Core-III) 17th and 18th Century English Literature	ENA030
Course IV – (Hard Core-IV) 19th Century English Literature	ENA040
Course V – *(Soft Core-I) Realism and Fiction	ENA250
*(Soft Core-II) Contemporary Indian Novels in English	ENA220

II SEMESTER

Course I - (Hard Core – I) The Modern Age-I	ENB040
Course II - (Hard Core-II) Literary Criticism-I	ENB020
Course III – (Hard Core-III) Indian Writing in English – I	ENB030
Course IV – (Hard Core-IV) 20th Century Women’s Writing: Theory & Practice	ENB050
Course V – *(Soft Core-I) Dalit Literature	ENB230
*(Soft Core-II) English Essayists	ENB220

Note: * Soft Core Elective Courses

III SEMESTER

Course I – (Hard Core-I) The Modern Age-II	ENC010
Course II – (Hard Core-II) Indian Writing in English-II	ENC020
Course III – (Hard Core-III) New Literatures in English	ENC030
Course IV (Open Electives) A Course in Written and Spoken English	ENC520
Course V –* (Soft Core-I) Indian English Poetry After Independence	ENC230
*(Soft Core-II) Feminism	ENC220

IV SEMESTER

Course I – (Hard Core-I) Literary Criticism-II	END010
Course II – (Hard Core-II) American Literature	END020
Course III – (Hard Core) Major Project Work leading to a Dissertation	END030
Course IV – *(Soft Core I) Indian Diaspora Fiction	END240
*(Soft Core II) African Fiction	END220

Note: * Soft Core Elective Courses

**POSTGRADUATE DEPARTMENT OF STUDIES &
RESEARCH IN ENGLISH**

Choice Based Credit System & Continuous Assessment Grading Pattern Syllabus

MA PROGRAMME IN ENGLISH

2023-24

Semester	Type of Course	Course Title	L	T	P	Credits	Credits required
First Semester	Hard Core	1. English Literature from Chaucer to Milton	3	1	0	4	16
		2. Elizabethan Age	3	1	0	4	
		3. 17 th and 18 th Century English Literature	3	1	0	4	
		4. 19 th Century English Literature	3	1	0	4	
	Soft Core Electives	1. Realism and Fiction	3	1	0	4	4
		2. Contemporary Indian Novels in English	3	1	0	4	
Total Credits							20
Second Semester	Hard Core	1. The Modern Age-I	3	1	0	4	16
		2. Literary Criticism-I	3	1	0	4	
		3. Indian Writing in English – I	3	1	0	4	
		4. 20 th Century Women’s Writing: Theory & Practice	3	1	0	4	
	Soft Core Electives	1. Dalit Literature	3	1	0	4	4
		2. English Essayists	3	1	0	4	
Total Credits							20

Semester	Type of Course	Course Title	L	T	P	Credits	Credits required
Third Semester	Hard Core	1. The Modern Age-II	3	1	0	4	12
		2. Indian Writing in English-II	3	1	0	4	
		3. New Literatures in English	3	1	0	4	
	Soft Core Electives	1. Indian English Poetry After Independence	3	1	0	4	4
		2. Feminism	3	1	0	4	
	Open Elective	1. A Course in Written and Spoken English	3	1	0	4	4
Total Credits							20
Fourth Semester	Hard Core	1. Literary Criticism-II	3	1	0	4	12
		2. American Literature	3	1	0	4	
		3. Major Project Work leading to Dissertation	0	0	4	4	
	Soft Core Electives	1. Indian Diaspora Fiction	3	1	0	4	4
		2. African Fiction	3	1	0	4	
Total Credits							16
Total Credits at the end of the Course							76

Programme Outcomes

On graduating from this programme student is able to

- PO1: Develop skills to write logically relating the real-life scenario with the issues depicted in literary texts.
- PO2: Formulate critical reading and thinking skills in writing analytical essays.
- PO3: Explain figurative language in literary works of various literatures.
- PO4: Appraise students to understand theoretical developments in literary studies.
- PO5: Develop skills of criticism in reading literary works of different periods of various genres.
- PO6: Organise focused, well-developed text-based essays.

Programme Specific Outcomes

On completion, the graduate of this programme is able to

- PSO1: Develop the competence to work as English Language teacher at Primary, Secondary, Higher secondary and Pre-University level.
- PSO2: Create basic knowledge needed to enroll for M Phil or PhD programmes.
- PSO3: Formulate good communication skills.
- PSO4: Design literary essays demonstrating the skills of critical thinking and creative writing.
- PSO5: Analyse emphatically in discussions and debates demonstrating good communication skills.
- PSO6: Produce the skills to work as English language trainer.

Course I – (HC-I) ENGLISH LITERATURE FROM CHAUCER TO MILTON

Course Code: ENA010

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Analyse figurative language and literary techniques.

CO2: Compare the unique qualities of the authors studied.

CO3: Develop a well-written argument about one or more literary texts or authors, and accurately cite literary and other sources.

CO4: Create ability to read, summarize and analyse poems and sonnets of various themes.

UNIT – I

1. Background – 14th Century – 1658
2. Renaissance, Reformation, Puritan Upsurge
3. Jacobean, Metaphysical School

UNIT – II

1. Chaucer -- Prologue to the Canterbury Tales
2. John Milton – Paradise Lost: Book-I
3. Book of Job

UNIT – III

1. Sidney: Sonnets I, V &VI (Astrophel and Stella)
2. Spenser: Prothalamion, Epithalamion
3. Surrey: 1. Love that liveth and reigneth in my thought
2. Set me whereas the sun doth parch the green
4. Wyatt: 1. Who so list to hunt 2. They flee from me

UNIT – IV

1. John Donne – The Goodmorrow, Song: Go and Catch a Falling Star, Death be Not Proud, At the Round Earth's Imagined Corner, Sunne Rising, Resurrection
2. George Herbert – The Pulley, The Collar, Virtue, Discipline
3. Andrew Marvell – To His Coy Mistress, Thoughts in a Garden
4. Robert Herrick- To the Virgins, To Find God.

