BANGALORE UNIVERSITY
DEPARTMENT OF ENGLISH

Dr. Chitra Panikkar
Chairperson

Jnana Bharathi
Bangalore-560 056

Approval by PG, BOS Members

Date: 24.7.2014

Internal Members
1. Dr. Chitra Panikkar, Chairperson,
   Department of English,
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3. Dr. K.S. Vaishali, Associate Professor,
   Department of English, BUB.

4. Dr. R. Geeta, Assistant Professor,
   Department of English, BUB.

5. Dr. M. Shobha, Assistant Professor,
   Department of English, BUB.

6. Dr. Sindhu J., Assistant Professor,
   Department of English, BUB.

7. Dr. B.N. Shreekeerthy, Assistant Professor,
   Department of English, BUB

External Members
1. Prof. Kishori Nayak,
   Department of English,
   Mangalore University,
   Mangala Gangotri
   Mangalore-574 193
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2. Prof. C.P. Ravichandra
   Department of English
   Mysore University
   Manasagangotri,
   Mysore-570 006
   Ph. No. 9886601202

Thank you.

Yours sincerely,

Chairperson

Member

Member

Member

Member

Member

External Member
(approved by circulation)

External Member
(approved by circulation)
Proceedings of the PG BOS in English (by circulation), approved on 24.7.2014

The PG Board of Studies, Department of English approved of the PG syllabus document (conceived to suit the CBCS Scheme) which will come into effect from August 2014. Details of Course Patterns and Schemes of Examinations pertaining to the PG syllabus are a part of the ensuing document. Through a series of consultations and informal meetings over the institution of the new scheme, the PG BOS of English has arrived at the structure to be adopted for the 4-semester M.A. English Course. The overall syllabus structure, the syllabus details of each paper with the relevant Question Paper pattern, and the Internal Assessment break-up are shown in the attached document. Each unit has been fixed in consultation with the BOS members (internal and external), and has been endorsed by the external members, Prof. Kishori Nayak (Mangalore University) and Prof. Ravichandra (Mysore University). Panels of 3 Ph.D. candidates (Ms. Khalida Anjum, (Supervisor: Dr. Geetha Bhasker), Mr. Mahmoud Saberi, (Supervisor: Dr. K. S. Vaishali) and Ms. Shalin Varghese, (Supervisor: Dr. Chitra Panikkar) were approved by the BOS members by circulation. A large portion of the syllabus-document is part of the relatively new and updated syllabus which was instituted in 2010-11. The new units that have come into being now are the Open Elective Papers and the Soft Core Papers. The BOS resolved that the III Semester Open Elective Courses, “Write it Right” and “Popular Literature” would be offered alternately; the Board also decided to offer the Soft Core Papers, “American Literature” and “World Literatures in English” alternately. It was also proposed that the Open Elective intake could be limited to 70.
APPENDIX "A"

DETAILS OF COURSE PATTERNS AND SCHEMES OF EXAMINATIONS

T - Theory, P - Practicals

I FACULTY OF ARTS


<table>
<thead>
<tr>
<th>Subject</th>
<th>Papers</th>
<th>Instruction hrs/week</th>
<th>Duration of Exam (hrs)</th>
<th>Marks IA</th>
<th>Exam</th>
<th>Total</th>
<th>Credits</th>
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<td>6T</td>
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<td>b) II Semester of the Postgraduate Program or VIII Semester of the Honours Program</td>
<td>Core subject</td>
<td>5T</td>
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<td>Report Evaluation</td>
<td>1x30</td>
<td>1x70</td>
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<td>Soft Core</td>
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<td>c) III Semester of the PG Program or</td>
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<tr>
<td>d) IV Semester of the PG Program</td>
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<td>5x3</td>
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<td>1x100</td>
<td>1x4</td>
<td>Semester Total of Credits 24</td>
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* An elective or a special paper in the subject may be offered in lieu of the project work.
<table>
<thead>
<tr>
<th>Subject PG, M.A. ENGLISH</th>
<th>Papers</th>
<th>Instruction hrs/week</th>
<th>Duration of Exam (hrs)</th>
<th>Marks</th>
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<td>British Literature-Part-I</td>
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<td>3</td>
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<td>Literary Criticism &amp; Critical Reading-Part-I</td>
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<td>3</td>
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<tr>
<td>Paper- I (iii)</td>
<td>Gender Studies-Part-I</td>
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<td>3</td>
<td>30</td>
<td>70</td>
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<tr>
<td>Paper- I (iv)</td>
<td>Indian Literatures in English-Part-I</td>
<td>4</td>
<td>3</td>
<td>30</td>
<td>70</td>
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<tr>
<td>Paper- I (v)</td>
<td>Communicative English-Part-I</td>
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<td>3</td>
<td>30</td>
<td>70</td>
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<tr>
<td>Paper- I (vi)</td>
<td>European Classics Revisited-Part-I</td>
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<td>3</td>
<td>30</td>
<td>70</td>
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<td>3</td>
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| II SEMESTER Core Papers |        |                      |                        |        |         |
| Paper- II (i)           | British Literature-Part-II | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper- II (ii)          | Literary Criticism & Critical Reading-Part-II | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper- II (iii)         | Gender Studies-Part-II    | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper- II (iv)          | Indian Literatures in English-Part-II | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper- II (v)           | Communicative             | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper-II (vi) | European Classics Revisited-Part-II | 4 | 3 | 30 | 70 | 100 | 4 |
| Paper-III (vi) (Soft core) | American Literature/World Literatures in English-Part-II | 3 | 3 | 30 | 70 | 100 | 2 |

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<th>III SEMESTER Core Papers</th>
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<td>Paper-III (v)</td>
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<td>Paper-III (vi)</td>
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<th>IV SEMESTER Core Papers</th>
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<td>Paper-IV (i)</td>
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<td>Paper-IV (v)</td>
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<td>Paper-IV (vi)</td>
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COURSE PATTERN, SCHEME OF EXAMINATION AND CREDITS
POST-GRADUATE M.A. ENGLISH SEMESTER SCHEME, 2014

CBCS SCHEME

I SEMESTER M.A. ENGLISH

PAPER- I (i) BRITISH LITERATURE- PART- I

Objectives:
1. To view English literary history in its socio-cultural and political contexts.
2. To create an awareness of the problems of canon-formation and literary representation.

Prefatory Note:

The structure of the paper offers a periodization of English literary history. Within each period, along with canonical pieces, the paper tries to accommodate some marginal voices. It is expected that the historical and cultural contexts provided with each period will help the students prepare for the UGC-NET. A special slot has been assigned for the Irish literary tradition because of the specific political colonial context which prevailed between England and Ireland.

