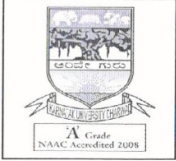


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KARNATAK UNIVERSITY, DHARWAD

P.G. DEPARTMENT OF STUDIES IN ENGLISH


Pavate Nagar, Dharwad- 580003
Karnatak, India

Ref. No. PG/ENG/2020-21

Date:

Format of the certificate for effecting revision of the Syllabi

This is to certify that curriculum of MA/M.Phil/Ph.D in **English** was revised during the year 2020 and 25% of content was replaced/added/modified.


Chairman, BOS
Professor & Chairman
Department of English
Karnatak University, Dharwad-03

KARNATAKUNIVERSITY,DHARWAD

DEPT.OFSTUDIESINENGLISH

Percentage(25%) of Revision of Syllabus forM.A and Ph.D

1. Revisionof SyllabusforM.AEnglish

CourseCodeandName	MAEnglishSyllabus 2017-18	MAEnglishSyllabus2020-21
1.1:THE16THAND17THCEN TURIES ENGLISHLITERATURE(1 00Marks)	Section—ABackground Renaissance,DevelopmentofEnglishDrama uptoRest oration, Elizabethan Poetry, MetaphysicalPoetry,ImportantProse Writersofthe Period	Section—ABackground Renaissance,DevelopmentofEnglishDrama uptoRest oration, Elizabethan Poetry, MetaphysicalPoetry,ImportantProse Writersofthe Period
	Section—BPoetry John Milton : <i>Paradise Lost</i> Book IX, John Donne:Poems: The Good Morrow, The Anniversary, TheExtasie, A Valediction: Forbidding Mourning, andHoly Sonnet No 6 Deathbenot Proud	Section—BPoetry John Milton : <i>Paradise Lost</i> Book I. John Donne:Poems: The Good Morrow, Go and Catch thefalling Star, The Canonization, The Sun Rising ,HolySonnet No 6 DeathBenot Proud
	Section—CProse FrancisBacon:Essays –OfTruth,OfParentsand	Section—CProse FrancisBacon:Essays –OfTruth,OfParents and

	<p>Children, Of Friendship, Of Studies, and Of Death, Joseph Addison: Essays – Sir Roger at Home, Sir Roger’s Ancestors, On Ghosts and Apparitions, Sir Roger at Church, Labour and Exercise, and Instinct in Animals</p>	<p>Children, Of Friendship, Of Studies, and Of Death John Bunyan: <i>Pilgrim’s Progress</i></p>
	<p>Section—D Drama William Shakespeare: <i>Hamlet</i> (any edition). Christopher Marlowe: <i>Doctor Faustus</i> (any edition)</p>	<p>Section—D Drama William Shakespeare: <i>Othello</i> (any edition). Christopher Marlowe: <i>Doctor Faustus</i> (any edition)</p>
<p>1.2 INDIAN ENGLISH POETRY AND PROSE (100 Marks)</p>	<p>Section—A Background Romantic Poetry, Modernist Poetry, Biography, A autobiography in Indian English Literature</p>	<p>Section—A Background Romantic Poetry, Modernist Poetry, Biography, A autobiography in Indian English Literature</p>
	<p>Section—B Poetry Poetry: Makarand Paranjape (ed): <i>Indian Poetry in English</i> (any edition) Only the following poems of the below mentioned poets are for study:</p> <ol style="list-style-type: none"> a. Toru Dutt : Our Casuarina Tree b. Rabindranth Tagore: Canto/stanzas I, II, and III from <i>Gitanjali</i>; and XVII from Kabir Poems c. Nissim Ezekiel: <i>Good Bye Party to Miss Pushpa T.S., Poet, Lover and Birdwatcher</i> d. Kamala Das: <i>An Introduction, The Old Playhouse</i> 	<p>Section—B Poetry Poetry: <i>Twenty-Five Indian Poets in English</i>. Ed K.S. Ramamurti (any edition).</p> <p>Only the following poems of the below mentioned poet are for study:</p> <ol style="list-style-type: none"> e. Toru Dutt : Our Casuarina Tree f. Rabindranth Tagore: Canto/stanzas I, II, and III from <i>Gitanjali</i>; and XVII from Kabir Poems g. Sarojini Naidu: <i>Indian Weavers</i> h. Nissim Ezekiel: <i>Good Bye Party to Miss Pushpa T.S.</i> i. Kamala Das: <i>An Introduction, The Old</i>

		<p>Playhouse</p> <p>j. K. Raghavendra Rao: <i>The Journey to Golgotha</i></p>
	<p>Section—C Prose Mahatma Gandhi <i>: My Experiments with Truth</i> (Navajeevan Trust, Ahmedabad). A.P.J. Abdul Kalam: <i>Wings of Fire</i> (any edition)</p>	<p>Section—C Prose Mahatma Gandhi : <i>Hind Swaraj</i> (any edition). A.P.J. Abdul Kalam: <i>Wings of Fire</i> (any edition)</p>
	<p>Section—D Criticism Sri Aurobindo: “The Essence of Poetry” from <i>Future Poetry</i> (Aurobindo Ashram, Pondichery). Rabindranath Tagore: “What is Art?” (any edition)</p>	<p>Section—D Criticism Sri Aurobindo: “The Future Poetry” (Mantra Concept) from <i>Future Poetry</i> (Aurobindo Ashram, Pondichery). Rabindranath Tagore: “What is Art?” (any edition)</p>
<p>1.3 AMERICAN POETRY AND PROSE (100 Marks)</p>	<p>Section—A Background Puritanism (Colonial Period), Transcendentalism, The American Dream and Harlem Renaissance</p>	<p>Section—A Background Puritanism (Colonial Period), Transcendentalism, The American Dream and Harlem Renaissance</p>
	<p>Section—B Poetry Walt Whitman: <i>Passage to India</i>, <i>When Lilacs Last in the Dooryard Bloom’d</i>, <i>Out of the Cradle Endlessly Rocking</i> Emily Dickinson : 67 <i>Success is counted sweetest</i>, 214 <i>I taste a liquor never brewed</i>, 303 <i>The Soul selects her own Society</i>, 712 <i>Because, I could not stop for Death</i> and 1072 <i>Title divine— is mine</i>, Langston Hughes: <i>Mother to Son</i>, <i>The Negro</i></p>	<p>Section—B Poetry Walt Whitman: <i>Song of Myself</i> When <i>Lilacs Last in the Dooryard Bloom’d</i>, <i>Passage to India</i>. Robert Frost: <i>Mending Wall</i>, <i>After Apple-Picking</i>, <i>The Road Not Taken</i> <i>Birches</i>, <i>Stopping by Woodsona Snowy Evening</i>. Langston Hughes: <i>Mother to Son</i>, <i>The Negro Speaks of Rivers</i>, <i>The Weary Blues</i>, <i>I Too</i></p>