Books for Reference and Further Reading:

1. David Daiches – *A Critical History of English Literature*- Four volumes.
2. Boris Ford (Ed) - *Pelican Guide to English Literature*- Eight volumes.
3. Herbert Grierson - *Metaphysical Poets*.
4. Abrams M H et al. *The Norton Anthology of English Literature*. New York: Norton, 2006.
5. Al Poplaski: *English Literature in Context*.

Course II – (HARD CORE-II) ELIZABETHAN AGE

Course Code: **ENA020**

Credits: **4**

Teaching Hours: **60 (4 Hours/Week: 3 Theory + 1 Tutorial)**

Course Outcomes

At the end of the Course, student able to

CO1: Classify the origin and growth of English Theatres and Renaissance plays.

CO2: Produce the knowledge of Elizabethan culture, society and politics.

CO3: Analyse Shakespearean Tragedies and Comedies in terms of language, character and Themes.

CO4: Develop ability to read, summarize and critically analyse Shakespearean sonnets on various themes.

UNIT – I

Background – Elizabethan Age

Elizabethan theatre and audience Shakespeare- Tragedy and Comedy

UNIT – II

Marlowe: *Dr. Faustus*

Ben Jonson: *Volpone*

Thomas Nashe: *Dido: Queen of Carthage*

UNIT – III

William Shakespeare: 1) *King Lear*

2) *Julius Caesar*

3) *As you Like It*

4) *Tempest*

UNIT – IV

Shakespeare's Sonnets: **18, 19, 29, 30, 33, 55, 60, 71, 73, 114, 116, 130, 131, 133**

Books for Reference and Further Reading:

1. A.C. Bradley – *Shakespearean Tragedy*

2. F R Leavis – *The Common Pursuit*

3. Wilson Knight – *The Wheel of Fire*

4. Stewart Justman – *Shakespeare: The Drama of Generations*

5. S. Vishwanathan - *Exploring Shakespeare*

6. Cleanth Brooks - *Understanding Drama*

7. Toropov - *Shakespeare for Beginners*

Course III – (HARD CORE-III) 17th and 18th CENTURY ENGLISH LITERATURE

Course Code: ENA030

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Create the knowledge related to the historical and cultural contexts of the period

CO2: Analyse the use of figurative language and literary techniques.

CO3: Organise analytically the literary texts and their contexts.

CO4: Develop skills of critical analysis in reading the prescribed plays, novels and essays.

UNIT – I

Background – Restoration, Neo-Classical, Augustan Satire, Comedy of Manners Spectator Essays

UNIT – II

Dryden – *Absalom and Achitophel*

Alexander Pope – *The Rape of the Lock*

Bunyan – *Pilgrim's Progress Book-1*

UNIT – III

William Congreve - *The Way of the World*

Sheridan – *The School for Scandal*

Aphra Behn- *Oroonoko (Royal Author)*

UNIT – IV

Daniel Defoe: *Robinson Crusoe*

Jonathan Swift – *Gulliver's Travels – Book IV (Voyage to the Land of Houyhnhnms)*

Addison & Steele: Spectator Essays

Addison: (1) Sir Roger at Church, (2) Sir Roger at Assizes

Steele: (1) The Gentleman 2) The Spectator Club

Books for Reference and Further Reading:

1. M.H. Abrams (Ed) *The Norton Anthology of English Literature (Vol.1 & 2)*
2. David Daiches – *A Critical History of English Literature –Four volumes*
3. Arnold Kettle- *The English Novel-* Two volumes
4. Ian Jack – *The Augustan Satire: Intention and Idiom in English poetry 1660-1750*
5. Pramod Nayyar (ed) – *English Poetry 1660-1780: An Anthology*

Course IV (Hard Core – IV) – 19th CENTURY ENGLISH LITERATURE

Course Code: ENA40

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

- CO1: Analyse the impact of French Revolution on Romantic and Victorian age.
- CO2: Judge the issues related to Woman's Question during the period and contributions of Mary Wollstonecraft and J S Mill to this movement.
- CO3: Explain the use of allegory, metaphor, irony, rhyme, rhythm, allusion in Romantic and Victorian poetry
- CO4: Produce analytical skill of understanding literary essays of Victorian philosophers.
- CO5: Develop ability to summarize and analyse the novels of Jane Austen, Emily Bronte, Charles Dickens and Thomas Hardy.

Unit I: Background:

1. French Revolution;
2. The Romantic Movement in Literature with special reference to leading Romantic poets; Influence of German Philosophy on Romanticism (Schiller and Kant)
3. Introduction to 19th Century Prose and Victorian Poetry
4. Women Question with reference to J S Mill and Mary Wollstonecraft

Unit II: Poetry

1. William Blake: 1) Tyger; 2) London 3) The Chimney Sweeper
2. William Wordsworth: Tintern Abbey, Ode to Immortality, Lucy Poems: A Slumber Did My Spirit Seal, She Dwelt Among Untrodden Ways.
3. S T Coleridge: The Rime of the Ancient Mariner, Kubla Khan
4. P B Shelley: Ode to the West Wind; To A Skylark
5. John Keats: Ode on the Grecian Urn, Ode to Autumn
6. Robert Browning: My Last Duchess, Andrea Del Sarto
- 4 Tennyson: Ulysses, Lotus Eaters

Unit III: Fiction

1. Jane Austen: *Emma*
2. Emily Bronte: *Wuthering Heights*
3. Charles Dickens: *Great Expectations*
4. Thomas Hardy: *The Mayor of Casterbridge*

Unit IV: Prose

1. J. Ruskin: *Unto the Last* (Chs.1 and 2)
2. J.S. Mill: "On Liberty"
3. Mathew Arnold: *Culture and Anarchy*
(Ch 1: Sweetness & Light , Ch 2: Hellenism & Hebraism)

Books for Reference and Further Reading:

1. Russell Noyes (Ed.): *English Romantic Poetry and Prose*.
2. Harold Bloom and Lionel Trilling: *Romantic Poetry and Prose*.
3. M. Bowra: *The Romantic Imagination*.
4. William D. Templeman and Charles F. Harrold: *English Prose of the Victorian Era*.