I. (1) Medieval England : (a) Chaucer – Prologue
(b) Isabella Whitney – Poem (Selection)

(2) The Elizabethan Age (Renaissance & Reformation):
(a) Sidney : Sonnet (Selection)
(b) Spenser : Extract from the Faerie Queene.
© Shakespeare : 2 Sonnets, Othello.
(d) Elizabeth’s Speech to the Troops of Tilbury
(c) Two Renaissance women poets

II. (1) The Cavalier & Puritan Influence:
(a) Milton : “On his Blindness”.
(b) Andrew Marvell : To his Coy Mistress”.
© Donne : (i) “Death, be not proud”
(ii) “The Canonization”.

(2) The Jacobean Age (Restoration & after)

(a) Pope : Extract from “Epistle to Arbuthnot”.
(b) Aphra Behn: Oroonoko.

III. (1) The Age of Prose (essayists & Journalism):
(a) Addison : Selection from The Coverley Papers.
(b) Johnson : Letter to Chesterfield.
(c) Mary Wortley Montague : Extract from Turkish Letters.
(2) Romanticism: (a) Wordsworth: Extract from the Immortality Ode.
   (b) Coleridge: "Kubla Khan".
   © Keats: "Ode on a Grecian Urn"
   (d) Shelley: Ode to the West Wind".
   (e) Byron: "She walks in Beauty".
   (f) Mary Wollstonecraft: Introduction to "A Vindication to the Rights of Women".

(3) The Victorian Age (Poetry):
   (a) Browning: "My Last Duchess".
   (b) Elizabeth Barrett: "How do I love thee?"
   © Tennyson: "Ulysses"
   (d) Arnold: "Dover Beach".

**PAPER-I (ii) LITERARY CRITICISM AND CRITICAL READING- PART-I**

**Objectives:**

1. To span the history of Western Literary Criticism, and introduce students to vital moments in its history.
2. To equip students with terms and concepts towards the critical reading of textual material.
3. To introduce the world of media studies through concepts related to media and communication, and help students analyze a pervasive media-text, i.e., the advertisement.

**Prefatory Note:**

The paper addresses the basics of literary criticism and critical reading. The Criticism part is designed to assist students of English Studies who are expected by institutionalized bodies like the UGC to have background knowledge of Western literary criticism. The Critical Reading part is designed to train students in the art of interpretation of literary and media texts that they usually operate with.

**Unit-I**

1) "Literary Theorising from Aristotle to Leavis: Some Key moments" (from Peter Barry's *Beginning Theory*) pp-21-31.
   ("What then constituted . . . replacing them").


4) Philip Sidney: Extract from "An Apologie for Poetic" (in *English Critical Texts*).
(2) Romanticism: (a) Wordsworth: Extract from the Immortality Ode.
(b) Coleridge: "Kubla Khan".
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(d) Shelley: Ode to the West Wind".
(e) Byron: "She walks in Beauty".
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   ("What then constituted... replacing them").
4) Philip Sidney: Extract from "An Apology for Poetic" (in English Critical Texts).
5) Johnson: Extract from “Preface to Shakespeare” ibid. Pp.132-144
   (“The Poet of whose works ... than Pleasure to the auditor”).
6) Wordsworth: Extracts from “Preface to the Lyrical Ballads”
   (“The Principal object... - far more distinguished success”)
   (“What is meant by the word ‘poet’ ... overbalance of enjoyment)
   (“My own conclusions ... intelligent whole”). pp.51-52, (in Literary Criticism: A Reading).

Unit-II—TERMS AND CONCEPTS

(Instruction for teachers: Each term should be introduced through literary texts prescribed for study)

1. Author
2. Language
3. Formalism
4. Historicism
5. Modernism
6. Narratology
7. Realism
8. Romanticism
9. Postcolonialism
10. Representation
11. Postmodernism
12. Text & Context
13. Culture
14. Class
15. Feminisms
16. Ethnicity
17. Reception
18. Production
19. Ideology
20. Intertextuality
PAPER-I (iii) GENDER STUDIES - PART-I

Objectives:

1. To introduce students to the multi-accented inter-disciplinary frames of gender.
2. To show how gender operates in the lives of individuals, and how it functions as a social practice via institutional and cultural technologies.

Prefatory Note:

Though Women’s Studies and feminist discourses are central to discussions on gender, the paper tries to view gender issues using a broader lens. While Part-I examines the issues of gender in terms of the normative male-female binary, Part-II interrogates this norm and renders gender more complex and nuanced. The Key-concepts attached to each part are chosen to suit this thematic continuum. The last unit of the paper focuses on the major gender debates in India and gives the subject a local sitting.

Unit I: Introducing Gender Studies

i. Key Concepts
   1. Gender and Language
   2. Feminisms
   3. Sex and Gender
   4. Heterosexism
   5. Masculinities
   6. Patriarchy
   7. Power
   8. Public/Private Spheres
   9. Family
   10. Sexuality

ii. Kate Millet, “Theory of Sexual Politics” (extract)

iii. Susie Tharu and Tejaswini Niranjan, “Problems for a Contemporary Theory of Gender”

Unit II: Texts, Representations: The Male-Female Binary

1. Recasting myth: (a) Suniti Namjoshi: Extract from Feminist Fables
3. Ruswa: Umrao Jan Ada
4. Rudali: (Film Text)
5. Baburao Bagul: “Mother” (Short Story)
6. Lalitambika Antarjanam: “The Goddess of Revenge” (Short Story)
Unit III: Gender Roles

1. Alice Walker: "In Search of our Mothers Gardens"
2. Girish Kasarvalli’s Ghatashraddha (Film Text)

3. Lata Mani: "The Female Subject and the Colonial Gaze"
4. Extracts from J.Devika’s interview with Nalini Jameela.

PAPER: I (iv) INDIAN LITERATURES IN ENGLISH-PART-I

Objectives:
To understand both Indian Writing in English and regional literatures in India translated into English as part of Indian Literatures.

To show students a cultural world they are familiar with, and to show the prevalence of several cultural worlds within any apparently uniform culture.

Prefatory Note:

The paper tries to rectify a problem that has been lying unaddressed in many English Department Syllabi. It collapses Indian Writing in English and Modern Indian Literatures translated into English into one paper and identifies the two varieties as two sides of the Indian Literature coin. Part-I of the paper traces the evolution and development of Indian Writing in English and Part-II invites the students to examine the literatures produced in India from pre-modern to present times. The rubric, “Indian Literatures written in English” brings together Indian Literature written in English and Indian Literature that is available in English translation.

