

ಬೆಂಗಳೂರು  
ಕೇಂದ್ರ ವಿಶ್ವವಿದ್ಯಾಲಯ



BENGALURU  
CENTRAL UNIVERSITY

Central College Campus, Dr. B.R. Ambedkar Veedhi, Bengaluru – 560 001.  
Ph. No.: 080 – 22131385, E-Mail: bcuceb@gmail.com / registrarbcu@gmail.com

No. BCU/BOS/PG/English/2018-19/355

Date. 27.09.2018.

**NOTIFICATION**

- Sub: Modified Syllabus for MA English I Semester Course of Bengaluru Central University (BCU),
- Ref: 1. University Notification of even No. dated 01.09.2018.  
2. Proceedings of the Meeting of PG Teachers of English Faculty along with Chairperson, BOS in English (PG) held on 22<sup>nd</sup> September 2018.  
3. Consent of the Members of BOS in English (PG) in this regard.  
4. Vice-Chancellor's approval dated 27.09.2018.

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The Board of Studies in English (PG) has considered and approved certain changes in the I Semester MA English Course, suggested by the PG Teachers of English Faculty of Bengaluru Central University (BCU) cited at reference (2) above.

The modified Syllabus for MA English I Semester Course for BCU is hereby notified for implementation from the academic year 2018-19. The copy of the Syllabus is enclosed for information of the concerned.

Further, modified Syllabus for MA English II Semester Course for BCU will be notified in due course.

REGISTRAR

To,

1. The Incharge, P.G. Department of Studies in English, BCU
2. The Principals of the concerned affiliated colleges of BCU.
3. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), BCU.
4. Office copy / Guard file.

**Affiliated Colleges having English PG Course**

<b>Sl.No</b>	<b>Name of the College</b>	
1.	Acharya Instiute Graduate Studies, No.80-90, Soladevanahalli, Chikkabanavara Post, Bengaluru -560 090	<a href="mailto:principalaigs@acharya.ac.in">principalaigs@acharya.ac.in</a>
2.	Al-Ameen Arts, Science & Commerece College, Hosur Road, Bengaluru -560 027	<a href="mailto:alameendegreecollege@gmail.com">alameendegreecollege@gmail.com</a>
3.	Govt. Arts College, K.R. Circle, Bengaluru -1	<a href="mailto:gacbangalore@yahoo.co.in">gacbangalore@yahoo.co.in</a>
4.	Karnataka College of Management & Science, No.33/2, Tirumenahalli, Hegadenagar Main Road, Jakkur Post, Yelahanka Hobli, Bengaluru -560 064.	<a href="mailto:kcmsprincipal@gmail.com">kcmsprincipal@gmail.com</a>
5.	Maharani Arts, Commerce & Management College for Women, Sheshadri Road, Bengaluru -560 009	<a href="mailto:maharaniartscollege@gmail.com">maharaniartscollege@gmail.com</a>
6.	SJRC Arts, Science and Commerce College, Race Course Rd, Bengaluru -560 009	<a href="mailto:principal@sjrcw.edu.in">principal@sjrcw.edu.in</a>
7.	St. Ann's First Grade College for Women, No.2, Cambridge Road, Halasuru, Bengaluru -560 008	<a href="mailto:annescollege@gmail.com">annescollege@gmail.com</a>
8.	Vijaya College, RV Road, Bengaluru-560 004	<a href="mailto:vijayadegree@gmail.com">vijayadegree@gmail.com</a>

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**Bengaluru Central University**  
**M.A English Studies (2018-'19)**  
**4 Semesters, Minimum 72 Credits**

**First Semester** -- 20 credits minimum

- 1.1: Critical Approaches (Aristotle to New Criticism)
- 1.2: British Literature: Chaucer to Arnold
- 1.3: Indian Literature in English: and in English Translation
- 1.4: American Literatures (Elective)
- 1.5: Introduction to Language and Linguistics

**Second Semester** – 20 credits minimum

- 2.1: Literary Theory (Formalism to New Historicism)
- 2.2: British Literature: Modern to Contemporary
- 2.3: Gender Studies
- 2.4: European Literature in English Translation (Elective)
- 2.5: Translation Studies: Theory and Practice

**Third Semester** – 20 credits minimum

- 3.1: Critical Reading and Critical Thinking
- 3.2: Emergent Literatures in English Translation
- 3.3: Academic Writing and Research Methodology
- 3.4: Kannada Texts in English Translation (Elective)
- 3.5: Postcolonial Studies