Any one of the soft cores to be chosen for earning 4 credits

PAPER- V – (SOFT CORE-I)

REALISM AND FICTION

Course Code: ENA250

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes:

At the end of the Course, student able to

CO1: Explain realism as a literary movement.

CO2: Analyse narrative techniques employed by the realistic novelists.

CO3: Formulate the use of symbolisms in the prescribed novels.

CO4: Judge the realistic novels of British, American, and Indian writers.

CO5: Evaluate the novels of Charlotte Bronte, George Eliot, William Makepeace, Hawthorne, Henry James, Steinbeck, Premchand, Tagore and Kamal Markandaya.

Unit I:

Realism as a literary movement, Types: Social Realism, Regionalism, Kitchen Sink Realism, Naturalism and Realism, Narrative techniques, Realistic novelists

Unit II:

Charlotte Bronte: *Jane Eyre*

George Eliot: *Mill on the Floss*

William Makepeace Thackeray: *Vanity Fair*

Unit III:

Nathaniel Hawthorne: *The Scarlet Letter*

Henry James: *The Portrait of a Lady*

John Steinbeck: *The Grapes of Wrath*

Unit IV:

Premchand: *Nirmala*, translated into English by Alok Rai

Tagore: *The Home and the World*

Kamala Markandaya: *Nectar in a Sieve*

Books/Texts for Reference and Further Reading:

1. Henry James, *The Art of the Novel*, ed. R P Blackmore, 1934.
2. Percy Lubbock, *The Craft of Fiction*, 1921.
3. E M Forster, *Aspects of the Novel*, 1927.
4. Wayne C. Booth, *The Rhetoric of Fiction*, 1961.
5. Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*, 1979.

SOFT CORE II: Contemporary Indian Novels in English

Course Code: ENA240

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1. Analyse the thematic paradigm shift in the contemporary Indian writings.

CO2. Explain the postmodern literary devices employed by the writers.

CO3. Evaluate the Indian novels published in 2000 and after.

CO4. Develop ability to summarize and analyse various themes in the works of Anurag Mathur, Anita Desai, Vikram Seth, Shashi Deshpande, Amit Chaudhuri, Anita Nair, Upamanyu Chatterjee and Manju Kapur.

Unit I:

1. Anurag Mathur: *The Inscrutable Americans* (1991)
2. Anita Desai: *Fasting, Feasting* (1999)

Unit II:

1. Vikram Seth: *A Suitable Boy* (1993)
2. Shashi Deshpande: *A Matter of Time* (2000)

Unit III:

1. Amit Chaudhuri: *A New World* (2000)
2. Anita Nair: *Ladies Coupe* (2001)

Unit IV:

1. Upamanyu Chatterjee: *Way to Go* (2010)
2. Manju Kapur: *Custody* (2011)

***Note: Two lecture to introduce new themes and techniques of Contemporary Indian writing**

Books for Reference and Further Reading:

1. K.R. Srinivasa Iyengar: *Indian Writing in English*, 1994.
2. Mukherjee, Meenakshi, C. Vijayshree and Vijay Kumar, eds. *The Nation Across the World: Postcolonial Literary Representations*. New York: OUP, 2008.
3. P K Dhawan and Veena Noble Das, ed. *Fiction of the Nineties*. 1990.
4. Shukla, Sheo Bhushan and Anu Shukla, ed. *The Novels of Amit Chaudhuri: An Exploration in the Alternative Tradition*, Sarup and Sons, 2012.

II SEMESTER

Course I – (HARD CORE-I) THE MODERN AGE- I

Course Code: ENB040

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Evaluate the social, political and cultural milieu of the age.

CO2: Explain the impact of World War I and II on 20th Century poetry.

CO3: Analyse literary elements like rhyme, rhythm, tone, style, imagery and, symbols, etc.

CO4: Produce analytical skills of understanding war poetry.

UNIT – I

World Wars – I & II, Imagism, Surrealism, Symbolism, Free Verse, Existentialism, and Phenomenology

UNIT – II

G.M. Hopkins: The Wreck of Deutschland, Windhover

W.B Yeats: Sailing to Byzantium, Byzantium, Second Coming, Easter 1916

Thomas Hardy: The Darkling Thrush, The Man He Killed

Wilfred Owen: Strange Meeting, Insensibility

UNIT – III

T.S. Eliot – The Wasteland, The Journey of the Magi

W H Auden – In Memory of W. B. Yeats, Muse des Beaux Arts

Sylvia Plath: The Arrival of the Bee Box: Lady Lazarus

UNIT – IV

Dylan Thomas: After the Funeral, Fern Hill

Seamus Heaney: Tollund Man, Digging, Casualty

Philip Larkin: Church Going, Next Please

Ted Hughes: Thought Fox, Hawk Roosting

Books for Reference and Further Reading:

1. F. R. Leavis. *New Bearings in English Poetry*
2. Faber Book of Modern Verse
3. Norton Anthology of English Literature

Course II (Hard Core-II) - LITERARY CRITICISM-I

Course Code: ENB020

Credits: 4

Course Outcomes

At the end of the Course, student able to

CO1: Explain the meaning, elements and characteristics of classical literary criticism.

CO2: Evaluate the basics of literary/ critical theories.

CO3: Analyse the technique of early literary criticism.

CO4: Produce the skills to interpret literary works using literary theories.