Indian Writing in English: A Historical Overview

Unit-I: The Beginnings

Toru Dutt : 2 Poems (Selections)
Bankim Chandra : Raj Mohan’s Wife
Tagore : Selections from Gitanjali
Aurobindo * : Extract from “Savitri”
Vivekananda : The Chicago address
Sarojini Naidu : Presidential Address at the ASC- “Gandhi & Nehru : The Uses of English” (essay by Sunil Khilnani)
Ambedkar : “On the way to Goregaon”

Unit-II The Novel and Drama (1930 to 1990s)

Mulk Raj Anand : The Untouchable
Raja Rao : Kanthapura
Rushdie : Extract from Midnight’s Children
Arundhati Roy : The God of Small Things
Shashi Deshpande : The Binding Vine

**Unit-III:** Post independence Poetry: Selections

A.K. Ramanujan : “Love Poem for a Wife”
Nissim Ezekiel : “The Way I Went”
Kamala Das : “An Introduction”
Jayana Mahapatra : “Hunger”
R. Parthasarathy : “Exile”
Eunice D’Souza : “Feeding the Poor”
Rukmini Bhayya Nair : “Kali”

(Teachers may use Aravind Mehrotra edited, A Concise History of Indian Literature in English. Ranikhet: Permanent Black, 2008 to introduce the prescribed texts)

**Recommended Reading:**

1. Susie Tharu, “Refiguring Indian Writing in English”
2. Meenakshi, Mukherjee, Introduction to The Perishable Empire.

**PAPER-I (v) : COMMUNICATIVE ENGLISH –PART-I**

**Objectives:**

To teach students all the four language skills-listening, speaking, reading, and writing.
To teach students Phonetics and Modern English Grammar.
To train students in language functions.

**Prefatory Note:**

The paper seeks to train students in communicative skills and also give a firm foundation in phonetics and Grammar.

**Unit-I Language and Communication**

1. The role and importance of Communication
2. Linguistic Communication
3. Barriers of Communication
4. Process of Communication
5. Interpersonal Communication
6. Spoken and Written Communication
7. Non-Verbal Communication.

**Unit-II Phonetics**

1. The Organs of Speech
2. The description and Classification of Consonants and Vowels
3. Phonemic transcription
4. The Syllable
5. World Accent
Unit-III Speaking Skills

1. Language functions-dialogues/conversations
2. Presentation skills
3. Public Speaking
4. Seminars
5. Interviews
6. Group discussion.

Unit-IV Listening Skills

1. Listening distinguished from hearing
2. Importance of Listening
3. Improving Listening Skills
4. Academic Listening

Unit-V Reading Skills

1. Styles of Reading – Scanning and Skimming
2. Intensive and extensive reading
3. Silent reading, speed reading, reading aloud
4. Interactive reading – reading on the screen
5. The Mechanics of reading

List of Language functions:

1. Greeting
2. Introducing oneself
3. Asking about others
4. Making small talk
5. Asking for directions
6. Enquiring
7. Thanking
8. Appreciating
9. Offering help
10. Requesting
11. Persuading
12. Warning
13. Expressing regret
14. Agreeing
15. Disagreeing
16. Ending a Conversation
17. Saying you intend to do something
18. Expressing dislikes
19. Comparing
20. Complaining.
**Recommended Reading:**

**Question Paper Pattern**

Max. Marks 70

Section-A: Answer any three out of six questions 3x10=30

Section-B: Answer any four out of six questions 4x8=32

Section-C: Questions on Reading Comprehension 3+3+2=8

**PAPER-I (vi) EUROPEAN CLASSICS REVISITED-PART-I**

**Objectives:**
1. To help students read texts in the wider contexts of European history.
2. To encourage students to develop new and original methods of interpretation even while surveying ‘traditional’ texts.

**Prefatory Note:**
Though the inclusions are recognizably canonical, the paper is designed to bring in a fresh perspective to the prescribed texts through the critical method of New Historicism. Accordingly, the texts will be read not only in relation to the historical context of their production but also in relation to issues related to the immediate present. It is expected that this temporal grounding given to the texts will keep each text open to new interpretations.

**PART-I**

**Unit I.**
1. Homer: *Extracts from The Iliad.*
2. Sophocles: “Oedipus Rex”
3. Sappho: 2 Lyrics
Unit II.

(1) Aesop's Fables: Extracts
(2) Abelard and Heloise: 2 letters
(3) Boccaccio: Extract from Decameron
(4) Cervantes: Extract from Don Quixote (Fight with the Windmill)

Unit III.

(1) 1680-1750: Extract from “What is Literature—Sartre (“Why Write?”)
(2) Rousseau: Extract from Confessions
(3) Goethe: Extract from Faust
(4) Pushkin: “The Bronze Horseman”
(5) Gogol: “The Overcoat”
(6) Flaubert: Film text of Madame Bovary, directed by Claude Chabrol.

PAPER-I (vii) (SOFT CORE) AMERICAN LITERATURE, PART-I

Course Description
This paper introduces some of the important works of American literature written between 1750 to the present. It intends to examine texts by major literary figures from multiple genres such as prose, poetry and short fiction. It attends to political, philosophical and cultural events corresponding to the developments in American literary history. In addition to the close reading and analysis of these works through discussion and writing, students will sharpen their interpretive, analytical, and argumentative skills. In the course of study of these texts the students are expected to explore the American literary tradition ranging from American thought and political writing to the American literary expressions.

Objectives:
- To familiarise the students with the major literary movements of American Literature from 1750 to the present and some of the key authors and texts of the period
- Developing the analytical skills necessary for critical engagement with texts and the skill needed for argumentative writing
- Attending to the ways in which politics, society and the arts illuminate and interrogate the literature.

Unit I: Prose
- “An Overview of American Literature” From The Norton Anthology of American Literature, Nina Baym, General Editor
- Thomas Paine (1737–1809) – “The Crisis” No. 1
- Benjamin Franklin (1706–1790) - “The Way to Wealth”
- Ralph Waldo Emerson (1803–1882)
  i) “The American Scholar“
  ii) “Self Reliance”
  iii) “The Poet”

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○ Henry David Thoreau (1817–1862) - Extract from *Walden*
  i) “Where I Lived, and What I lived for” (III Chapter)
  ii) “Reading” (IV Chapter)

**Unit II: Poetry**

○ Edgar Allan Poe (1809–1849) – “The Raven”
○ Walt Whitman (1819–1892)
  i) “Once I Pass’d through a Populous City”,
  ii) “Spontaneous Me”
○ Emily Dickinson (1830–1886)
  i) “Because I could not stop for Death”,
  ii) “I taste a liquor never brewed”,
  iii) “Because I could not stop for Death”,
  iv) “The Soul selects her own Society”
○ Henry Wadsworth Longfellow (1807–1882) – “A Psalm of Life”
○ Edwin Arlington Robinson (1869–1935) – “Richard Cory”

**Unit III: Fiction**

○ Washington Irving (1783–1859) – “The Legend of Sleepy Hollow”
○ Nathaniel Hawthorne (1804–1864) – “The Minister’s Black Veil”
○ Herman Melville (1819–1891) – “Epilogue” (From *Moby Dick*)
○ Mark Twain (1835–1910) – “The Celebrated Jumping Frog of Calaveras County”

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**PAPER-I (vii): WORLD LITERATURES IN ENGLISH-PART-I**

**Objectives:**

1. To introduce students to the varieties of writings in English that have emerged from different regions and continents.
2. To show how writers from other cultures have used language as a cultural tool.