	Speaks of Rivers, The Weary Blues, I Too	
	Section—C Prose R. W. Emerson: “Self-Reliance” H. D. Thoreau : “Civil Disobedience”	Section—C Prose R. W. Emerson: “Self-Reliance” H. D. Thoreau: “Civil Disobedience”
	Section—D Criticism E. A. Poe: “The Philosophy of Composition” Henry James: “The Art of Fiction”	Section—D Criticism E. A. Poe: “The Philosophy of Composition” Henry James : “The Art of Fiction”
1.4 INDIAN POETRY AND PROSE IN ENGLISH TRANSLATION (100 Marks)	Section—A Background Translation Process: its Problems and Challenges, Source Language and Target Language, A Brief History of Translation, Cultural Translation, Translation in the Indian Context	Section—A Background The Meaning of Translation, Definitions , Scope, Problems, Challenges, Source Language, Target Language, History, the Role of Translator, Types, Theories , and Translation in the Indian Context
	Section—B Poetry A. K. Ramanujan: <i>Speaking of Siva</i> (Penguin) Basavanna—8, 36, 59, 97, 820, Devara Dasimayya—25, 80, 87, Mahadeviyakka—2, 17, 26, 87, 157, Allama Prabhu—59, 699, 775, 972, 959	Section—B Poetry A. K. Ramanujan: <i>Speaking of Siva</i> (Penguin) .Basavanna—8, 59, 97, 820. Mahadeviyakka—2, 17, 26, 87. Allama Prabhu—42, 59, 775, 972. Shashidhar G. Vaidya: <i>Select Songs of Kanakadas</i> . Kanakadas: Donot quarrel over caste, Better quarrel with the wise. Purandaradas: Who among the three wishes well of you ?, It is in one Name that are hidden

	<p>Section-C Prose Balbir Madhopuri: <i>Changiya Rukh</i> (OUP) Baby Kambale: <i>The Prisons We Broke</i> (Orient Blackswan)</p>	<p>Section-C Prose (Autobiographies) Rabindranath Tagore: <i>My Reminiscences</i> (any edition) Durga Khote: <i>IDurga Khote</i></p>
	<p>Section-D Short Stories Premchand: <i>The Panchayat is the Voice of God, The Thakur's Well, The Shroud, and A Tale of Two Oxen.</i> Allama Rajaiyah: <i>Bhoomi, Fish, Jungle Man, Change from Bhomi.</i></p>	<p>Section-D Short Stories From <i>Contemporary Indian Short Stories - Series-II</i>, Sahitya Akademi, New Delhi, 2009 Roma Das (Assamese): <i>A Defective Coin</i> Amin Kamil (Kashmiri): <i>The Cock-Fight</i> Rajakishore Ray (Oriya): <i>The Bridal Crown</i> Lekhraj Tulsiani (Sindhi): <i>Manjri</i> Sant Singh Sekhon (Punjabi): <i>The Whirlwind</i> Rajindar Singh Bedi (Urdu): <i>Lajwanti</i> Pudumai Pitthan (Tamil): <i>Redemption</i> Chunilal K. Madia (Gujarati): <i>The Earning Son</i></p>
	<p>Section-A: Background Sudesh Mishra- <i>From Sugar to Masala: Writing by the Diaspora (An Illustrated History of Indian English Literature.</i> ed. A.K. Mehrotra, Permanent Black, New Delhi). Uma Parameshwaran- <i>Home is Where Your Feet Are, and May Your Heart Be There Too!</i> (From <i>Writers of the Indian Diaspora</i>, ed. Jasbir Jain, Rawat Pub, Jaipur)</p>	<p>Section-A: Background Meaning, Nature, Scope, Major Terms, Issues and Phases of Diasporic Literature</p>
	<p>Section-B: Poetry A. K. Ramanujan : <i>The Striders, Looking for a</i></p>	<p>Section-B: Poetry A. K. Ramanujan : <i>The Striders, Looking for a</i></p>

1.5(A) INDIAN DIASPORIC WRITING (100 Marks)	Cousin on a Swing, A River, Love Poem for a Wife, and Self-Portrait Sujata Bhatt :The Peacock, A Different History, Kankaria Lake, The Stinking Rose, and Search for My Tongue.	Cousin on a Swing, A River, Obituary and Ecology Sujata Bhatt: The Peacock, A Different History, Kankaria Lake, The Stinking Rose, and Search for My Tongue
	Section-C Prose Amitav Ghosh: <i>Dancing in Cambodia, at Large in Burma</i> (Ravi Dayal, New Delhi). Meena Alexander: <i>Fault Lines</i> (any edition)	Section-C Prose Amitav Ghosh: <i>Dancing in Cambodia, at Large in Burma</i> (Ravi Dayal, New Delhi) Salman Rushdie: <i>“Imaginary Homelands”</i> (from <i>Imaginary Homelands: Essays and Criticism 1981-1991</i> . Viking/Penguin, New York, 1982)
	Section-D Fiction M.G. Vassanji: <i>The Gunny Sack</i> (any edition). Jhumpa Lahiri: <i>The Namesake</i> (any edition)	Section-D Fiction Chitra Banerjee Divakaruni: <i>Sister of My Heart</i> (any edition) Jhumpa Lahiri: <i>The Namesake</i> (any edition)
1.5(B) ANGLO-INDIAN LITERATURE (100)	Section-A Background Bhupal Singh: “Introductory,” <i>A Survey of Anglo-Indian Literature</i> (Curzon Press) Indira Ghosh: “Women Travellers and Orientalism,” <i>Women Travellers in Colonial India</i> (OUP)	Section-A Background Bhupal Singh: “Introductory,” <i>A Survey of Anglo-Indian Literature</i> (Curzon Press). Indira Ghosh: “Women Travellers and Orientalism,” <i>Women Travellers in Colonial India</i> (OUP)
	Section-B Poetry Rudyard Kipling: The following 7 of Kipling’s poems are for study- Danny Deever, The Widow at	Section-B Poetry Rudyard Kipling: The following 7 of Kipling’s poems are for study Danny Deever, The Widow at