Unit I:

Origin, growth, and development of Literary Criticism, Various Posits and Literary Contexts
Principles of Literary and Practical Criticism

Unit II:

1. Longinus: *On the Sublime*
2. Plato on Mimesis in *A Short History of English Literary Criticism* by Wimsatt & Brooks
3. Aristotle: *Poetics*

Unit III:

1. Sidney: *Apology for Poetry*
2. Samuel Johnson: *Preface to Shakespeare*
3. Dryden: *On Dramatic Poesy*

Unit IV:

1. W. Wordsworth: *Preface to Lyrical Ballads*
2. Coleridge: *Biographia Literaria* (Chapters 13, 14, 17)
3. Arnold: *The Function of Criticism at the Present Time*

Books for Reference and Further Reading:

1. I.A. Richards. Principles of Literary Criticism
2. C.T. Indira et al. English Literary Criticism
3. M.S. Nagarajan. English Literary Criticism and Theory
4. Vernon Hall. A short history of literary criticism

Course III – (HC-II) INDIAN WRITING IN ENGLISH – I

Course Code: ENB030

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the origin and growth of Indian English Writing.

CO2: Analyse different phases of Indian writing and understand their features.

CO3: Evaluate the social, political and cultural milieu of Pre-independent India explored in literary works.

CO4: Criticise different issues in Indian Writing in English depicted in poetry, plays, novels, and essays.

Unit I

Anglicists and Orientalists Debates, *Macaulay's Minute*, Rajaram Mohan Roy's *Letter to Lord Amherst*, The Rise of the Indian English Novel, Novel as a Social Act.

Unit II: Poetry

1. Toru Dutt: Prahlad; Our Casuarina Tree;

2. R. Tagore: Gitanjali: First five and last five poems

3. Sarojini Naidu: Coromandel Fishers, Indian Weavers, Lilavati's Lament at the feast of Spring

4. Aurobindo: *Savitri* Canto-I

Unit III: Drama

1. Girish Karnad: *Hayavadana*

2. Vijay Tendulkar: *Silence! The Court is in Session*

3. Mahesh Dattani: *The Final Solution*

Unit IV: Fiction

1. Mulk Raj Anand: *Untouchable*

2. Raja Rao: *Kanthapura*

3. R.K. Narayan: *A Tiger for Malgudi*

Unit IV: Criticism

1. Hirianna: *Art Experience*: Indian Aesthetics (Chs. 1 and 2)

2. Ananda Coomaraswamy: "The Dance of Shiva"

3. Aurobindo: The Poets of Dawn -1&2 (From Future Poetry)

Books/Texts for Reference and Further Reading:

K.R. Srinivasa Iyengar: *Indian Writing in English*

C.D. Narasimhaiah: "Towards an Understanding of the Species Called Indian Writing in English"

Meenakshi Mukherjee: *The Perishable Empire* Chapter on: "The Anxiety of Indianness"

Course IV – (HC-IV) 20th CENTURY WOMEN’S WRITING: THEORY AND PRACTICE

Course Code: ENB050

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the history and growth of feminism as a movement, and the waves of feminism

CO2: Analyse the phrases such as Sex and Gender, women’s rights.

CO3: Evaluate feminist issues in the novels of Buchi Emecheta, Margaret Atwood and Mahasweta Devi.

CO4: Criticise the feminist ideas in the works of Simone de Beauvoir, Virginia Woolf and Showalter.

CO5: Compare the poems of Kamala Das and Maya Angelou.

Unit I (Background Study)

Feminism, History of Feminism, Feminist Movements, Sex and Gender, Society and Gender, Women’s rights

Unit II (Novel)

Buchi Emecheta: *The Joys of Motherhood*

Mahasweta Devi: *Imaginary Maps* (A Collection of Short Stories)

Margaret Atwood: *Edible Woman*

Unit III (Prose)

Simone de Beauvoir: *The Second Sex*

Virginia Woolf: *A Room of One’s Own*

Showalter Elaine: “*Feminist Criticism in Wilderness*”

Unit IV (Poetry)

Kamala Das: An Introduction, My Grandmother’s House, The Old Playhouse, Words

Maya Angelou: Phenomenal Woman, Caged Bird, Human Family, Women Work

Books for Reference and Further Reading:

1. The Female Imagination: Patricia Mayor Spack
2. Gender Trouble: Feminism and Subversion of Identity: Judith Butler
3. The Feminine Mystique: Betty Friedan
4. Feminism and Recent Fiction in English: Sushila Singh
5. The New Feminist Criticism: Essays on Women’s Literature and Theory: Elaine Showalter
6. Sexual / Textual Politics: Toril Moi

Any one of the soft cores to be chosen for earning 4 credits

Course IV – (SOFT CORE-II) DALIT LITERATURE

Course Code: ENB230

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the origin and growth of Dalit literature in India.

CO2: Analyse the sufferings of marginalised in Dalit writings.

CO3: Compare the life of oppressed in the works various languages translated into English like Kannada, Gujarathi, Punjabi, Tamil and Telugu.

CO4: Evaluate the different forms of Dalit Literature based on different experiences.