**Prefatory Note:**

The Paper is divided into two parts. Part-I addresses American, African and West Indian Literatures. Part-II includes Australian South Asian, Canadian and Middle East Literatures. Only literatures written in English are selected for the Paper since the inclusion of translated literatures would make the canvas too wide. Instructors of the paper are expected to locate the prescribed text within the cultural history of the region.

**American :**

Toni Morrison: *Beloved*
Steinbeck: *The Grapes of Wrath*
Dec Brown: *Bury My Heart at Wounded Knee* (extract)
African:

Amos Tutuola: The Palm-Wine Drinker (extract)

Ngugi Wa Thiong’s: “Mugumo”

Chinua Achebe: “Mango Seedling”

Wole Soyinka: The Lion and the Jewel

Nadine Gordimer: “A City of the Dead” “A City of the Living”

J.M. Coetzee: Disgrace

Gabriel Okara: “You laughed and laughed and laughed…”

West Indian/Caribbean:

Jean Rhys: Wide Sargasso Sea

V.S. Naipaul: A House for Mr. Biswas

Derek Walcott: “Nearing Forty”, “Mass Man”
II SEMESTER M.A. ENGLISH

PAPER II (i) BRITISH LITERATURE – PART - II

Unit I. Prose – The Social Novel

(a) Dickens – Oliver Twist
(b) Austen – Pride and Prejudice
(c) Charlotte Bronte – Jane Eyre
(d) Emily Bronte – Wuthering Heights

Unit II. The Modern Age

(a) Hopkins: “The Windhover”
(b) Thomas Hardy: Selection from “Life’s Little Ironies”.
© T.S. Eliot: “The Wasteland”.
(d) V. Woolf: A Room of One’s Own.
(e) Owen: “Dulce et Decorum est”
(f) Sylvia Plath: “Daddy”
(g) Ted Hughes: “The Thought Fox”

Unit III: The Irish Literary tradition

(a) Swift: Extract from Gulliver’s Travels, (on the land of Laputa)
(b) Yeats: “Easter 1916”, “The Second Coming”.
© Joyce: Chapter I from Ulysses
(d) Seamus Heaney: “Diving”.
(e) J.M. Synge: Riders to the Sea

Recommended Reading:
(a) The Short Oxford History of English Literature: Indian ed. (3rd ed.), Andrew Sanders
(c) The Penguin Guide to English Literature. Edited by Boris Ford- 7 vols. Oxford:

Question Paper Pattern:

Section-A:
Four short notes out of eight on specific topics from prescribed texts from all the units.
(4 X 5 = 20)

Section-B:
One question out of three on general issues related to historical background and cultural
contexts. (14x1=14)

Section-C:
Any Three out of six questions (12 X 3 = 36)
PAPER-II (ii) LITERARY CRITICISM AND CRITICAL READING - PART-II

Unit-I

   “The future of poetry ....for its end”,
   “Indeed there can be no more---- substance and matter”

   (pp.293-301, English Critical Texts, Enright & Chickera).

3. Herbert Read: “The Nature of Criticism”
   (pp.171-190, Literary Criticism: A Reading)

4. I.A. Richards: “The Four kinds of Meaning”
   (pp.115-120, 20th Century Literary Criticism: A Reader, ed David Lodge).

5. Virginia Woolf: “Modern Fiction”

Unit-II

TERMS AND CONCEPTS (10 from media texts)
1. Absurd
2. Carnival
3. Existentialism
4. Essentialism
5. Gender and Sexuality
6. Hegemony
7. Marxist Criticism
8. Nationalism
9. Semiotics
10. Subaltern
11. Structuralism
12. Stereotype
13. Audiences
14. Copyright
15. Mass Communication
16. Popular Culture
17. Media Studies
18. World Wide Web
19. Discourse
20. Post-Structuralism

Unit-III

Critical analysis of advertisements.

Recommended Reading:


Question Paper Pattern:

Section A: 4 Short notes from Unit II (4x5=20)

Section B: 3 essays (3x12=36)

Section C: Critical analysis of a passage/poem/Advertisement (1x14=14 marks)

PAPER-II (iii) GENDER STUDIES - PART - II

**Unit I: Problematising Gender**

1. Key Concepts
   a) Body
   b) Post-feminism
   c) Queer Theory
   d) Men's Movements
   e) Gay Studies
   f) Lesbianism
   g) Stereotype
   h) Identity Politics
   i) Pornography
   j) Violence
   ii. Judith Butler: Extract from *Gender Trouble*
   iii. Nivedita Menon: "How Natural is Normal?"

**Unit II: Texts, Representations: Interrogating the Binary**

1. Ismat Chughtai: "The Quilt"
2. *Dostaana* (Popular film - text)
3. Shakespeare's Sonnets (Selected two)
4. A Revathi: Extract from a self-narrative (hijda identity)
6. Selections from *Same Sex Love in India*
   a) the Shikhandin story from *The Mahabharata*
   b) A Rajasthan Folk-tale.

**Unit III: Major Gender Debates in India**
1. Ambedkar: "The Hindu Code Bill"
2. A chapter from Radha Kumar’s *The Women’s Movement in India* (Dowry)
4. The Supreme Court Judgment on Sexual Harassment.
5. Manto’s partition- story on Rape “Open it”
6. Extract from Uma Chakravarthy’s *Gendering Caste*
7. Repeal of 377: Ruling by the Delhi High Court of India

**Question Paper Pattern:**

**Sections A:** 4 short notes out of 8  \( (4 \times 5 = 20) \)

**Section B:** 1 essay out of 3  \( (1 \times 14 = 14) \)

**Section C:** 3 essays out of 5/6  \( (3 \times 12 = 36) \)

**Recommended Reading:**


PAPER- II (iii) INDIAN LITERATURES IN ENGLISH (PART II)

Indian Writing in English Translation: Vignettes

UNIT I: Re-reading Pre-modern Texts
Vachanas : Basavanna, Akka Mahadevi (Selections from Signs)
Sangam Poetry : Selections from Ramanujan’s Poems of Love and War
Women Poets in the Bhakti Movement: Selection from Women Writing in India