Marks)	Windsor, Recessional, The White Man's Burden, The Song of the English, If, and Ganga Din (any edition) George Orwell: Awake! Young Men of England, Poem from Burma, and Kitchener	Windsor, The White Man's Burden, The Song of the English, If, and Ganga Din (any edition). George Orwell: Awake! Young Men of England, Poem from Burma, and Kitchener
	Section–C Prose Lord Macaulay: Minutes on Education George Orwell: Shooting an Elephant	Section–C Prose Lord Macaulay: Minutes on Education George Orwell: Shooting an Elephant
	Section–D Fiction E. M. Forster: <i>A Passage to India</i> (any edition). Jim Corbett: <i>Man-Eater of Kumaon</i> (any edition)	Section–D Fiction E. M. Forster: <i>A Passage to India</i> (any edition) Leela Mani: <i>Maud Diver</i> (any edition)
1.5(C) LINGUISTICS (100 Marks)	Section–A Background 1. What is language? 2. Difference between speech and language 3. Structure of language 4. Spelling and pronunciation in English	Section–A Background 1. Language : Definitions, Nature, Scope and Characteristics 2. Linguistics : Definition, and Branches (Descriptive, Historical and Comparative and Applied) 3. Structure of language 4. Difference between speech and language
	Section-B Phonetics 1. Sounds in English, speech organs 2. Vowels, Consonants and Diphthongs 3. IPA symbols	Section-B Phonetics 1. Phonetics : Branches (Acoustic, Articulatory and Auditory) 2. Sounds in English (Vowels, Consonants and Diphthongs) and Speech Organs

	<p>4. Stress pattern and intonation</p>	<p>3. IPA symbols 4. Stress and intonation</p>
	<p>Section – C Syntax</p> <ol style="list-style-type: none"> 1. Structure of phrase and clause 2. Structure of sentence 3. What is grammar? <ol style="list-style-type: none"> i) Traditional/prescriptive grammar ii) Descriptive grammar 4. Transformative Generative Grammar (TGG) 	<p>Section – C Morphology and Syntax</p> <ol style="list-style-type: none"> 5. Morphology: boundary between morphology and syntax 6. Sentence and its types 7. Grammar: Prescriptive and Descriptive Grammar 8. Transformative Generative Grammar (TGG)
	<p>Section – D Theoretical Approach</p> <ol style="list-style-type: none"> 9. Cognitive Theory (Jean Piaget) 10. Behaviorist Theory (F. M. Skinner) 11. Chomskian Theory (LAD) 	<p>Section – D Semantics</p> <ol style="list-style-type: none"> 1. Nature and Scope 2. Meaning of Meaning 3. Ogden/Richards Triangle 4. Leech's seven types of meaning
<p>2.1 THE 18TH AND 19TH CENTURIES ENGLISH</p>	<p>Section – A Background Augustan Poetry, Romantic poetry and prose, Victorian Poetry, Prose and Fiction</p>	<p>Section – A Background Augustan Poetry, Romantic Poetry and Prose, Victorian Poetry, Prose and Fiction</p>

LITERATURE(100Marks)	<p>Section-BPoetry Alexander Pope: <i>The Rape of the Lock</i>(OUP). William Wordsworth: <i>The World is Too Much with Us</i> ,<i>Ode on Intimations of Immortality</i>, John Keats: <i>Ode to Nightingale</i>, <i>Ode on a Grecian Urn</i>, Lord Alfred Tennyson: <i>The Lotus Eaters</i>, <i>Tithonus</i></p>	<p>Section-BPoetry Alexander Pope: <i>The Rape of the Lock</i> (OUP) William Wordsworth: <i>The Solitary Reaper</i> and <i>Ode on Intimations of Immortality</i> . John Keats: <i>Ode to Nightingale</i>, and <i>Ode on a Grecian Urn</i> Lord Alfred Tennyson: <i>The Lotus Eaters</i>, and <i>Tithonus</i></p>
	<p>Section-CProse Charles Lamb: <i>Essays of Elia</i>: Oxford in the Vacation, All Fools’ Day, The Old and the New School Master, Dream Children: A Reverie, and The Praise of Chimney Sweeper. Matthew Arnold Author’s Preface, and Chapter 1 “Sweetness and Light” from <i>Culture and Anarchy</i>(any edition)</p>	<p>Section-CProse Charles Lamb: <i>Essays of Elia</i>: Oxford in the Vacation, All Fools’ Day, The Old and the New School Master, Dream Children: A Reverie, and The Praise of Chimney Sweeper. Matthew Arnold : Author’s Preface, and Chapter 1 “Sweetness and Light” from <i>Culture and Anarchy</i>(any edition)</p>
	<p>Section-DFiction Charles Dickens: <i>David Copperfield</i>(Orient Blackswan). Thomas Hardy: <i>Tess of the D’Urbervilles</i>(Any edition)</p>	<p>Section-DFiction Charles Dickens: <i>Great Expectations</i>(Orient Blackswan). Thomas Hardy: <i>The Mayor of Casterbridge</i>(Any edition)</p>

2.2 INDIAN ENGLISH FICTION AND DRAMA (100 Marks)	Section-A Background The Development of Indian English Fiction and Drama	Section-A Background The Development of Indian English Fiction and Drama
	Section-B Fiction Mulik Raj Anand: <i>Untouchable</i> (any edition) Raja Rao: <i>Kanthapura</i> (OUP)	Section-B Fiction Mulik Raj Anand : <i>Coolie</i> (any edition) Raja Rao: <i>Kanthapura</i> (OUP)
	Section-C Fiction Basavaraj Naikar: <i>Light in the House</i> (any edition). Anita Nair: <i>Ladies Coupe</i> (Penguin)	Section-C Fiction Basavaraj Naikar : <i>Light in the House</i> (any edition) Sudha Murthy: <i>Gently Falls the Bakula</i> (Penguin)
	Section-D Drama Girish Karnad: <i>Nagamandala</i> (OUP) Mahesh Dattani: <i>Dance Like a Man</i> (OUP)	Section-D Drama Girish Karnad: <i>Nagamandala</i> (OUP) Mahesh Dattani: <i>Dance Like a Man</i> (OUP)
2.3 AMERICAN FICTION AND DRAMA (100 Marks)	Section-A Background Civil War Writings, the Frontier Literature, Black, Jewish and Asian Writings	Section-A Background The Frontier Literature; Black, Jewish and Asian Writings; and Contemporary American Fiction and Drama