UNIT I: Introduction to Dalit Literature

Essays:

1. Movements of Dalit identity- K C Das
2. Indian Dalits (Introduction- Sharankumar Limbale. (Dalit Literature and Aesthetics)
3. Dalit Literature- B Krishnappa (The Exercise of Freedom)
4. We Too Are Human-B R Ambedkar (The Exercise of Freedom)

Unit II: Poetry

1. H Govindaiah: “In The Soil of Tears” and “A Letter to Father Searching For Me”
2. Challapalli Swaroopa Rani: “Water” and “Forbidden Theory”
3. Sukirtharani: “Paraia God” and “Untitled Poem”
4. Jyoti Lanjewar: “Cave” and “Mother”
5. Gurudas Alam: “For Freedom” and “Treatment of Untouchables” (From The *Core Of Untouchable's*)
6. Bipin Gohel: “To The Fading Man I Sing” and “To A Poet At Mushaira”

Unit III: Short Stories

1. Devanoora Mahadeva: “Odallala”
2. Pathik Parmar : “Naked Feet”
3. M.M. Vinodini: “The Parable of Lost Daughter –Luke15”

Unit IV: Autobiographies

1. Dr. Siddalingaiah – “Ooru Keri-I”
2. Urmila Pawar – “The Weave of My Life: A Dalit Woman’s Memoirs”
3. Bama Faustina- “Karukku”

Books for Reference and Further Reading:

- D.R. Nagaraj *The Flaming Feet*
Eleanor Zelliott *From Untouchable To Dalit*
Mulik Raj Anand *Apology For Heroism*
Arjun Dangle *Poisoned Bread*
Encyclopedia of Dalits in India: Literature
Sathyanarayana: *The Exercise of Freedom*
K. Singh: *Dalitism and Feminism: Locating Woman in Dalit Literature*

(SOFT CORE-II) ENGLISH ESSAYISTS

Course Code: ENB220

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the genre of prose essays and appreciate the essayist's artistic statements.

CO2: Evaluate the literary devices employed by the essayists.

CO3: Analyse the importance of essays as a genre to bring social change based on close reading of the essayist's observations on society.

CO4: Compare the views of Bacon, Hazlitt, Charles Lamb, Bertrand Russell, Mathew Arnold and Orwell in the prescribed essays.

Unit I

General Introduction to Essay as a genre of literary art, Notable Essayists of British Literature

Unit II

1. Francis Bacon: a) Of Studies
 b) Of Ambition

2. Hazlitt: a) On Going a Journey
 b) On the Ignorance of the Learned

Unit III

3. Charles Lamb: a) Poor Relations
 b) Chimney Sweepers

4. Bertrand Russell: a) Behaviorism and Values
 b) Freedom versus Authority in Education

Unit IV

5. Mathew Arnold: a) Wordsworth
 b) John Keats

6. George Orwell: a) Charles Dickens
 b) Politics and English Language

Books/Texts for Reference and Further Reading:

1. The English Critical Tradition: An Anthology of English Literary Criticism, Vol-2, Edited by S. Ramaswamy & V.S. Sethuraman
2. Wimsatt and Brook, Literary Criticism: A Short History
3. G. Tillstone, Criticism and the Nineteenth Century

III SEMESTER

Course I – (HARD CORE-I) THE MODERN AGE – II

Course Code: ENC010

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the social, political and cultural milieu of the age.

CO2: Analyse the impact of World War I and II on 20th Century fiction.

CO3: Evaluate the use of various literary devices and postmodern techniques such as Stream of Consciousness, Dark Humour in modern writings.

CO4: Judge the new theatres evolved in modern age.

UNIT – I

Post-World War Scenario, Twentieth Century Social Milieu, Twentieth Century Theatre, Twentieth Century Novel, Great Economic Depression, Stream of Consciousness, Postmodernism

UNIT – II

DH Lawrence: *The Rainbow*

Virginia Woolf: *To the Lighthouse*

E.M. Forster: *A Passage to India*

Joesph Conrad: *Heart of Darkness*

UNIT – III

Samuel Beckett- *Waiting for Godot*

John Osborne: *Look Back in Anger*

UNIT – IV

Virginia Woolf: "On Modern Fiction"

George Lukacs: "The Meaning of Contemporary Realism" (chapters on Kafka & Modernist Fiction)

Raymond Williams: "When was Modernity"

Books for Reference and Further Reading:

1. Norton Anthology of English Literature

2. Vasudevan. *Perspectives: Selection from Modern English Prose and Fiction*

Course II – (HARD CORE-II) INDIAN WRITING IN ENGLISH - II

Course Code: ENC020

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the characteristic features of post-independent Indian Writing in English.

CO2: Compare and critically analyse essays of Indian critics.

CO3: Evaluate the Indianness in Indian Writing in English.

CO4: Analyse the use of various literary devices by Indian writers, such as Arundati Roy, Amitav Ghosh, Shanta Gokhale and RK Narayan.

UNIT – I

Colonization and its aftermath, Culture Vs Modernity: The Indian Context, The Modern Indian Psyche vis a vis Indian Writing in English and in Translation,

UNIT – II

1. Arundhati Roy: *God of Small Things*
2. Amitav Ghosh: *Shadow Lines*
3. Jahnvi Barua: *Next Door*

UNIT – III

1. M. K. Gandhi: *My Experiments with Truth*
2. Shanta Gokhale: *One Foot on the Ground*
3. R K Narayan: *My Days*

UNIT – IV

1. A K Ramanujan: “Is there an Indian Way of Thinking”
2. Meenakshi Mukherjee: “The Anxiety of Indianness”
3. Shashi Deshpande: “Writing from the Margins”

Books for Reference and Further Reading:

1. K R Srinivasa Iyengar – *Indian Writing in English*
2. M. K Naik – *Critical Essays in Indian Writing in English*
3. Ramakrishnan E V- *Locating Indian Literature*
4. A K Mehrotra (ed): *A Concise History of Indian Literature in English,*
5. Saleem Peeradina (ed): *Contemporary Indian Poetry in English*
6. Makarand Paranjape (ed): *Indian Poetry in English*
7. Girish Karnad – *Fire and Rain*

Course III – (HARD CORE-III) NEW LITERATURES IN ENGLISH

Course Code: ENC030

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the emergence of New Literatures from Commonwealth literature.

CO2: Analyse the thematic concerns in New Literatures.

CO3: Evaluate the cultural conflict in New literatures such as African, Australian, Canadian and Caribbean and the impact of colonization on native cultures.

CO4: Formulate essays on the novels of Chinua Achebe, Wole Soyinka, Alice Munro, Patrick White, and V S Naipaul.

