

SYLLABUS OF M. A. IN ENGLISH (CBCS) COURSE (2019-2020 ONWARDS)

SEMESTER	PAPER	TITLE OF PAPER	THEORY	I A	TOTAL	HRS	CREDIT	
I SEMESTER	1.1.HC	British Literature-I	80	20	100	5	5	
	1.2.HC	Indian English Literature-I	80	20	100	5	5	
	1.3.HC	American Literatures-I	80	20	100	5	5	
		<i>SOFT CORE (ANY 02)</i>						
	1.1. SC	General Linguistics	80	20	100	5	5	
	1.2. SC	South Asian Literature	80	20	100	5	5	
	1.3. SC	Translation Studies	80	20	100	5	5	
	1.4. SC	Indian Diaspora	80	20	100	5	5	
		Total		400	100	500	25	25
	II SEMESTER	2.1.HC	British Literature-II	80	20	100	5	5
2.2.HC		Critical Theory -I	80	20	100	5	5	
2.3.HC		Indian English Literature-II	80	20	100	5	5	
		<i>SOFT CORE (01) OPEN ELECTIVE (01)</i>						
2.1.SC		American Literatures-II	80	20	100	5	5	
2.2.SC		English Phonetics	80	20	100	5	5	
2.1.OE		General English-I	80	20	100	4	4	
		Total		400	100	500	24	24
III SEMESTER		3.1.HC	British Literature-III	80	20	100	5	5
		3.2.HC	Critical Theory-II	80	20	100	5	5
	3.3.HC	Post-Colonial Literatures	80	20	100	5	5	
		<i>SOFT CORE (01) OPEN ELECTIVE (01)</i>						
	3.1.SC	English Language Teaching	80	20	100	5	5	
	3.2.SC	Cultural Studies	80	20	100	5	5	
	3.1.OE	General English -II	80	20	100	4	4	
		Total		400	100	500	24	24
	IV SEMESTER	4.1.HC	British Literature-IV	80	20	100	5	5
		4.2.HC	Critical Theory-III	80	20	100	5	5
4.3.HC		Project Work	80	20	100	5	5	
		<i>SOFT CORE (ANY 02)</i>						
4.1.SC		Research Methodology	80	20	100	5	5	
4.2.SC		World Literature	80	20	100	5	5	
4.3.SC		Communicative English	80	20	100	5	5	
4.4.SC		Literature and Film Studies	80	20	100	5	5	
		Total		400	100	500	25	25
		GRAND TOTAL		1600	400	2000	94	94


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FOURTH SEMESTER

4.1: (HC) BRITISH LITERATURE - IV

OBJECTIVES: To Study 20th Century and Modern British Society and the age's events of Global significance. To introduce the students with Realism and Intellectual Literature, Art and Culture of the period. To enable students to relate to the artistic and historical movements through the study of the texts and modern British thoughts.

BACKGROUND STUDY: A Survey of the 20th Century British Literature. Acquaintances and short notes will be on important writers\works\concepts\trends\movements.

Trends\Movements: Realism, Absurd Drama, Naturalistic Literature, Stream of Consciousness, Drama of Ideas

Writers: John Galsworthy, John Masefield, Henry James, John Osborne, Rudyard Kipling, Joseph Conrad, Rupert Brooke

Works: *Time Machine, Riders to the Sea, Animal Farm, A Passage to India, Of Human Bondage*

TEXTS PRESCRIBED: (ANY FIVE)

1. PHILIP LARKIN: (1922-1985) 'Church Going' (Poem)
2. W.H. AUDEN: (1907-1973) 'In Memory of WB Yeats' (Poem)
3. D. H. LAWRENCE: (1885-1930) 'Snake' (Poem)
4. SAMUEL BUCKET: (1906-1989) *Waiting for Godot* (Drama)
5. GEORGE BERNARD SHAW: (1856-1950) *Candida* (Drama)
6. BERTREND RUSSELL: (1872-1970) *Future of Mankind* (Essay)
7. VIRGINIA WOOLF: (1882-1941) *To the Lighthouse* (Novel)

SUGGESTED READING:

Albert Edward: 2003, *History of English Literature*, O. U. P., New Delhi.