Unit-II Imaging Colonial India
Bankim Chandra : Anandmath
O. Chandu Menon : Indulekha
Bhishm Sahni : Tamas
Patriotic Poems by Bharathi, Iqbal

Unit-III Many Indias
Karnad : Tale Danda
U.R. Ananthamurthy : Samskara
Mahasweta Devi : “Rudali”
Bama : Karukku
Basheer : “The Card-Sharper’s Daughter”
Abhuri Chaya Devi : “Bonsai Life”
Selections from Modern Indian Poetry. Ed by Vinay Dharwarkar

Recommended Reading

2. G.N.Devy: “Indian Literatures in English Translation.”

Question Paper Pattern

Section-A: Short Notes (Any 4 out of 8) 4X5=20
Section-B: (2 essays out of 4) 2X13=26
Section-C: (2 essays out of 4) 2X12=24
PAPER-II (v) COMMUNICATIVE ENGLISH-PART-II

Unit-I English Sentence Analysis

1. Basic Sentence Patterns
2. Noun Phrase
3. Verb Phrase
4. Adverbials
5. Finite and Nonfinite Clauses
6. Passives
7. Co-ordination and Subordination of Clauses
8. Sentence types and Sentence functions.

Unit-II Writing Skills

1. Discourse Types
   a. Narration
   b. Description
   c. Exposition
   d. Argument

2. Discourse Organization
   a. Organizing information within a clause
   b. Organizing information between clauses

3. Abstracting and Summarizing

4. Note taking

5. Strategies for the writing process
   Generating ideas through Pre-Writing
   a. Free Writing
   b. Brainstorming
   c. Clustering
   d. Branching
   e. Idea Mapping
   f. Maintaining a Journal

ii. Getting the Message Across
   1. Audience
   2. Purpose
   3. Subject
   4. Time and place

6. The Process of Writing
   1. Planning and research
   2. Writing, drafting, revising, editing.

7. Written Communication
   1. Paragraph Writing
   2. Report Writing
   3. Curriculum Vitae and Cover letters
   4. Memos, Letters, Notes, Circulars
   5. Reference skills.
Recommended Reading:

Question Paper Pattern:

Section-A I Answer any three out of six questions

Section-B II Analyse the following passage
(Analysis of noun phrases, verb phrases, adverbials, coordinators and subordinators)

Section-C III Read the following passage and answer the question below

IV Paragraph writing

Max. Marks 70

(3x10=30)

(5 +5=10)

(10 +10=20)

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PAPER-II (vi) EUROPEAN CLASSICS REVISITED-PART-II

Unit-I
(1) Zola: Extract from Nana
(2) Hugo: Extract from The Hunchback of Notre Dame
(3) Dostoevsky: Extract from The Brothers Karamazov (The Legend of the Grand Inquisitor)
(4) Tolstoy: Film text of Anna Karenina

Unit-II
(1) Ibsen: Ghosts
(2) Nietzsche: Extract from Thus Spake Zarathustra.
(3) Pirandello: “Six Characters in Search of an Author”
(4) Kafka: The Trial
(5) Simone de Beauvoir: Chapter I of The Second Sex

Unit-III
(1) Brecht: The Caucasian Chalk Circle
(2) Camus: The Outsider
(3) Akhmatova: “The Requiem”
(4) Singer: “Gimpel the Fool”

Recommended Reading:

Question Paper Pattern:
Section A: Four short notes out of eight on specific topics from prescribed texts from all the units. (4 x 5 = 20)
Section B: One question out of three on general issues related to historical background and cultural contexts. (14 x 1 = 14)
Section C: Any Three out of six questions (12 x 3 = 36)

PAPER-II (vii) AMERICAN LITERATURE (SOFT CORE) – PART-II

Section I: Modernist Poetry
- Ezra Pound (1885–1972) – i) “In a Station of the Metro”
- Robert Frost (1874–1963) – i) “Mending Wall”
  ii) “Birches”
  iii) “The Road Not Taken”
  ii) Of Modern Poetry
- Anne Sexton (1928–1974) – “Sylvia’s Death”
- Maya Angelou (1917-2014) – “I Know Why the Caged Bird Sings”

Section II: Drama
- Arthur Miller (1915–2005) – *Death of a Salesman*
- Tennessee Williams (1911–1983) – *A Streetcar Named Desire*

Section III: Fiction
- Ernest Hemingway (1899–1961) – *The Old Man and the Sea*
- F. Scott Fitzgerald (1896–1940) – *The Great Gatsby*

Question Paper Pattern:
Section A: Four short notes out of eight on specific topics from prescribed texts from all the units. (4 x 5 = 20)
Section B: One question out of three on general issues related to historical background and cultural contexts. (14 x 1 = 14)
Section C: Any Three out of six questions (12 x 3 = 36)
OR

PAPER-II (vii) WORLD LITERATURES IN ENGLISH-PART-II

Australia
David Malouf: *Fly Away, Peter*
Judith Wright: "Woman to Man"
Oodgeroo Noonuccal: "No More Boomerang", "Dreamtime"

South Asia
Khalid Hossaini: *The Kite-Runner*
Lee Kuan Yew: *The Singapore Story* (extract) "Talaq, talaq, talaq: divorce thee"
Bapsy Sidhwia: *The Ice candy Man*
Mohsin Hamid: *Moth Smoke*
Michel Ondaatje: *The English Patient*
Chitra Divakaruni Banerjee: *The Mistress of Spices*
Kazuo Ishiguro: Extract from *A Pale view of the Hills*

Canada
Margaret Atwood: Two short stories from ("Dancing Girls", "Giving Birth")
*Dancing Girls.*
E.J. Pratt: "Silences."
Margaret Laurence: Extract from *Dance of the Earth*

Recommended Reading:

Question Paper Pattern:

**Section-A:** Four short notes out of eight on specific topics from prescribed texts from all the units.  
(4 X 5 = 20)

**Section-B:** One question out of three on general issues related to historical background and cultural contexts.  
(14x1=14)

**Section-C:** Any Three out of six questions.  
(12 X 3 = 36)
III SEMESTER M.A. ENGLISH

PAPER-I (i) CRITICAL THEORY- PART-I

Objectives:

1. To make a distinction between literary criticism and literary theory, and to update students on the major theoretical turns in the 20th century.
2. To instil in students thinking practices which would help them align theory with textual and social practices.

Prefatory Note:
The paper as a whole covers the major movements in critical theory—from New Criticism to Postcolonial Criticism. Part-I covers Formalism, Linguistic Criticism, Structuralism, Post-Structuralism, Psycho-analysis and Neo-Marxism through single essays that can serve as representative pieces of the respective movement. Part-II covers Reader-response, Feminism, New Historicism and Post colonialism choosing a representative essay from each movement. It also includes two or three pieces which discuss the need to theorize, and the relevance of historicizing. It is hoped that at the end of the paper, students will be able to evaluate passages from critical essays and locate them within specific theoretical positions.