CO5: Judge the use of various literary devices in the poetry of Dennis Brutus, David Diop, AJM Smith, Judith Wright, Derek Walcott, and Braithwaite.

CO6: Produce analysis on the essays of Ngugi, Northrop Frye and Wilson Harris.

UNIT 1

Philosophy and Aesthetics of Commonwealth Literature, paradigm shifts from commonwealth to New Literatures

UNIT II- African Literature

Chinua Achebe: *A Man of the People*

Ngugi Wa Thiong'o: *Homecoming* Part-II (a) The Writer and His Past (b) The Writer in a Changing Society

Wole Soyinka: *The Lion and the Jewel*

Denis Brutus: *If This Life is All That We Have, I am the tree...*

I must conjure from my Past

David Diop: *Africa, Vultures*

Gabriel Okara: *Piano and Drums, Once Upon A Time*

UNIT III- Canadian and Australian Literature

Alice Munro: *Lives of Girls and Women*

Northrop Frye: "Conclusion" to *Literary History of Canada*

AJM Smith: *The Lonely Land* E.J. Pratt: *The Dying Eagle*

Patrick White: *Voss*

Judith Wright: *Preoccupations in Australian Poetry* (Chapter 13 on A.D. Hope)

Judith Wright: *Woman to Man, A.D. Hope: Australia*

UNIT- IV- Caribbean Literature

V S Naipaul: *Guerrillas*

Wilson Harris: *Tradition and the West Indian Novel*

Derek Walcott: *Almond Trees, A Far Cry from Africa*

Braithwaite: *Starvation, Caliban*

Books/Texts for Reference and Further Reading:

1. Anna Rutherford. Commonwealth
2. Oxford Companion to Canadian Literature
3. Macaulay. *A Map of Australian Verse*
4. Arnold. *Companion to Postcolonial Literature*
5. Helen Tiffin et al. *The Empire Writes Back*

Any one of the soft cores to be chosen for earning 4 credits

Course IV – (SOFT CORE-I) INDIAN ENGLISH POETRY AFTER INDEPENDENCE

Course Code: ENC230

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the use of Indianness in the modern Indian poetry.

CO2: Analyse the themes, imagery, symbolism in the poems of Ezekiel, Ramanujan, Daruwalla, de Souza, Mahapatra, Parthasarathy, Anita Nair and Vikram Seth.

CO3: Evaluate the human values and human predicament in modern Indian poetry.

CO4: Formulate the trend setting themes explored in contemporary Indian poetry.

Unit-I

1. **Nissim Ezekiel:** Night of the Scorpion; Enterprise
Urban; Poet, Lover, Birdwatcher
2. **A K Ramanujan:** Obituary, A River
Love Poem for a Wife II, Small Reflections on a Great House

Unit II

3. **Keki N Daruwalla:** Death of a Bird, The Mistress, The Ghaghra in Spate
4. **Eunice de Souza:** Bequest, Advice to Women, Women in Dutch Paintings,
Feeding the Poor on Christmas

Unit III

5. **Jayanta Mahapatra:** Hunger, Freedom, Grandfather, Dhauli
6. **R Parthasarathy:** Rough Passage: a. Exile b. Trial c. Homecoming

Unit IV

7. **Anita Nair:** Happenings On the London Underground, The Last Rites
Hello Lust, How Men Eat
8. **Vikram Seth:** How rarely all these few years, From California, The Wind

***Note:** Two lectures to introduce new themes and techniques of recent Indian poetry in English

Books/Texts for Reference and Further Reading:

1. King Bruce (ed): *Modern Indian Poetry in English*
2. *The Oxford Anthology of Modern Indian Poetry*
3. Saleem Peeradina (ed): *Contemporary Indian Poetry*
4. Zenia Mitra (ed): *Indian Poetry in English: Critical Essays*
5. R. Parthasarathy (ed): *Ten Twentieth Century Indian Poets*

Course V – (SOFT CORE-II) FEMINISM

Course Code: ENC220

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Analyse the texts critically and write the main ideas given in the prescribed texts.

CO2: Explain logically the feelings expressed by the feminists.

CO3: Evaluate the literary theories employed by the feminists to bring gender justice in the society and in literary representation.

CO4: Judge the critical ideas expressed by Shoshona Felman, Elaine Showalter, Toril Moi and Susie Tharu in their prescribed essays or prose works.

1. Shoshona Felman: "Women and Madness: The Critical Fallacy"

2. Elaine Showalter: "The Female Tradition"

3. Toril Moi: Feminist, Female, Feminine

4. Susie Tharu: Problems for a Contemporary Theory of Gender

Books for Reference and Further Reading:

The Female Imagination: Patricia Mayor Spack

Gender Trouble: Feminism and Subversion of Identity: Judith Butler

The Feminine Mystique: Betty Friedan

Feminism and Recent Fiction in English: Sushila Singh

The New Feminist Criticism: Essays on Women's Literature and Theory: Elaine Showalter

Sexual / Textual Politics: Toril Moi

OPEN ELECTIVES COURSE
A COURSE ON WRITTEN AND SPOKEN ENGLISH

Dept. code 570

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the correct use of parts of speech and English grammar.

CO2: State the grammar rules and apply them in conversation and communication.

CO3: Evaluate effectively describing impressions, feelings and experiences.

CO4: Formulate the familiar topics and give explanations and reasons for opinions, past actions and future plans.

CO5: Analyse comprehension passages and answer the implied questions rightly.

UNIT I

Basic Grammar

Definition of Parts of Speech and correct usage

1. Noun
2. Pronoun
3. Adjectives: Degrees of comparison and correct usage.
4. Verb, Tenses: Present, Past and Future and their correct usage.
5. Adverb: Kinds of Adverbs and their correct usage
6. Conjunction
7. Preposition
8. Articles
9. Active and Passive voice
10. Direct and Indirect Speech
11. Punctuation

UNIT II

Oral communication is the ability to explain and present one's ideas in clear English, to diverse audiences; speaking effectively, Effective **Listening** and **Reading skills** to be taught.