Daiches David: 2002, *A Critical History of English literature*, Vols. I+IV revised edition, Allied Publishes, Bangalore.

Green A.W: 1931, *English Drama*, New Hovers, Yale University Press.

Dr. Ramesh Rathod

Chairman
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Dept of Studies & Research in English
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KALABURAGI-585106

4.2: (HC) CRITICAL THEORY – III

OBJECTIVES: To introduce the students to the theories of Literature and critical approaches. To train students in literary interpretation and to familiarize them with the various schools of critical thought in both Western and Eastern traditions.

BACKGROUND STUDY: A Survey of the Modern and Post Modern Critical Theory. Acquaintances and short notes will be on Literary Theories, important writers\works\concepts\ trends\movements etc.

Concepts\Trends\Movements: Psychoanalytical Criticism, Reader-Response Theory, Queer-Theory, Rasa and Dhvani, Radical Feminists, Surrealism.

Writers: J C Ransom, Stanley Fish, Ezra Pound, Lionel Trilling, T E Hume, Jacques Lucas

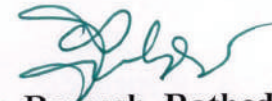
Works: *Apology for Poetry, Technique as Discovery, The Effective Fallacy, Towards a Black Feminist Criticism, Narrative Discourse, The Archeology of Knowledge, The Social Mission of English Criticism*

CRITICAL TEXTS PRESCRIBED: (ANY FIVE)

1. ROLAND BARTHES: (1915-1980: FRANCE) *Death of the Author*
2. ELINE SHOWALTER: (B. 1941: AMERICAN) *Towards a Feministic Poetics*
3. HELENE CIXOUS: (B.1937: ALGERIA) *The Laugh of the Medusa*
4. KATE MILLETT: (B.1934: AMERICA) *Sexual Politics*
5. NORRS CHRISTOPHER: (B.1947: ENGLAND) *Deconstruction: Theory and Practice*
6. JONATHAN CULLER: (1944- AMERICAN) *Structuralism and Literature*
7. JACQUES DERRIDA: (1930-2004ALGERIAN-FRENCH) *Structure Sign and Play*

SUGGESTED READING:

1. **Blackwell:** 2002, *Postmodern Literary Theory*, Niall Lucy, Oxford.
2. **B. Leitch:** 2001, *The Norton Anthology of Theory and Criticism*, Ed. Vincent, WW Norton and Company, New York.
3. **Bill Ashcroft Ed:** 2001, *The Post-Colonial Studies Reader*. Gareth Griffiths & Helen Tiffin, Routledge, London.



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Dept of Studies & Research in English
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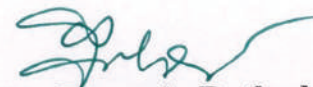
4.3. (HC) PROJECT WORK

The candidates shall study in a specific area of English Literature/Indian English Literature/American Literature/Commonwealth Literature/African Literature/Russian Literature/South Asian Literature/ Post-colonial Literature Cultural Studies/ Criticism under a permanent faculty member and select a topic in consultation with him /her. They are expected to write the Project Work to the best satisfaction of the supervisor first in hand, and then at the time of submission, in typed copy. The project work should be submitted to the Chairman/Chairperson a week before the final examination.

The Project components are as follows:

Comp.1) Periodic Progress of Project Work: 10 Mrks and Comp. 2) Result of Work and Draft Report: 10 Mrks Total I.A.: 20 Marks
Comp. 3) Evaluation of Project Work: 60 Mrks and Comp. 4) Test of Candidate's Authenticity-Viva-voce: 20 Mrks. Total: 80 Marks

Total I. A. 20 Marks of the Project Work shall be allotted by the supervisor of the Project Work. The evaluation of the Project Work and *Viva-voce* shall be done by the Panel of two examiners. One by the Professor/Chairman/Chairperson of the Department and other one shall be an external examiner.