**Fourth Semester – 20 credits minimum**

4.1: Cultural Studies

4.2: Media and Film Studies

4.3: Subaltern Narratives

4.4: Indigenous Literatures / South Asian Literatures (Elective)

4.5: Dissertation / Project

**The Question Paper Pattern and the Evaluation Method will be the same for all papers except the Project.**

**Theory Paper : 70 marks**

**Internal Assessment: 30 marks**

**Theory Paper:**

**Short Notes: (5 marks each)    4 x 5 = 20 (Students may attempt 4 out of 7)**

**Essays:        (10 marks each)    10 x 5 = 50 (Students may attempt 5 out of 8)**

**Internal Assessment:**

**There is a uniform pattern for this in the BCU Regulations. That shall be followed.**

## 1.1 Critical Approaches

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### Aristotle to Eliot

#### UNIT -I

##### Major concepts in classical criticism

- Idealism v/s Materialism
- Aristotle on tragedy (three unities, plot and catharsis)
- The status of poets in Plato's *Republic*
- Longinus on the sublime ( page 143-150)

#### UNIT -II

##### The English Critical Tradition

- Sydney on poetry, poetic truth
- Dryden on dramatic poetry
- Dr. Johnson on the Metaphysical Poets
- Wordsworth : *Preface to the Lyrical Ballads*
- Coleridge on *Fancy and Imagination*
- Matthew Arnold : *The study of poetry*
- T.S. Eliot: *Tradition and Individual Talent*
- F.R. Leavis: 'Sociology and Literature', from *The Common Pursuit*.

#### UNIT -III

##### Towards New Criticism

- Structure, Organic form, poetry as verbal icon
- The intentional fallacy, the heresy of paraphrase
- Practical criticism, close verbal analysis
- Complexity, ambiguity and irony, objective correlative

### **Suggested Reading**

1. Wimsatt W.K. and Cleanth Brooks. Literary criticism: A Short History.
2. Daiches, David Critical Approaches to Literature.
3. Plato, The Dialogues.
4. Aristotle Poetics.
5. Habib, M.A.R. A History of Literary Criticism and Theory. Malden: Blackwell, 2005.
6. Culler, Jonathan. Literary Theory: A Very Short Introduction, OUP, 1997.
7. Eagleton, Terry. Literary Theory.
8. Eliot, T.S. Selected Essays, London: Faber and Faber.
9. Rice, Phillip and Patricia Waugh: Modern Literary Theory. London's Hodder Arnold, 1989.
10. Lodge, David. Modern Literary Criticism.

## 1.2 British Literature: From Chaucer to Arnold

The paper aims at teaching students how to study British culture through literary and other texts. While introducing students to major intellectual developments, from Renaissance through Enlightenment to Romanticism, an attempt will be made to develop in students a certain degree of academic competence related to close reading, thinking though and with texts, and scholarly writing. Students shall work on background themes on their own, and the prescribed texts will be read in class with specific questions in mind. On completion of the course, students are expected to have developed an idea of Europe, especially English life, through reading, writing and discussion exercises.

### **Unit I: Geoffrey Chaucer, The Renaissance, The Puritan Culture**

- Selections from Chaucer's *The Prologue- The Squire, Wife of Bath*
- Elizabethan Poetry: A Short Introduction. from David Daiches.
- Stephen Greenblatt's 'Introduction' in *Renaissance Self-fashioning*
- The English Theatre: University Wits and the Shakespeare Phenomenon  
*Shakespeare's Hamlet*
- John Milton's *Paradise Lost* (selections from Book 1- Satan's Speeches 1&2)
- Restoration Theatre: Congreve's *The Way of the World*

### **Unit II : Enlightenment and the Romantics.**

- Immanuel Kant's "What is Enlightenment?"
- Pope's *An Essay on Man*
- The Age of Reason and Prose: Selections from Addison and Steele - **Roger's Family Portrait & The Little Sermol on Economy**
- The Birth of the English Novel: Daniel Defoe's *Robinson Crusoe*
- William Blake : 'The Tyger' and 'Milton'
- Coleridge : 'The Rhyme of the Ancient Mariner'
- P B Shelley : 'Defence of Poetry' and 'Ode to the Westwind'
- John Keats : 'Ode on a Grecian Urn' and 'Ode to a Nightingale'