	<p>Section-BFiction NathanielHawthorne:<i>TheScarletLetter</i>(anyedition).MarkTwain:<i>TheAdventuresofHuckleberryFinn</i>(anyedition)</p>	<p>Section-BFiction HermanMelville:<i>Moby-Dick</i>(anyedition) MarkTwain:<i>TheAdventuresofHuckleberryFinn</i>(anyedition)</p>
	<p>Section-CFiction WilliamFaulkner:<i>TheSoundandtheFury</i>(anyedition).ArnestHemingway:“TheSnowsofKilimanjaro” and Flannery O’Connor: “GoodCountryPeople”</p>	<p>Section-CFiction Ernest Hemingway : <i>The Old Man and the Sea</i>(anyedition) JackKerouac: <i>TheDharmaBums</i>(anyedition)</p>
	<p>Section-DDrama Eugene O’Neil: <i>The Hairy Ape</i> (any edition)ArthurMiller:<i>DeathofaSalesman</i>(anyedition)</p>	<p>Section-DDrama Eugene O’Neil: <i>The Hairy Ape</i> (any edition)ArthurMiller:<i>DeathofaSalesman</i>(anyedition)</p>
	<p>Section-AFiction BasavarajKattimani:<i>Door Die</i>(BasavarajKattimaniTrust,Belgaum).U.R. Ananthamurthy :<i>Samskara</i> (OUP)</p>	<p>Section-A-Fiction BaraguruRamachandrappa:<i>Shabari</i>(Kannada)A nnaRamSudhama: <i>Hypocrites</i>(Rajastani)</p>
	<p>Section-B:Fiction RasnaBarua:<i>ThePartings</i>(CentralSahityaAcademy).PundalikNaik:<i>TheUpheaval</i>(OUP)</p>	<p>Section-B-Fiction T.S.Pillai:<i>Chemmeen</i>(Malayalam) G.KalyanRao: <i>UntouchableSpring</i>(Telugu)</p>
	<p>Section-CDrama ChandrasekharKambar:Siri<i>Sampige</i>(from <i>ModernIndianDrama</i>,SahityaAcademy).Vijay</p>	<p>Section-C-Drama MahaswetaDevi:<i>Motherof1084</i>(Bengali) VijayTendudlkar: <i>Silence!TheCourtisinSession</i></p>

2.4 (A) INDIAN FICTION AND DRAMA IN ENGLISH TRANSLATION (100 Marks)	Tendulkar: <i>Ghasiram Kotwal</i> (OUP)	(Marathi)
	Section-D: Drama Mohan Rakesh: <i>One Day in Ashadha</i> (from <i>Modern Indian Drama</i> , Central Sahitya Academy) Mahasweta Devi: <i>Water</i> (Seagull, New Delhi)	Section-D-Drama Kuvempu: <i>A Throat for a Thumb</i> (Kannada) Lakshmi Naryan Misra: <i>Sindoor Ki Holi</i> (Hindi)
2.4 (B) COMPARATIVE LITERATURE (100 Marks)	Section-A Background The Concept of Comparative Literature; the Nature and Development of Comparative Literature in the West and in India; and Schools of Comparative Literature	Section-A Background The Concept of Comparative Literature; the Nature and Development of Comparative Literature in the West and in India; and Schools of Comparative Literature
	Section-B Comparative Literature: Views Sisir Kumar Das: “Muses in Isolation” from <i>Comparative Literature: Theory and Practice</i> (IAS, Shimla). Henry Gifford: “The Education of a Modern Poet” from <i>Comparative Literature</i> (Routledge, London)	Section-B Comparative Literature: Views Sisir Kumar Das: “Muses in Isolation” from <i>Comparative Literature: Theory and Practice</i> (IAS, Shimla) Henry Gifford: “The Education of a Modern Poet” from <i>Comparative Literature</i> (Routledge, London)

	<p>Section– CAComparativeStudyofMajorLiterary Movements Romanticism: English and Kannada; a study ofWordsworthandKuvempu.Modernism:English and Kannada; a study of T. S. Eliot andGopalakrishnaAdiga (a basic knowledge aboutthese two topicsisto be acquired)</p>	<p>Section– CAComparativeStudyofMajorLiterary Movements Romanticism:EnglishandKannada;astudyofWo rdsworthandKuvempu Modernism:EnglishandKannada;astudyofT.S. EliotandGopalakrishnaAdiga (a basic knowledge about these two topics is to beacquired)</p>
	<p>Section– DAComparativeStudyofModernTexts Kafka’s<i>Metamorphosis</i>andK.Raghavendrarao’s <i>TheCockroachMan</i>(anyedition)</p>	<p>Section– DAComparativeStudyofModernTexts Kafka’s<i>Metamorphosis</i>andK.Raghavendrarao’s <i>TheCockroachMan</i>(anyedition)</p>
<p>2.4 (C) PARTITIONLITERATUR E(100Marks)</p>	<p>Section–ABackground S.S. Prasad: “Communalism and Formation ofNations: Indian English Novels and Partition,”<i>Aspects of Contemporary Indian English Writings</i>,ed.ShrikantSingh,SarupBookPublishersP vtLtd,New Delhi, 2011. G. S. Amur: “Two PakistaniWriters,”<i>Transgressions:Studiesin IndianLiterature inEnglish</i>,Kanva Publication,Bangalore,2012</p>	<p>Section–ABackground S.S. Prasad: “Communalism and Formation ofNations: Indian English Novels andPartition,”<i>Aspects of Contemporary Indian English Writings</i>,ed.ShrikantSingh,SarupBookPublishersP vtLtd,NewDelhi,2011. G. S. Amur: “Two Pakistani Writers,”<i>Transgressions:StudiesinIndianLiter atureinEnglish</i>,KanvaPublication,Bangalore,2 012</p>

	Section–BFiction KhushwantSingh : <i>Train to Pakistan</i> (anyedition).BhishmiSahani : <i>Tamas</i> (anyedition)	Section–BFiction Khushwant Singh: <i>Train to Pakistan</i> (any edition)BhishmiSahani : <i>Tamas</i> (anyedition)
	Section–CFiction Salman Rushdie: <i>Shame</i> (any edition) AmitavGhosh : <i>TheShadowLines</i> (OUP)	Section–CFiction Salman Rushdie: <i>Shame</i> (any edition)AmitavGhosh: <i>TheShadowLines</i> (OUP)
	Section–DDrama Balachandran Rajan: <i>The Dark Dancer</i> (anyedition).AsifCurrimbhoy : <i>Goa</i> (anye dition)	Section–DDrama HowardBrenton: <i>DrawingtheLine</i> (anyedition)AsifCu rrimbhoy: <i>Goa</i> (anyedition)
OpenElectiveCourse-1 2.5: LANGUAGETHROUGHLI TERATURE (100Marks)	Section-ABackground ModernLiteraryMovementsfrom <i>EnglishBl</i> <i>ossoms</i> (ed Suja Mathew,OUP)	Section-ABackground Grammar: Parts of Speech, Tense, Speechand Voice
	Section-B:Poetry W. B. Yeats : Easter 1916. T. S. Eliot: Journey ofthe Magi (both from <i>English Blossoms</i> ed SujaMathew,OUP)	Section-B:EnglishLiterature ModernLiteraryMovements from <i>EnglishBl</i> <i>ossoms</i> (ed Suja Mathew,OUP)
	Section-C:ProseandShortStory VirginiaWoolf:HowShouldOneReadaBook?. D. H. Lawrence : <i>TheRockingHorse</i> Winner	Section-C:PoetryandProse WilliamWordsworth : <i>Daffodils</i> VirginiaWoolf : <i>HowShouldOneReada</i>