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4.1: (SC) RESEARCH METHODOLOGY

OBJECTIVES: To understand the techniques and issues of Literary Research. To equip the students to themselves with the necessary tools of research in English Literature Studies.

BACKGROUND STUDY: A Survey of Research Studies in Literature, Researchers and representation of research works in English. Acquaintances and short notes will be on important Concepts, Methods, Components, and Keys.

Methods/Concepts: Synopsis, Sources of Hypothesis, Documentations, Citations, Proofreading, Scanning, Skimming, Quotation Cards, Internet Sources, Methodology, Plagiarism

TEXTS PRESCRIBED: (ANY FIVE)

1. Meaning, Nature and Scope of Research
2. Aims and Objectives of Research
3. Various Kinds of Research
4. Various Resources of Research: Library and web
5. Mechanics and Formation of Research Paper
6. Preparations of Bibliography and Foot Notes
7. Primary source and Secondary Sources of Research

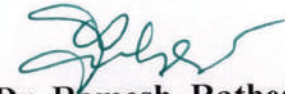
SUGGESTED READING:

Bate son F.W: 1972, *Scholar Critic: An Introduction to Literary Research*, Routledge London.

Berry Ralph: 1996, *How to Write a Research Paper*, Pergamon Press, London.

Mishra D. S: 1989, *A Grammar of Literary Research*, Pub. Harman, N.D

Richard D. Altaic: 1963, *The Art of Literary Research*, 3rd Ed. Norton. New York



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4.2: (SC) WORLD LITERATURE

OBJECTIVES: To introduce students to the great works of World Literature; and to enable the students to acquire a comparative approach to Classical and Global Literature.

BACKGROUND STUDY: A Survey of the Category Classics and Classical Discussions on the World Literature, General Literature and Comparative Literature. The short notes will be on important concepts \trends \movements etc.

Trends/Movements: Classicism, Neo-Classicism, Epic, Hellenism, Nazism, Racism, Greek Mythology

Writers: Bhasa, Vyasa, Valmiki, Dante, Virgil, Maxim Gorky, Franz Kafka, Homer, Sophocles.

Works: *The Golden Ass*, *The Arabian Nights*, *Panchatantra*, *The Odyssey*, *The Iliad*,

TEXTS PRESCRIBED: (ANY FIVE)

1. APHRA BEHN: (1640-1689: ENGLAND): 'To the Fair Clarinda', 'The Disappointment' (Poems)

2. AKKA MAHADEVI: (12th Cent. INDIAN) 'I Have Fallen in Love' 'Him Who Illumines' (Poems)

3. LEO TOLSTOY: (1828-11910: RUSSIAN) *War and Peace* (Novel)

4. SOPHOCLES: (497/96 BC-406/05 BC-ANCIENT GREEK): *Oedipus Rex* (Drama)

5. KALIDAS: (4th OR 5th Cent: INDIAN) *Shakuntala* (Drama)

6. HERMAN HESSE: (1877-1962: GERMAN) *Siddhartha* (Fiction)

7. FYODOR DOSTOEVSKY: (1821-1881) *Crime and Punishment* (Fiction)

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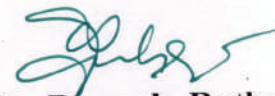
A.B. Keith: 1928, *History of Sanskrit Literature* CUP.

Barrett H. Clerk: 2000, *A Study of World Drama*, Anmol Pub Pvt Ltd, New Delhi.

Ed. Timothy Unwin: 1997, *Cambridge Companion to the French Novel*, CUP, 5.