### **Unit III: The Victorians**

- Charles Darwin's *The Origin of Species* (Selections)- **Chapter 4 - Natural Selection**
- Victorian Poetry: Tennyson's 'Lotus Eaters', Browning's 'My Last Duchess'
  - Arnold: 'The Poet and Critic', Dover Beach and Selections from *Culture and Anarchy*. (**Swætness and Light, Hebraism and Hellenism**)
- Victorian Novel: George Eliot's *Silas Marner*
- Charles Dickens' *Oliver Twist*

### 1.3 Modern Indian Literatures in English and in English Translation

#### OBJECTIVES:

1. To introduce students to the major, representative writings in English and in the bhashas in English translation.
2. To help them interpret these texts in the context of Indian society in the modern period.
3. To make students understand the major concerns, themes and motifs in modern Indian literature such as traditions, modernity, gender, caste and cultural politics through the reading of representative texts.

#### UNIT I

##### Theorising Indian literature

1. Aijaz Ahmed, selections from *In Theory - Critique on Frederic Jameson's 'Third World Literatures'*
2. Ganesh Devy, *After Amnesia* (Introductory Chapter)
3. Selections from the writings of Meenakshi Mukharjee's *Twice Born Fiction* (First two Chapters)

#### UNIT II

##### **Nation, Gender, Caste**

1. Tagore ; Rabindranath. *Gora*.
2. Raja Rao . *Kanthapura*
3. U R Ananthamurthy: *Bharathipura*
4. Rokeya Sakhawat Hussain : *Sultana's Dream*
5. Kamala Das: *My Grandmother's House*
6. Pratibha Nandakuma: *Erotica*
7. Volga: *'I am Reading and Reading'*
8. Amrita Pritam,: *A letter, A Meeting*.
9. Meena Kandaswamy: *Evil Spirits, Fire*



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10. Ismat Chughtai: *The Quilt*
11. Vaidehi: *Akku*
12. LalitambikaAntanjanam: *The Revenge Goddess (from 'Women Writing in Indi', Ed. Susie Tharu and K Lalitha)*
13. Bama: *Karukku*
14. Mogalli Ganesh: *The Paddy Harvest*

**UNIT III (Drama and Theatre as social critique)**

1. Vijay Tendulkar : *Ghashiram Kotwal*
2. Girish Karnad: *Taledanda*

## 1.4 American Literatures

**Objectives:** to orient students to the many forms of writing that have emanated from America, and to acquaint students with the literature produced by Native-American, African-American, Jewish-American and other diasporic populations in America.

**Rationale:** The pluralistic quality of American Literature in the socio-cultural context of America as a melting pot is addressed by the selections. Hence, along with the mainstream tradition, literary contributions by populations who have contributed to the idea of American culture are included.

### **Unit – I: American Transcendentalism**

Emerson: *Self Reliance, 'Brahma'*

Thoreau: "*Civil Disobedience*"

Whitman: "*O Much of Life*"

### **Unit – II: Mainstream American Literature**

Robert Frost's: "Mending Wall"

Hemingway's: *The Old Man and the Sea*

Emile Dickinson's: "I Felt a Funeral in my ..."

Arthur Miller's: "The Crucible"

Hawthorne : "Dr. Heidegger's Experiment"

Melville: "Bartleby, the Scrivener"

Anne Sexton's: "Wanting to Die"

### **Unit – III: 20<sup>th</sup> C Multicultural Experiences**

Langston Hughes': "Dream Deferred"

Toni Morrison's: "Sula"

Maya Angelou's: "Journey through Africa and America"

Maxine Hong Kingston's: "The Woman Warrior"


*Zitkala – SA*: "Why I am a pagan"

Norman Mailer's: "The Armies of the Night"

Martin Luther King's "Letter from Prison": (Letter from Birmingham Jail)

Malcolm X: "Ballot or Bullet?"

Jhumpa Lahari: "The Interpreter of Maladies"

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- Phonology: Phonetics and allophones
  - Phonetic analysis
  - Syllabic structure

#### **Unit IV**

##### Morphology and Syntax

- Morph: Morpheme and allomorph
- Morphemic analysis
- Types, definitions and Word formation
- Syntax – definition
- Introduction to Syntactic analysis and IC analysis
- Phrase structure grammar and
- Transformative generative grammar

#### **Unit V**

##### Semantics

- Types of meanings. Synonyms, homonyms, anonyms; the notion of .....