	(both from <i>English Blossoms</i> ed Suja Mathew, OUP)	Book?
	Section-D: Drama Harold Pinter: <i>The Dumb Waiter</i> (from <i>English Blossoms</i> ed Suja Mathew, OUP)	Section-D: Drama Harold Pinter: <i>The Dumb Waiter</i> (from <i>English Blossoms</i> ed Suja Mathew, OUP)
M.A.III SEMESTER 3.1 GENDER STUDIES (100 Marks)	Section-A Background Concepts: Patriarchy, Sex and Gender, Stereotypes, Gynocriticism, Body Politics, Female Foeticide, and Glass Ceiling	Section-A Background Concepts: Patriarchy, Sex and Gender, Stereotypes, Gynocriticism, Body Politics, and Glass Ceiling Social Problems: Female Foeticide, Poverty, Prostitution, and Gender Discrimination
	Section-B Prose Dr B.R. Ambedkar: The Hindu Code Bill Simone de Beauvoir: <i>The Second Sex</i> (Introduction) and ita Ramabai: On Widowhood (Extract from <i>The High Caste Hindu Woman</i>)	Section-B Criticism Dr B. R. Ambedkar: The Hindu Code Bill Simone de Beauvoir: <i>The Second Sex</i> (Introduction) Pandita Ramabai : On Widowhood (Extract from <i>The High Caste Hindu Woman</i>)
	Section-C Texts Eunice D'Souza ed: Selections from <i>Nine Indian Women Poets</i> : Tributeto Papa, Anonymous, Catholic Mother, Bequest, Purdah-1, Battle Line	Section-C Texts Eunice D'Souza ed: Selections from <i>Nine Indian Women Poets</i> :: Tributeto Papa, Positive Thinking, After Eight Yearsof Marriage, Anonymous,

	and Request. Mahashweta Devi: <i>Draupadi</i> (Tr. Gayatri Spivak) Ismat Chughtai: <i>The Veil</i>	Bequest, Purdah-1, Battle Line, and Request and The Doubt. Mahashweta Devi: <i>Draupadi</i> (Tr. Gayatri Spivak) Ismat Chughtai: <i>The Veil</i>
	Section-D Texts Charlotte Perkins Gilman: <i>The Yellow Wallpaper</i> Jamaica Kincaid: <i>Girl</i>	Section-D Texts Sudha Murthy: <i>Three Thousand Stitches</i> (Penguin) Bhaumik Kamble: <i>The Prison We Broke</i>
3.2 CRITICAL THEORY (Part-I) (100 Marks)	Section-A Classicism – Aristotle: <i>Poetics</i> . Sanskrit Criticism – Bharata: Concept of Rasa	Section-A Classicism – Aristotle: <i>Poetics</i> Sanskrit Criticism – Bharata : Concept of Rasa
	Section-B Romantic Criticism – S. T. Coleridge: <i>On Imagination and Fancy (Biographia Literaria - Chap XIII)</i> British Formalism – T.S. Eliot : “Tradition and the Individual Talent”	Section-B Romantic Criticism – S. T. Coleridge: <i>On Imagination and Fancy (Biographia Literaria - Chap XIII)</i> British Formalism – T.S. Eliot: “Tradition and the Individual Talent”
	Section-C New Criticism – Mark Schorer : “Technique as Discovery”. Reader-Response Theory – Stanley Fish: “Is there a Text in the Class?”	Section-C New Criticism – Mark Schorer: “Technique as Discovery” Reader-Response Theory – Stanley Fish: “Is there a Text in the Class?”

	<p>Section-D Structuralism–JonathanCuller:“Structuralismand Literature”. Feminism–Elaine Showalter :“TowardsaFeminist Poetics”</p>	<p>Section-D Structuralism– JonathanCuller:“StructuralismandLiterature” Feminism– ElaineShowalter:“TowardsaFeministPoetics”</p>
<p>3.3 POSTCOLONIALPOETRY ANDPROSE(100Marks)</p>	<p>Section-A:Background AustralianPoetry,AfricanPoetry,PostcolonialTravelogue and PostcolonialCriticism</p>	<p>Section-A-Background General introduction to Postcolonial literature,Africanpoetry,Australianpoetry,Post colonialcriticism,andPostcolonialtravelogue</p>
	<p>Section-B:Poetry 1. A.D.Hope(Australia):Australia,TheDeathofthe Bird,and Standardization 2. GabrielOkara(Africa):OnceUponATime,andWereI toChoose 3. WoleSoyinka(Africa) : TelephoneConversation,andAgborDa ncer 4. DerekWalcott (West Indies): Ruins of a GreatHouse,ASeaChantey, andAFarCryfromAfrica</p>	<p>Section-B-Poetry A.D.Hope(Australia):Australia,andStandardization GabrielOkara(Africa):OnceUponaTime,andWereI toChose DerekWalcott(WestIndies) :ASeaChantey, andAFar Cry from Africa A.J.M. Smith(Canada) : Ode on the Deathof William Butler Yeats, and Like an Old ProudKing inaParable</p>
	<p>Section-CProse 1. V.S.Naipaul:<i>India:AWoundedCivilization</i> (anyedition) 2. ChinuaAchebe:“AnImageofAfrica:Racism</p>	<p>Section-C-Prose V.S. Naipaul: <i>India: A Million Mutinies Now</i> ChinuaAchebe:“AnImageofAfrica:Racism in Conrad’s<i>HeartofDarkness</i>”</p>

	in Conrad's <i>Heart of Darkness</i> "	
	Section-D Criticism N Gugiwa Thiong'o: <i>Decolonising the Mind</i> (any edition). Edward Said: <i>Orientalism</i> (Chapter I - The Scope of Orientalism, Penguin)	Section-D-Criticism N Gugiwa Thiong'o : <i>Something Torn and New: An African Renaissance</i> Edward Said: <i>Orientalism</i> (Chapter I The Scope of Orientalism)
3.4(A) WORLD CLASSICS IN TRANSLATION (100 Marks)	Section-A Background T.S. Eliot : "What is a Classic?" From <i>On Poetry and Poets</i> . A.C. Bradley: "The Sublime" From Oxford Lectures on Poetry	Section-A Background T.S. Eliot : "What is a Classic?" From <i>On Poetry and Poets</i> . A.C. Bradley: "The Sublime" From Oxford Lectures on Poetry
	Section-B Epics Vyasa: <i>The Mahabharat</i> (any edition). Homer: <i>The Odyssey</i> (any edition)	Section-B Epics Vyasa: <i>The Mahabharat</i> (any edition) Virgil: <i>The Aeneid</i> (any edition)
	Section-C Drama Bhasa : <i>Swapnavasavadattam</i> (any edition). Sophocles: <i>King Oedipus</i> (any edition)	Section-C Drama Bhasa : <i>Swapnavasavadattam</i> (any edition) Euripides: <i>Medea</i> (any edition)
	Section-D Drama and Fiction Henrik Ibsen: <i>The Master Builder</i> (any edition). Tolstoy: <i>Anna Karenina</i> (any edition)	Section-D Drama and Fiction Henrik Ibsen: <i>A Doll's House</i> (any edition) Tolstoy: <i>Anna Karenina</i> (any edition)
	Section-A Background Nature, Scope, History and Objectives Definition	Section-A Background Definition, Translation as a Bilingual Activity,