Short and long conversation involving two or more people: Greeting, introducing, making an enquiry, casual/formal telephone conversation, Conversation at the bank, at the department store, at the post office, at the doctor's, at the travel agent, at the railway station/bus stop etc.

Informal conversation between friends.

Reading Skills with a focus on Idioms, Phrases, Antonyms, Homophones, Homonyms and Figures of Speech

Unit-III

Written communication: The ability to write effectively in a range of contexts and for different audiences and purposes, with a good command of the English language is taught.

1. Letter Writing:

Personal letters

Leave note

Application for a job

Letter to the editor

- Letters of complaints
Placing orders
2. Precise Writing
3. Short Essay writing

Unit - IV

Writing skills to be taught through:

- A. Guided Composition
B. Expansion of an Idea/ Proverb
C. Comprehension

Comprehension of Poetry/ Prose/ Short Story/ Essay of selected texts

Comprehension of Poetry: 1. Robert Frost: Stopping by Woods on a Snowy Evening

2. Wole Soyinka: Telephone Conversation

Comprehension of Prose: Radhakrishnan: Humanities V/S Science

Comprehension of Short Story: Maxim Gorky: One Autumn Night

Books for Reference and Further Reading:

1. Sidney Green Baum, The Oxford English Grammar, Oxford University Press,
2. Cowie, A.P. & R. Macklin, Oxford Dictionary of Phrasal verbs, Oxford University Press,
3. Cowie, A.P. & R. Macklin & I.R. Mc Caig, Oxford Dictionary of Phrasal English Idioms, Oxford University Press,
4. Stuart Redman, English Vocabulary in Use pre-intermediate and intermediate; low price editions, Oxford University Press,
5. Rosemary T., Fruehling & Joan M. Lacombe, Communication for Results, A.I.T.B.S. Publishers and Distributors,
6. How to write and speak better, Reader's Digest
7. Modern Grammar with Practical Exercises, Vikas Publishing House Pvt. Ltd.

IV SEMESTER

Course I – (HARD CORE-I) LITERARY CRITICISM-II

Course Code: **END010**

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the meaning, elements and characteristics of contemporary literary criticism.

CO2: Analyse the essays using the skills of literary critical analysis.

CO3: Produce analytical essays on the literary texts of the prescribed critics.

CO4: Evaluate the latest developments in the specific field of practice of literary theories.

Unit I

Russian Formalism, Psychoanalysis, Structuralism, Deconstruction, Post colonialism, Phenomenology and certain other forms of Hermeneutics. The Archetypes of Literature“ Marx, Nietzsche, Freud, Gramsci

Unit II:

1. T.S. Eliot: Tradition and Individual Talent
2. F.R. Leavis: Literature and Society, Tragedy and the Medium (From The Common Pursuit)
3. Carl Jung: “Psychology and Literature”

Unit III:

1. Northrop Frye: Archetypes of Literature
2. G. Genette: “Structuralism and Literary Criticism
3. J. Derrida: “Structure, Sign and Play in the Discourse of Human Sciences”

Unit IV:

1. Elaine Showalter: Towards a Feminist Poetics
2. Helene Cixous: The Laugh of the Medusa
3. Sara Suleri: Woman Skin Deep: Feminism and Postcolonial Condition

Books for Reference and Further Reading:

Eagleton, Terry: *Theory – An Introduction*

Selden, Raman: *A Reader’s Guide to Contemporary Literary Theory* Belsey, Catherine.

Critical Practice: Culler, Jonathan.

Structuralist Poetics: Structuralism, Linguistics and the Study of Literature Newton,

K.M. *Twentieth Century Literary Theory: A Reader*

Course II – (HARD CORE-II) AMERICAN LITERATURE

Course Code: END020

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the significance of Renaissance, Transcendentalism and journey metaphor in American literature.

CO2: Analyse the poems of Emily Dickinson, Wallace Stevens, Walt Whitman and Robert Frost.

CO3: Compare and analyse the themes, narrative techniques, character analysis in the novels of Mark Twain, Douglas, Toni Morrison and Ray Bradbury.

CO4: Judge the human condition in the plays of Arthur Miller, Eugene O'Neill and Edward Albee.

UNIT –I

American Renaissance, Journey as Metaphor, Westward Movement, Transcendentalism

UNIT – II

Emerson: American Scholar

Thoreau: Walden (Chapters on Economy & Where I Lived and What I Lived For)

Emily Dickinson: Because I Could Not Stop for Death, The Soul Selects her Own Society
I Heard a Fly Buzz

Wallace Stevens: Emperor of Ice-Cream, Anecdote of The Jar

Walt Whitman: When Lilacs Last in the Dooryard Bloomed, A Noiseless Patient Spider,

Robert Frost: Mending Wall, The Road Not Taken, Birches

UNIT III

Mark Twain: *Huckleberry Finn*

Fredrick Douglas: *Narrative of the Life of an American Slave*

Toni Morrison: *The Bluest Eye*

Ray Bradbury: *Fahrenheit 451*

UNIT – IV

Arthur Miller: *Death of a Salesman*

Eugene O'Neill: *The Hairy Ape*

Edward Albee: *The Zoo Story*

Books for Reference and Further Reading:

Norton Anthology of American Literature

Richard J Gray. *A History of American Literature*

The Cambridge History of American Literature. Vol. 1 to 4

Any one of the soft cores to be chosen for earning 4 credits

COURSE - III: SOFTCORE Elective I: INDIAN DIASPORA FICTION

Course Code: END240

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes:

At the end of the Course, student able to
Course Outcomes

CO1: Explain the background of Diaspora Literature & major themes of Diaspora Literature

CO2: Compare and analyse authors' treatment of themes, characters, subject matter etc.