2. Roger Fowler : “Literature as Discourse”
3. Genette : “Structuralism and Literary Criticism”

(Full essays or extracts from the above essays)

PAPER-III (ii) POSTCOLONIAL STUDIES-PART-I

Objectives:

1. To acquaint students with the basic terminologies of postcolonial studies as a major current discipline.
2. To familiarize them with the history of the development of postcolonial theory and its present relevance.
3. To enable them to critique literary texts within the theoretical frames of postcolonial studies.

Prefatory Note:
The key terms and concepts have been selected in order to help students relate to the theoretical aspects prescribed in the syllabus. The literary selection in Unit III is to be taught in conjunction with the theoretical component of Unit II.

Unit-I: Key Terms and concepts
1. Binarism
2. Centre/Margin
3. Colonial Discourse
4. Counter Discourse
5. Colonialism
6. Eurocentrism
7. Hegemony
8. Imperialism
9. Mimicry
10. Nation/Nationalism
11. Other/other
12. Post-colonialism/Postcolonialism
13. Hybridity
14. Third World
15. Universalism/Universality

Unit-II
1. Leela Gandhi: “Thinking otherwise: A Brief Intellectual History” (from Postcolonial Theory: An Introduction)
2. Universality and Difference: “Colonialist Criticism” – Chinua Achebe
4. Nationalism Extract from Nation and Its Fragments-Partha Chatterjee
5. Hybridity: “Cultural Diversity and Cultural Differences” – Homi Bhabha

Unit-III
1. Things Fall Apart – Chinua Achebe
2. “A Small Place” – Jamaica Kincaid
3. Extract from Hind Swaraj – M.K.Gandhi
4. “A Far Cry From Africa” by Derek Walcott: “Africa” by David Diop
5. Extract from The Color Purple – Alice Walker

Recommended Reading:

PAPER- III (iii): LITERARY & CULTURAL STUDIES –PART-I

Objectives:

1. Introducing students to the idea of Popular Literature and Popular culture.
2. Training Students to see non-canonical texts too as part of a complex web of historical conditions and cultural patterns.
3. To help students study sub-culture and fringe identities.

Prefatory Note:

The Paper is meant to be an introduction to Cultural Studies. It is structured to awaken the students’ curiosity in the field, and show how even sub-sets like popular culture, and sub-culture can be studied in relation to literary texts and film texts. A cross-section of popular genres in literature and cinema is systematically introduced. It is expected that the theoretical frames incorporated at the end of each part will supply the necessary rigour to the paper. Significant areas within Cultural Studies had to be left out, or could only be notionally invoked so that the focus falls on two identified thrust areas—popular genres within literature and film, and sub-cultures.

Unit-I: Cultural Theory : Key Concepts.

1. Culture
2. Counter-Culture
3. Popular Culture
4. Norm
5. Deviance
6. Canon
7. Sub-Culture
8. Mass-media
9. Cinema
10. Identity
Jonathan Culler: “Literature and Cultural Studies”

Unit II: Popular Genres in Literature: Texts, Histories, Cultures.

1) Mills and Boon Romances.
(Students can choose one representative text and read it against extracts from Janice Radway’s “Reading Reading the Romance: Women, Patriarchy and Popular Literature” OR Jay Dixon’s The Romantic Fiction of Mills & Boon (1909-1990's) : Women’s History.

2) Detective fiction:
a) Agatha Christie’s *Murder on the Orient Express* (Novel)
b) Arthur Conan Doyle: Sherlock Holmes in *A Study in Scarlet*, & “The Speckled Band”. (This will be taught with reference to “The Devices of Truth” and other essays in Ronald R. Thomas’ *Detective Fiction & the Rise of Forensic Science*)

3) Bestsellers:
a) *Q & A* by Vikas Swarup and Danny Boyle’s *Slumdog Millionaire* (book & movie to be taught with reference to an essay focusing on the reception of the film).


**Unit III: Theoretical Frames.**

(a) John Fiske: “Cultural Studies and Culture of Everyday Life,” in *Understanding Popular Culture*.
(b) Barthes: extract from *Mythologies* (1972) (his analysis of advertisement, wrestling and wine-making).
(c) Richard Hoggart: “The ‘real’ world of people: Illustrations from Popular Art”

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**PAPER-III (iv): MODERN LINGUISTICS-PART-I**

**Objectives:**

> To introduce the study of language and linguistics, language variation and the contribution of Ferdinand de Saussure.
> To teach phonology, morphology, syntax, semantics and pragmatics.
> To teach Chomsky’s Transformational Generative Grammar and Halliday’s Scale Category Grammar.

**Prefatory Note:**

The paper seeks to give an introduction to linguistics, explain the basic concepts and terminology and describe language in all its aspects.

1. (i) Defining Linguistics and Language
   (ii) Human Language versus animal communication systems.

2. Language Variation
   (i) Regional Variation
   (ii) Social Variation
   (iii) Dialect and Idiolect
   (iv) Language and Style
   (v) Language and Gender

3. Speech and Writing
(i) Functions of Writing and Speech
(ii) The form of Speech and Writing
(iii) Linguistic characteristics of Speech and Writing
(iv) An analysis of spoken and written discourse.

4. Micro linguistics
   Prescriptive and Descriptive approaches to language study.

5. Saussure
   (i) Signifier and Signified
   (ii) Diachronic and Synchronic approaches
   (iii) Langue and Parole
   (iv) Paradigmatic and Syntagmatic relationship

6. Structuralist Linguistics
   Phonology
   (i) Phonemes and Allophones
   (ii) Distinctive Features
   (iii) Suprasegmental Features
   (iv) Phonological Rules

7. Morphology
   (i) Morphemes and Allomorphs
   (ii) Inflection and Derivation
   (iii) Word formation processes

8. Immediate Constituent Analysis

Question Paper Pattern
1 to 4 – Internal choices in questions 1 to 4
Max. Marks - 70
12x4=48
5. a) Mark the stress in the underlined words: 4
   b) Mark the nuclear stress in the underlined words: 3
   c) Identify the syllabic structure of the following words: 5
   d) Draw a tree diagram for the following words: 5
   e) Pick out the bound Morphemes in the following sentence: 5

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PAPER-III (v) TEACHING ENGLISH LANGUAGE AND LITERATURE-PART-1)

Objectives:
- To describe the status of English and English teaching situation in India with an understanding of the factors that determine the status.
- To equip students with both Literary and Linguistic Competence
- To analyze the students practices in relation to the prevalent teaching atmosphere.