3.4(B) TRANSLATION STUDIES(100Marks)	of Translation and Translation as an interdisciplinary discourse	Types, Principles of Translation, its History, and Translation as an interdisciplinary discourse
	Section–B Perspectives on Translation George Steiner: Chapter 1 “Understanding as Translation,” <i>Aspects of Language and Translation</i> (OUP). Eugene Nida: Part I Chapter 5 “Science of Translation,” <i>Language Structure and Translation</i> (Stanford Univ. Press)	Section–B Perspectives on Translation George Steiner: Chapter 1 “Understanding as Translation,” <i>Aspects of Language and Translation</i> (OUP). Eugene Nida: Part I Chapter 5 “Science of Translation,” <i>Language Structure and Translation</i> (Stanford Univ. Press)
	Section–C Application A Brief Introduction to the major concepts of Translation in different discourses: Law, Administration, Media, Literature (covering short story and other prose forms) and Religion	Section–C Application A brief introduction to the major concepts of Translation in different discourses: Law, Administration, Media, Literature (covering short story and other prose forms) and Religion
	Section–D Translation in India Arshia Sattar: “Translation into English,” <i>An Illustrated History of Indian Literature in English</i> , ed A.K. Mehrotra (Permanent Black). Sujit Mukherjee : “Translation as New Writing” from <i>Translation as Discovery</i> (Orient Blackswan) (At least one Internal Assessment Test (11 marks) on Translation Practice)	Section–D Translation in India Arshia Sattar: “Translation into English,” <i>An Illustrated History of Indian Literature in English</i> , ed A.K. Mehrotra (Permanent Black). Sujit Mukherjee : “Translation as New Writing” from <i>Translation as Discovery</i> (Orient Blackswan) (At least one Internal Assessment Test (11 marks) on Translation Practice)

3.4.(C)SPECIAL AUTHOR: WILLIAMSHAKESPEARE (100Marks)	Section-ABackground Chapter 3 “Renaissance and Reformation:Literature 1510-1620”from AndrewSanders’ <i>TheShortOxfordHistoryofEnglishLiterature</i> (OUP)	Section-ABackground Dr Samuel Johnson: Preface to Shakespeare Chapter 3 “Renaissance and Reformation:Literature 1510-1620” from Andrew Sanders’ <i>TheShortOxfordHistoryofEnglishLiterature</i> (OUP)
	Section-B Comedies <i>AsYouLikeIt</i> (OrientBlackswan) <i>TheMerchantofVenice</i> (OUP)	Section-B Comedies <i>AsYouLikeIt</i> (OrientBlackswan) <i>TheMerchantofVenice</i> (OUP)
	Section–C Tragedies <i>KingLear</i> (any edition) <i>Macbeth</i> (OUP)	Section–C Tragedies <i>KingLear</i> (any edition) <i>Macbeth</i> (OUP)
	Section–D Histories <i>RichardII</i> (any edition) <i>HenryIV</i> (any edition)	Section–D Histories <i>JuliusCaesar</i> (any edition) <i>HenryIV</i> (any edition)
OPEN ELECTIVE COURSE-2 3.5 COMMUNICATIVE ENGLISH(100Marks)	Section-A Essay WritingComprehension	Section-A EssayWriting Précis-writing
	Section-B Preparing CVApplyingforaJob	Section-B Preparing CV Letter-writing
	Section-C	Section-C

	<p>Letter Writing Paragraph Writing</p>	<p>Comprehension Paragraph Writing</p>
	<p>Section-D Dialogue Writing on Given Situations - At Post Office, Bank, Railway Station, Doctor's Clinic, and Shopping Mall</p>	<p>Section-D Dialogue Writing on Given Situations - At Post Office, Bank, Airport, Doctor's Clinic and Shopping Mall</p> <p>Section-E Text: <i>Fantasy</i> by V. Sasikumar (The first five short stories are to be taught; Orient Blackswan)</p>
<p>M.A. IV SEMESTER 4.1 THE 20TH CENTURY ENGLISH LITERATURE (100 Marks)</p>	<p>Section-A Background Modernist Poetry, War Poetry, Stream of Consciousness Narrative Technique, Science Fiction, Absurd Theatre, and Poetic Drama</p>	<p>Section-A Background Modernist Poetry, Stream of Consciousness Narrative Technique, Science Fiction, Absurd Theatre, and Post-Modern Literature</p>
	<p>Section-B Poetry G.M. Hopkins: <i>The Wreck of the Deutschland</i>, <i>God's Grandeur</i>, and <i>The Windhover</i>. T.S. Eliot: <i>The Waste Land</i>. W.H. Auden: <i>O What is that Sound, Who's Who</i>, and <i>The Unknown Citizen</i></p>	<p>Section-B Poetry G.M. Hopkins: <i>The Wreck of the Deutschland</i>, and <i>God's Grandeur</i>. T.S. Eliot: <i>The Waste Land</i>. W.H. Auden: <i>O What is that Sound</i>, and <i>The Unknown Citizen</i></p>
	<p>Section-C Fiction Graham Greene: <i>The Power and the Glory</i> (Penguin). Andrea Levy: <i>Fruit of the Lemon</i> (any)</p>	<p>Section-C Fiction Graham Greene: <i>The Power and the Glory</i> (Penguin)</p>

	edition).	John Fowles: <i>The French Lieutenant's Woman</i> (any edition)
	Section- D Drama John Osborne: <i>Look Back in Anger</i> (any edition). Arnold Wesker: <i>A Burnt-Out Case</i> (any edition)	Section- D Drama G.B. Shaw: <i>St Joan</i> (any edition) Samuel Beckett: <i>Waiting for Godot</i> (any edition)
4.2 CRITICAL THEORY (Part-II) (100 Marks)	Section-A Structuralism- Jacques Derrida: "Structure, Sign and Play in the Discourse of Human Sciences"	Section-A Post-Structuralism- Jacques Derrida : "Structure, Sign and Play in the Discourse of Human Sciences" Ronald Barthes: "The Death of the Author"
	Section-B Marxist Criticism- Edmund Wilson: "Marxism and Literature" Psychoanalytic Criticism- Lionel Trilling: "Freud and Literature"	Section-B Marxist Criticism- Edmund Wilson: "Marxism and Literature" Psychoanalytic Criticism- Lionel Trilling: "Freud and Literature"
	Section-C Linguistic Criticism - Roman Jakobson: "Linguistics and Poetics". Post-Structuralism- Ronald Barthes : "The Death of the Author"	Section-C Linguistic Criticism- Roman Jakobson: "Linguistics and Poetics" Cultural Studies - Raymond Williams : "The Analysis of Culture"
	Section-D Cultural Studies - Raymond Williams: "The	Section-D Postcolonial Criticism- Frantz Fanon: "On National