CO3: Evaluate literary elements like plot, setting, tone, point of view, style, image, symbols.

CO4: Analyse the role of partition, corruption, fantasy, migration, etc. and psychological aspects behind human behaviour in the novels prescribed.

Unit I:

1. Salman Rushdie: *Midnight Children*
2. Tanuja Desai Hidier: *Born Confused*

Unit II:

1. Jhumpa Lahiri: *The Namesake*
2. Chitra Banerjee Divakaruni: *The Mistress of Spices*

Unit III:

1. Kiran Desai: *Inheritance of Loss*
2. Rohinton Mistry: *A Fine Balance*

Unit IV:

1. Aravind Adiga: *White Tiger*
2. Hari Kunzru: *Gods without Men*

***Note: Two lectures to introduce India Diaspora**

Books for Reference and Further Reading:

1. Avtar Brah. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.
2. Homi K. Bhabha. *The Location of Culture*, 1994.
3. Edward W. Said. *Orientalism*. New Delhi: Penguin, 2001.

COURSE - III (SOFTCORE Elective-II) AFRICAN FICTION

Course Code: END230

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Explain the social, political and cultural milieu of the African society represented in fiction.

CO2: Produce critical essays on contemporary African novels such as *Anthills of the Savannah*, *Purple Hibiscus*, *The Bride Price* and *Changes: A Love Story*.

CO3: Analyse the latest developments in the specific fields of postcolonial African writings to bring gender justice in the society.

CO4: Evaluate the role of the characters in the novels of Achebe, Adichie, Emecheta and Aidoo.

Unit I: Chinua Achebe: *Anthills of the Savannah*

Unit II: Chimamanda Adichie Ngozi: *Purple Hibiscus*

Unit III: Buchi Emecheta: *The Bride Price*

Unit IV: Ama Ata Aidoo: *Changes: A Love Story*

Suggested Reading:

1. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
2. Ogunjipe-Leslie, Omolara. *Re-Creating Ourselves African Women and Critical Transformations*. Trenton, NJ: Africa World P, 1994.
3. Palmer, Eustace (ed.). *An Introduction to the African Novel. A Critical Study of Twelve Books*. London: Heinemann, 1979.
4. Ashcroft, Bill. *Post-Colonial Transformation*. London and New York: Routledge, 2001.
5. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. Eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2002.

Course – IV – (HARDCORE - III) Major Project Work Leading to a Dissertation

Course Code: END030

Credits: 4

Teaching Hours: 60 (4 Hours/Week: 3 Theory + 1 Tutorial)

Course Outcomes

At the end of the Course, student able to

CO1: Analyse the area of topic chosen for project work in detail.

CO2: Create research skills and demonstrate scholarly expertise in exploring the subject to prepare the dissertation for the project work.

CO3: Produce the skills of research analysis in writing thesis.

CO4: Explain logically and relate the issues and findings to real life scenario.

Students will be encouraged to undertake a major project work in disciplines related to literature of contemporary interest.

Suggested Areas:

Folklore

Performing Arts

Popular Culture

Gender and Sexuality

Dalit and Subaltern Discourses

Media Studies

World Literatures in English

General Survey of Poetic Works of Classical Writers

General Survey of Poetic Works of Modern Writers

The distribution of marks for The Project Work will be as per the stipulations laid down by the university.

SOFTCORES OFFERED

1. Cross Cultural Women Writers
2. Caribbean Literature
3. Novels of Childhood
4. Indian Classics in Translation
5. Folklore and Literature-I
6. Folklore and Drama
7. Myth and Drama-I
8. Myth and Drama-II
9. Cultural Theory
10. Canada and the World
11. Feminist Theory-I
12. Australian Poetry
13. Folk Epics of Karnataka
14. Postcolonial Theory
15. Writers from African Diaspora
16. Canadian Science Fiction by Women
17. Theories on Culture: An Introduction
18. Postcolonial Criticism
19. Travel Literature
20. Popular Culture and Censorship
21. Adventure Novels
22. Novels and Metropolis
23. Short Fictions of Russia and USA
24. Contemporary Indian Novels in English
25. Translations
26. Dalit Literature-I
27. Recent Indian Poetry in English
28. Dalit Literature-II
29. Women Writings from the Margins
30. English Essayists
31. Post 1990 Indian Women Narratives
32. Indian Novels in English: 2000 and after
33. Twentieth Century Indian Poets in English
34. Contemporary Indian Regional Poetry in English Translation
35. Realism and Fiction
36. Indian Women Novelists
37. African Fiction in English
38. Jewish American Fiction
39. Introduction to Canadian Literature
40. South Asian Immigrant Literature in Canada
41. Introduction to Australian Literature.
42. Feminist Theory-II
43. Indian Classics in Translation
44. Shakespeare Criticism
45. Literature and Popular Culture
46. Postcolonial African Fiction
47. Arab Women Short Stories
48. Indian Diaspora Fiction

POSTGRADUATE DEPARTMENT OF ENGLISH
Question Paper Pattern

END SEMSETER EXAM (C 3)

Course Code Title of the Course (HC/ SC)

Max Marks: 70

Time: 3 Hours

Instruction: Answer all sections.

SECTION – I

I. Answer the following questions in **one or two** sentences

10X1= 10

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

SECTION-II (from Unit-I)

II. Answer any one of the following.

1x15=15

- 1.
- 2.
- 3.

SECTION-III (from Unit-II)

III. Answer any one of the following.

1x15=15

- 1.
- 2.
- 3.

SECTION-IV (from Unit-III)

IV. Answer any one of the following.

1x15=15

- 1.
- 2.
- 3.

SECTION-V (from Unit-IV)

V. Answer any one of the following.

1x15=15

- 1.
- 2.
- 3.