Nobel Laureates: *Drumbeats* An Anthology of Prose, B. I. Pub. Ltd. 150 Mount Road, Madras

Helene Levine Keating, Walter Levy: 1991, *Lives Through Literature :A Thematic Anthology*, Macmillan Publishing Compony, New York



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4.3. (SC) COMMUNICATIVE ENGLISH

OBJECTIVES: To introduce students to a survey of the origin and development of Communication Skills in English and to understand the issues of learning English at PG level. To familiarize the basic concepts of General English along with appropriate learning of Grammatical English.

BACKGROUND STUDY: A Survey of the communicative English and Grammatical English. Short notes will be on Basic Components/ Important Keys/ Concepts etc.

Basic Components/Concepts: Verbal Communication, Barriers of Communication, Spoken Language, English Learning for Placement, Remedial Teaching. Body Language, Non-Verbal Communication, Written Language, Report Writing, Notice Writing, Note-making, Note-taking, Preparing Agenda, Proceedings Writing, Paragraph writing, Paresis writing, Dialogue Writing, Advertisements.

TOPICS PRESCRIBED: (ANY FIVE)

1. Meaning and Importance of Communication
2. Importance of English as a Global Language
3. Communication Skills in English
4. Interview and its types
5. Preparing C.V. with Application and Letter Writing
6. Punctuation Marks and their Uses
7. Tenses and Time Expressions

SUGGESTED READING:

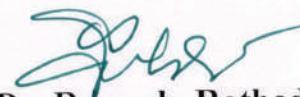
Brumfit C.J: *Communicative Methodology in Language Teaching: The Roles of Fluency and Accuracy*, Cambridge: CUP

Hewitt A: 1984, *A History of English Language Teaching*. Oxford: OUP.

Hackett C.F: 1958, *A Course in Modern Linguistics*, Macmillan Co. New York.

Jones Daniel: 1967, *Everyman's English Pronouncing Dictionary*, ELBS & J.M. Dent. London.

F. Palmer: 1985, *Grammar*, ELBS and Longman Group Ltd. London.



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4.4: (SC) LITERATURE AND FILM STUDIES

OBJECTIVES: To introduce the students to the issues of film narrative genres, gender, culture and politics. To familiarize the students with the problematic of film, aesthetics and narrative adaptation.

BACKGROUND STUDY: A Survey of the film industry and of adaptations, relationship between film and other art forms, films as agents of culture. Acquaintances and short notes will be on important writers\films\concepts\trends\movements etc.

Concepts/Trends: Movies Rewriting History, Play and the Movie, Women Filmmakers, Film as a Cultural Text, Ethnographic film, Investigative Movie, Documentary Film, Artistic Movie, Popular Movie.

Films: *Pathar Panchali, Singing in the Rain, Once Upon a Time in the West, Ram Tri Ganga Maili, Yellow Earth, The Piano.*

FILM TEXTS AND WRITINGS: (ANY FIVE)

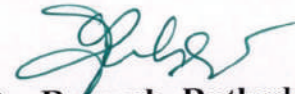
1. **ROBERT P. KOLKER AND OTHER CRITICS:** *The Film Text and Film Form-(Film Theory)*
2. **GERALD MAST:** (1940-1988) *Film Theory and Criticism: Introductory Reading*
3. **MC DONALD, CONWAY AND RICCI:** *Charlie Chaplin-1889-1977 (Biography)*
4. **HARRIET BEECHER STOWE:** (1811-1895: AMERICAN) *Uncle Tom's Cabin*
5. **GABRIEL GARCIA MARQUEL:** (B.1928- COLOMBIA) *One Hundred Years of Solitude*
6. **K. A. ABBAS:** (1914-1987: INDIAN) *Mera Nam Joker*
7. **SARJOO KATKAR:** (: INDIAN) *Savitri Bai Pule*

SUGGESTED READING:

Anwar Huda: *The Art and Science of Cinema*, Atlantic Pub. New Delhi, 2004

Robert Stam: *A Companion to Literature and Film*, Alessandra Raengo, 2004

Linda Castanzo Cahir: *Literature into Film: Theory and Practical Approaches*, 2006



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Chairman

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