Prefatory Note:
The Paper is intended to equip the learners with a varied spectrum of Teacher-learning, and Teaching-learning in a pedagogic set up. The paper discusses from Beginnings, Growth,
Background, Status, Language Acquisition, Perspectives, of English in India to English for Specific Purposes to meet the Global challenges. The paper also throws light on Resources, Materials at the execution levels. With almost 400 years of Teaching and Learning English in India has and will continue to offer rich insights to the Global base. This paper is yet again another attempt.

UNIT I : English in India

- History: the beginnings and growth of English in India
- National Policy on English – The three Language formula
- Current status and role
- English vs. Regional languages
- English as a Global Language and its challenges

UNIT II : Perspectives, Methods, Approaches

- Grammar Translation Method
- Direct Method
- Bilingual Method
- Communicative Approach
- Eclectic Method
- Learner – Centered Approach

UNIT III : Psychological Theories of Learning

- Behaviourist and Mentalist Paradigms

UNIT IV : Teaching Language Skills and Other Pedagogic aspects

- Listening
- Speaking
- Reading
- Writing
- Selection and Grading
  Learner Profile – Motivation, Learning styles, Teaching large classes, group work and Remedial teaching

UNIT V : English for Specific Purpose

- Language and power
- Significance, principles and strategies (ESP)
- Needs analysis
- Need based programmes
- English for Social Transformation
BANGALORE UNIVERSITY
DEPARTMENT OF ENGLISH
OPEN ELECTIVE PAPER-III (vi.a) WRITE IT RIGHT

➢ To help students get the basics right.
➢ To grasp the nature of the writing exercise one has embarked upon
➢ To promote effective writing across a whole range of tasks that all of us face on a daily basis.

Unit-I
1. The Logic of Effective Writing
2. Applying for a Course: Applying for a job
3. Writing Correct and Convincing Sentences
4. Punctuating a Sentence: Commas, Colons, Semicolons

Unit-II
1. Generating Ideas through Prewriting
2. Using the Patterns of Paragraph Development:
   (i) Narration
   (ii) Description
   (iii) Argument
   (iv) Exposition

Unit-III
1. Avoidable Errors
2. Tricks of the Writer’s Trade
3. Essay Writing: Structure, Paragraph Control
4. Make Every Essay an Effective Essay

Unit-IV
1. Writers on Writing
2. Why is English so awkward?
3. The Right Use of the definite article

(Instructors are advised to use the reference text, Write it Right: A Handbook for Students authored by John Peck and Martin Coyle and published by Palgrave Macmillan in New York and Hampshire in 2005. Instructors are also expected to introduce each of the items of the Course Content through practical exercises in writing.

Odyssey-A Guide to Better Writing by William J. Kelly and Deborah Lawton published by Allyn and Bacon may also be used.)
OPEN ELECTIVE: PAPER-III (vi.a) WRITE IT RIGHT

Objectives:
➢ To help students get the basics right.
➢ To grasp the nature of the writing exercise one has embarked upon
➢ To promote effective writing across a whole range of tasks that all of us face on a daily basis.

Unit I
1. The Logic of Effective Writing.
2. Applying for a Course; Applying for a job.
3. Writing Correct and Convincing Sentences.
4. Punctuating a Sentence: Commas, Colons, Semicolons.
5. The Right use of the definite article.

Unit II
6. Avoidable Errors.
7. Tricks of the Writer’s Trade.

Unit III
10. Writers on Writing.
11. Why is English so awkward?

(Instructors are advised to use the reference text, Write it Right: A Handbook for Students authored by John Peck and Martin Coyle and published by Palgrave Macmillan in New York and Hampshire in 2005. Instructors are also expected to introduce each of the items of the Course Content through practical exercises in writing.

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OR

PAPER III (vi.b) POPULAR LITERATURE

Objectives:
➢ Introducing students to the idea of Popular Literature and Popular Culture
➢ To help students appreciate and analyze non-canonical texts.

Unit-I:
Children’s Literature
Harry Potter and the Philosopher’s Stone by J.K.Rowling

Unit-II
Ghost Stories:
“The Demon Lover” by Elizabeth Bowen (to be taught against the essay “Death, Dying and the Dead in Popular Culture” by Keith F.Durkin).
Unit-III

1. Detective Fiction:
   A Study in Scarlet by Arthur Conan Doyle
   (to be taught against the chapters “The devices of truth” and “Foreign bodies in A Study in Scarlet...” in Roland R. Thomas’ Detective Fiction and the Rise of Forensic Science).

Unit-IV

1. Mills and Boon Romances (any sample)
   (to be taught against Janice Radway’s ideas in “Reading Reading the Romance”)

Unit-V

2. Sub-Culture Themes
   Seven Steps Around the Fire by Mahesh Dattani (to be taught against Aravind Narain’s essay on Queer Identities in South Asia)

Unit-VI

2. Bestsellers Into Films
   Q & A by Vikas Swarup translated into Danny Boyle’s Slumdog Millionaire
   (to be taught against essays focusing on the reception dynamics of text and film).

Question paper pattern for the Open Elective papers:

Writing exercises for “Write it Right” and -- 5 questions out of 8 (5X14=70)
Essays for “Popular Literature.”

IV SEMESTER M.A. ENGLISH

PAPER-IV (i): CRITICAL THEORY- PART-II

1. Terry Eagleton : extract from The Significance of Theory
2. Wolfgang Iser : “Indeterminacy and the Reader’s Response”
3. Helene Cixous : “The Laugh of the Medusa”
4. Roland Barthes : “From Work to Text”
5. Foucault : “Scientia Sexualis”
6. Raymond Williams : “Introduction” to Key terms

Question Paper Pattern
Section- A:
Short notes: any 4 out of 8
(Concepts from the essays prescribed for study) (4X5 =20)

Section-B
Essays: any 3 out of 6 (3X 12 =36)

Section – C
Passage from critical essay for analysis. (14)
Recommended Reading:


PAPER-IV (ii): POST COLONIAL STUDIES-PART-II

UNIT I:
1. Abrogation
2. Appropriation
3. Contrapuntal Reading
4. Cartography (Maps and Mapping)
5. Cultural diversity/Cultural difference
6. Decolonization
7. Ethnography
8. Globalization
9. Subaltern
10. Miscegenation
11. Nativism
12. Neo-Colonialism
13. Postcolonial Reading
14. Fanonism
15. Transculturation

UNIT II:
1. Language  
   "The Language of African Literature" — Ngugi wa Thiong’o
2. The Body and Performance  
   "The Fact of Blackness" — Frantz Fanon
3. History  
   "Postcoloniality and the Artifice of History" — Deepesh Chakravarthy
4. Place  
   "Writing in Colonial Space" — Dennis Lee
5. Education  
   a) "Minute on Indian Education" — Thomas Macaulay
   b) "The Beginnings of English Literary Study in British India" — Gauri Viswanathan
6. The Subaltern
   “Can the Subaltern Speak?” — Gayatri C Spivak