	Analysis of Culture” Frantz Fanon: “On National Culture”	Culture” Homi Bhabha: “The Commitment to Theory”
4.3 POSTCOLONIAL FICTION AND DRAMA (100 Marks)	Section-A Background Leela Gandhi : “After Colonialism” from <i>Post-Colonial Theory</i> (OUP). Gayatri Chakravarty Spivak: “Can the Subaltern Speak?”	Section-A Background Leela Gandhi: “After Colonialism” from <i>Post-Colonial Theory</i> (OUP) Gayatri Chakravarty Spivak: “Can the Subaltern Speak?”
	Section-B Fiction Chinua Achebe: <i>Arrow of God</i> (any edition). Margaret Atwood: <i>The Handmaid’s Tale</i> (any edition)	Section-B Fiction Chinua Achebe: <i>Things Fall Apart</i> (any edition) J.G. Farrell: <i>The Siege of Krishnapur</i> (any edition)
	Section-C Fiction Katherine Mansfield: Short Stories: The Garden Party, The Canary, The Doll’s House, Bliss, and How Pearl Button was Kidnapped. Bapsi Sidhwa: <i>Ice Candy Man</i> (any edition)	Section-C Fiction Katherine Mansfield: Short Stories: The Garden Party, The Canary, The Doll’s House, Bliss, and How Pearl Button was Kidnapped. Bapsi Sidhwa: <i>The Pakistani Bride</i> (any edition)
	Section-D Drama Wole Soyinka: <i>Kongi’s Harvest</i> (any edition) N Gugiwa Thiong’O: <i>The Trial of Dedan Kimathi</i> (Worldview)	Section-D Drama Wole Soyinka: <i>Kongi’s Harvest</i> (any edition) N Gugiwa Thiong’O: <i>The Trial of Dedan Kimathi</i> (Worldview)
4.4 ENGLISH LANGUAGE TEACHING (ELT) (100	Section-A: Background English in India:	Section-A: Background English in India:

Marks)	BeginningandGrowth Currentstatusandrole ProblemsinEffectiveTeachingofEnglish	BeginningandGrowth Currentstatusandrole ProblemsinEffectiveTeachingofEnglishandRe medies
	Section-B:LanguageTeachingMethods TheDirectMethod Grammar- TranslationMethodThe Bilingual MethodCommunicative Method	Section-B:LanguageTeachingMethods TheDirectMethod Grammar- TranslationMethodTheBiling ualMethod TheStructuralandSituationalMethod
	Section- C:TeachingSkills Teaching ofPoetryTeachingofProse Teachingof FictionTeachingof Drama	Section- C:TeachingSkills Teaching ofPoetryTeachingofProse Teachingof FictionTeachingof Drama
	Section-D:ReadingandInterpretation Practiceof ReadingPracticeof WritingAnalysisof PoemsAnalysisofPas sages	Section-D:LearningSkills TheListeningSkill TheSpeaking SkillTheReading SkillTheWritingSk ill
4.5(A)DISSERTATION(100 Marks)	Research MethodologyTopics:1.Objectivesof Research: Selectionoftopic,Relevance,andPre parationofSynopsis 2.Collectionof Data: Sourcetexts, reference	Research MethodologyTopics:1Objectivesof Research: Selectionoftopic,Relevance,andPre parationofSynopsis 2.Collectionof Data: Sourcetexts, reference

	<p>books,interview,fieldwork,theuseoflibraryandelec tronicssources</p> <p>3.CriticalAnalysis:Astudyofprimary,secondaryand tertiary sources, note making and division ofchapters</p> <p>4.Format of the Thesis:The use of quotations,references, endnotes, illustrations, bibliography,MLAstylesheet,punctuationmarks,abb reviations,and editing</p> <p>5.Drafting the Thesis:Presentation, argument,analysis, survey of literature; and key terms likeinvestigation,exploration,hypothesis,methods andtechniques,resultsandfindings</p> <p>6.PreparationforColloquium:assignment,s eminar,andvivavoce</p>	<p>books,interview,fieldwork,theuseoflibraryandelec tronicssources</p> <p>3.CriticalAnalysis:Astudyofprimary,secondaryand tertiary sources, note making and division ofchapters</p> <p>4.Format of the Thesis:The use of quotations,references, endnotes, illustrations, bibliography,MLAstylesheet,punctuationmarks,abb reviations,and editing</p> <p>4.Drafting the Thesis:Presentation, argument,analysis, survey of literature; and key terms likeinvestigation,exploration,hypothesis,methods andtechniques,resultsandfindings</p> <p>5.PreparationforColloquium:assignment,s eminar,andvivavoce</p>
<p>4.5 (B) CULTURALSTUDIE S(100Marks)</p>	<p>SectionABackground Thechangingconceptof‘culture’ overtime;introduction to major literary and cultural critics inthe field; Arnold and ‘high culture’;BirminghamSchool and its contribution to cultural studies;contemporary trends in the study of popularculture;andculturalapproachestofilmstudies</p>	<p>SectionABackground The changing concept of ‘culture’ over time;introduction to major literary and cultural critics inthe field; Arnold and ‘high culture’;BirminghamSchool and its contribution to cultural studies;contemporarytrendsinthestudyofpopularcult ure;and culturalapproachestofilmstudies</p>
	<p>Section-BTheory RaymondWilliams:“CultureisOrdinary”(from</p>	<p>Section-BTheory RaymondWilliams:“CultureisOrdinary”(from</p>