UNIT III:
1. Anthills of the Savannah— Chinua Achebe
2. “Telephone Conversation” — Wole Soyinka
4. “Dopdi” — Mahaswetha Devi
5. Extract from Why I am Not a Hindu— Kancha Illiah
   Question Paper Pattern:
   Section-A: Short notes 4 out of 8 (4x5=20)
   Section-B: Essays 2 out of 4 (2x13=26)
   Section-C: Essays 2 out of 4 (2x12=24)

READING LIST:

PAPER-IV (iii): LITERARY & CULTURAL STUDIES — PART-II

Unit I: Cultural Theory: Key Concepts
1. Civil Society
2. Culture Industry
3. Ethnography
4. Institution
5. Life-World
6. Meritocracy
7. Power
8. Popular Music
9. Television
10. Subjectivity

Unit II: Popular Genres in Literature: Texts, Histories, Cultures
1) Children’s Literature:
   a) *Harry Potter and the Philosopher’s Stone* by J.K. Rowling.

(2) Ghost Stories:
   a) Rick Whelan: “The Legend of Loftus Hall”
   b) Elizabeth Bowen: “The Demon Lover”
   (Both texts are to be taught against the essays, “Death, Dying and the Dead in Popular Culture” by Keith F. Durkin, and “Hosts and Ghosts: The Dead as Visitors in Cross Cultural Perspective”, by Clifton D. Bryant, in *Handbook of Death and Dying*. (Ed.) Clifton D. Bryant. n Sage. 2003.

3) The Study of a Sub-Culture:
   a) “Queer Identities in South Asia” by Aravind Narain
   b) Mahesh Dattani: *Seven Steps Around the Fire* (a play on the transgender identity.)
   c) Clippings from “Bombay” and “Tamanna” (Film texts.)

Unit III: Theoretical Frames:

1. Raymond Williams: “Conclusion” in *Culture and Society*
2. Walter Benjamin: “The work of Art in the Age of Mechanical Production”.
3. Stuart Hall’s “The Question of Cultural Identity”

**Recommended Reading:**

   (Chapters on bestsellers, detective fiction, popular romance, science fiction and horror).
2. Curti, Lidia: *Female Fabulations in Cultural Analysis*,

**Question Paper Pattern:**

**Section A:**
4 Short notes from Unit-I
(4X5=20)

**Section B:**
2 essays out of 4
(2X10=20)

**Section C:**
2 essays out of 4
(2 X15=30)
PAPER-IV (iv): MODERN LINGUISTICS-PART-II

1. Phrase Structure Grammar

2. Chomsky-Transformational Generative Grammar
   A. Competence and Performance
   B. Grammaticality
   C. Generative Grammar
   D. X-Bar Syntax
   E. S-Structure and D-Structure
   F. Transformations

3. Halliday
   A. Scale Category Grammar
      1. Levels of Language
      2. Unit, Structure, Class and System
         Rank, Delicacy and Exponence
      3. Sentence and clause
         a. Elements of clause structure
         b. Nominal, Verbal and Adverbial groups
   B. Systemic Grammar
   C. Functions of Language
      1. Ideational
      2. Interpersonal
      3. Textual

4. Semantics
   A. Reference and Sense
   B. Sentences, Utterances and Propositions
   C. Synonymy, Antonymy, Hyponymy and Polysemy

5. Macrolinguistics
   A. Cohesion and Coherence-Text and Discourse
      Discourse structure- Relations and functions
   B. Speech Act Theory
   C. Conversation Analysis
   D. Pragmatics
      1. Presupposition
      2. Conversational Implicature

BIBLIOGRAPHY:


**Question Paper Pattern**

<table>
<thead>
<tr>
<th>Question</th>
<th>Max. Marks</th>
<th>12x4=48</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 a) Draw tree diagrams for the following sentences:</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>b) Analyze the following at sentence, clause and group levels</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>c) Identify the sense relation between the following pairs of sentences</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>d) Identify and comment on the coherence relation in the following text.</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**PAPER-IV (v) TEACHING ENGLISH LANGUAGE AND LITERATURE - PART II**

**UNIT I: Teaching Literatures in English**

- English studies in India – The shift from English Literature to Literatures in English
- Objective – Literary sensibility, Literary competence
- Need and Significance of Learning Language and Literature Aims-Utilitarian, Cultural and Literary
- Teaching various Literary Genres-poetry, drama, prose short story, novel, grammar.

**UNIT II: Testing and Evaluation**

- The need for Evaluation
- Characteristics of a Test and types of Tests
- Difference between Test and Exam
- Nature of Evaluating Teaching Materials
- Testing skills – Criteria
UNIT III: Techniques of Teaching and Learning, Use of Multi-Media, Resources and
Improvisation in Classroom Instructions

- Use of Computers – Internet
- Advantages of using Software
- Significance of Websites
- Power Point Presentation
- Language Laboratory
- Professional Competence-Seminar, Conference Workshop, Action Research
- Importance and uses of Literary activities in Language Teaching

UNIT IV: Practice Teaching

- Designing a lesson plan for a topic and discussing lessons in the light of stated objectives
- Observing classroom practices
- Teaching different groups of students
- Concept of Feedback

Note:
- In Practice Teaching each student is expected to select a lesson from the current Bangalore University English textbooks for peer teaching
- Attendance is compulsory during Practice Teaching for Internal assessment.

Question Paper Pattern:
The paper consists of Five sections

Section-A 10 marks
Section-B 10 marks
Section-C 15 marks
Section-D 15 marks
Section-E 20 marks

Total 70 marks

Internal Assessment 30 marks

Maximum 100 marks

Section -A, B, C, & D consist of essay type questions. Each section will have three questions; the students need to answer any ONE (internal choice).
Recommended Reading:

3. *Language Teaching-Lado*
8. *Practice Teaching-Stones & Morries.*
22. *Grammar through Stores* – V. Sasikumar and Tickoo M.L.
30. Focus on the Language Classroom-Allwright D. & K. Bailey.

Journals:
1. English Worldwide
2. World Englishes
3. Online e-journals

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Paper IV (vi): PROJECT WORK

Each tutorial group will be assigned to a faculty member in the Department who will be the Project Instructor for that group. Topics will be assigned to the students by the Project Instructor, and the project will be submitted to the Department in the form of a short dissertation. The Project Evaluation will be carried out by the internal examiner and one external Examiner like in all other papers.

Internal Assessment

The break-up of Internal Assessment marks (30) for all papers will be in the order of Attendance – 5 marks
Short presentation – 5 marks
Tests/Assignments – 10x2=20 marks

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