	<p><i>Resources of Hope: Culture, Democracy, Socialism</i>). Stuart Hall: “Race, Culture and Communication: Looking Backward and Forward at Cultural Studies” (from <i>Rethinking Marxism: A Journal of Economics, Culture</i></p>	<p><i>Resources of Hope: Culture, Democracy, Socialism</i>) Stuart Hall: “Race, Culture and Communication: Looking Backward and Forward at Cultural Studies” (from <i>Rethinking Marxism: A Journal of Economics, Culture and Society</i>)</p>
	<p>Section-C Literature Agatha Christie: <i>Murder in Mesopotamia</i> (any edition) Chetan Bhagat: <i>Five Point Someone</i> (Rupa)</p>	<p>Section-C Literature Agatha Christie: <i>Murder in Mesopotamia</i> (any edition) Chetan Bhagat: <i>Five Point Someone</i> (Rupa)</p>
	<p>Section-D Film and TV Serials <i>My Fair Lady</i>: Director: George Cukor <i>Bride and Prejudice</i>: Director: Gurindhar Chadda (The film analysis is to be made from literary and cultural perspectives)</p>	<p>Section-D Film and TV Serials <i>Roman Holiday</i>: Director: William Wyler <i>Bend It Like Beckham</i>: Director: Gurindhar Chadda (The film analysis is to be made from literary and cultural perspectives)</p>
<p>4.5 (C) DALIT LITERATURE (100 Marks)</p>	<p>Section-A Background Study Dalit literature, origin, Dalit movements and writings, Dalit Panthers and Ambedkar movement</p>	<p>Section-A Background Study Dalit literature, origin, Dalit movements and writings, Dalit Panthers and Ambedkar movement, Social Transformation and Social Reformers: Basavanna, Raja Rammohan Roy, Jyotiba and Savitribai Phule, Shahu Maharaj and their contribution</p>
	<p>Section-B Poetry</p>	<p>Section-B Poetry</p>

	<p>Mulk Raj Anand and Eleanor Zelliott (ed): <i>An Anthology of Dalit Literature</i> (Poems by Gyan Publishing House, New Delhi, 1992): Only the following poems are for study:</p> <ol style="list-style-type: none"> i) Hira Bansode: Bosom Friend, Slave, and O Great Man ii) Anuradha Gaurava: Request iii) Jyoti Lanjewar: Mother, and The Nameless Ones iv) Tryambak Sapakale: Angulimala, Ekalavya, Do you want to be another, and Day v) Yashwant Manohar: I'm Ready for Revolt 	<p>Mulk Raj Anand and Eleanor Zelliott (ed): <i>An Anthology of Dalit Literature</i> (Poems by Gyan Publishing House, New Delhi, 1992): Only the following poems are for study:</p> <ol style="list-style-type: none"> i) Hira Bansode: Bosom Friend, Slave, and O Great Man ii) Anuradha Gaurava: Request iii) Jyoti Lanjewar: Mother, and The Nameless Ones iv) Tryambak Sapakale: Angulimala, Ekalavya, Do you want to be another, and Day v) Yashwant Manohar: I'm Ready for Revolt Namdeo Dhasal: Ambedkar 79, Ambedkar: 1980
	<p>Section – C Prose Omprakash Valmiki: <i>Joothan</i> (Tr from Hindi by Arun Prabha Mukherjee, Samya, Kolkata, 2003). Sharanakumar Limbale: <i>Towards an Aesthetic of Dalit Literature</i> (Tr from Marathi by Alok Mukherjee, Orient Blackswan, 2004)</p>	<p>Section – C Prose Dr Ambedkar's Speech at Mahad, Ed Arjun Dangle (OUP) Sharanakumar Limbale: Introduction from <i>Towards an Aesthetic of Dalit Literature</i> (Tr from Marathi by Alok Mukherjee, Orient Blackswan, 2004)</p>

	<p>Section–D Autobiography and Fiction Aravind Malagatti: <i>Government Brahmana</i> (Trfrom Kannada by DharanideviMalagatti and others, OrientalBlackswan, Hyd,2007). KanchaIlliah: <i>Untouchable God: A Novel on Caste</i>(Streesamya, Kolkata)+</p>	<p>Section–DAutobiographyandFiction AravindMalagatti: <i>GovernmentBrahmana</i>(TrfromK annada by DharanideviMalagatti and others, Oriental Blackswan, Hyd,2007). BanduMadhav: <i>ThePoisonedBread</i> Shankarrao Kharat: <i>ACorpseintheWell</i>(anAutobiographical Extract. Ed ArjunDangle, Blackswan)</p>
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2. RevisionofSyllabusforPh.D

CourseCodeandName	Ph.DEnglishSyllabus 2017-18	Ph.DEnglishSyllabus2020-21
<p>PaperI-ResearchMethodology</p>	<p>MLA Handbook, Seventh edition, Affiliated East-West Press, New Delhi)</p>	<ol style="list-style-type: none"> 1. Researchhandwriting 2. Plagiarism and academicintegrity 3. Themechanicsofwriting 4. Theformatofresearchpaper 5. Documentation:preparinglistof

		<p>works</p> <p>6. Documentation: citing sources in the text</p> <p>7. Abbreviations</p> <p>8. Use of electronic sources</p>
<p>Paper-II Recent Critical Approaches to Literature</p>	<p>1. Classicism Samuel Johnson: "Preface to Shakespeare"</p> <p>2. Marxism: Raymond Williams' From <i>Marxism and Literature</i> (Part 1, Chapter-3, "Literature")</p> <p>3. Psychoanalysis: Sigmund Freud : "The Interpretation of Dreams"</p> <p>4. Post-Structuralism: Jacques Derrida's "Structure, Sign and Play in the Discourses of the Human Sciences"</p> <p>5. Post-colonial Theory: Chinua Achebe's "An</p>	<p>1. Feminist Approach: Elaine Showalter's "Feminist Criticism in the Wilderness"</p> <p>2. Marxism: Raymond Williams' From <i>Marxism and Literature</i> (Part 1, Chapter-3, "Literature")</p> <p>3. Psychoanalysis: Jacques Lacan's "From The Agency of the Letter in the Unconscious"</p> <p>4. Structuralism: Jonathan Culler's "Structuralism and Literature"</p> <p>5. Post-Structuralist Approach: Jacques Derrida's "Structure, Sign and Play in the Discourses</p>

	<p>Image of Africa: Racism in Conrad's <i>Heart of Darkness</i>"</p> <p>6. Cultural Studies: Michel Foucault : "What is an Author?"</p> <p>7. Feminism: Virginia Woolf : <i>From A Room of One's Own</i></p> <p>8. Race and Ethnic Studies W.E.B. DuBois : "Criteria of Negro Art"</p>	<p>of the Human Sciences"</p> <p>6. Post-colonial Theory and Criticism: Chinua Achebe's "An Image of Africa: Racism in Conrad's <i>Heart of Darkness</i>"</p> <p>7. Cultural Studies: Raymond Williams: "The Analysis of Culture"</p> <p>8. Subaltern Studies: Gayatri Chakravorty's <i>From A Critique of Postcolonial Reason</i> (From Chapter 3, "History [Can the Subaltern Speak?])</p>
<p>Paper III - Area of Research</p>	<p>This paper will familiarize the students with the literary and theoretical history of the chosen area. The students get acquainted with the representative writers and their works. Some major works are prescribed for a focused study. Based on the research topic syllabus of this paper is designed by the respective guides.</p>	<p>This paper will familiarize the students with the literary and theoretical history of the chosen area. The students get acquainted with the representative writers and their works. Some major works are prescribed for a focused study. Based on the research topic syllabus of this paper is designed by the respective guides.</p>