#### **Unit VI**

##### Sociolinguistics

Language variations – idiolect, dialect and sociolect, registers

Dialect boundaries and maps

Nature of language change

Pidgin and Creole.

## 1.5 Introduction to Language and Linguistics

### Objectives

- To introduce students to a scientific study of language
- To introduce students to the main branches of modern linguistics
- To introduce students to the basics of socio-linguistics
- To provide practice to students in the analysis of language at phonetic, syntactic and semantic analysis of language.
- To introduce students to the basic theoretical concepts of linguistics.

### Unit I

- What is language? Its definitions, characteristics, functions and its constituent elements.
- Language and communication. Nature of linguistic communication and its differences from other forms of communication.

### Unit II

- Introduction to modern linguistics.
- Linguistics as the scientific study of language
- Other definitions
- Branches of linguistics
- Brief introduction to Ferdinand de Saussure's major concepts and to structuralist linguistics.
- Behaviorist and cognitive linguistic theories. Introduction to Noam Chomsky's Theories.

### Unit III

#### Phonetics and Phonology

- Phonetics: Speech; Speech Mechanism; the articulatory systems.
- Classification of speech sounds.
- Segmentals and suprasegmentals
- Study of vowels and consonants Classification and description
- Stress and intonation

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**Suggested Reading**

1. Krishnaswamy N. and S.K.Verma Modern Linguistics: An Introduction. New Delhi: OUP, 2005.
2. Balasubramanian T. A Textbook of English Phonetics: For Indian Students Macmillan, 2000.
3. Terence Godon W. SujanWillmarth Linguistics for Beginners (Amazon.com Book)
4. Rahman Tariq. Linguistics for Beginners. OUP.
5. Yule, George. The Study of Language.

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CENTRAL UNIVERSITY

Central College Campus, Dr. B.R. AmbedkarVeedhi, Bengaluru – 560 001.  
Ph. No.: 080 – 22131385, E-Mail:bcuceb@gmail.com / registrarbcu@gmail.com

No. BCU/SYN/BOS/PG English / 637/2018-19

Date: 25.02.2019.

**NOTIFICATION**

Sub: Syllabus for M.A English II Semester Course of  
Bangalore Central University (BCU)

Ref: 1 The recommendations of the Board of Studies in English (PG)  
2. Approval of the Vice-Chancellor dated 25.02.2019.

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In pursuance to the recommendations of the Board of Studies in English (PG) and approval of the Vice-Chancellor under Section 15(5) of the KSU Act, 2000, the M.A English II Semester Course Syllabus for Bengaluru Central University is hereby notified for implementation from the academic year 2018-19.

**REGISTRAR**

To,

1. The Chairman, Board of Studies in English (PG). BCU
2. The Co-ordinator, PG Department of Studies in English (PG), BCU.
3. The Principals of the concerned Colleges having English PG Course, affiliated to BCU.
4. The PS to Vice-Chancellor / Registrar / Registrar (Evaluation), BCU.
5. Office copy / Guard file.

P.T.O

**Affiliated Colleges having English PG Course**

Sl.No	Name of the College	
1.	AcharyaInstiute Graduate Studies, No.80-90, Soladevanahalli, Chikkabanavara Post, Bengaluru -560 090	<a href="mailto:principalaigs@acharya.ac.in">principalaigs@acharya.ac.in</a>
2.	Al-Ameen Arts, Science &Commerece College, Hosur Road, Bengaluru -560 027	<a href="mailto:alameendegreecollege@gmail.com">alameendegreecollege@gmail.com</a>
3.	Govt. Arts College, K.R. Circle, Bengaluru -1	<a href="mailto:gacbangalore@yahoo.co.in">gacbangalore@yahoo.co.in</a>
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5.	Maharani Arts, Commerce & Management College for Women, Sheshadri Road, Bengaluru -560 009	<a href="mailto:maharaniartscollege@gmail.com">maharaniartscollege@gmail.com</a>
6.	SJRC Arts, Science and Commerce College, Race Course Rd, Bengaluru -560 009	<a href="mailto:principal@sjrcw.edu.in">principal@sjrcw.edu.in</a>
7.	St. Ann's First Grade College for Women, No.2, Cambridge Road, Halasuru, Bengaluru -560 008	<a href="mailto:annescollege@gmail.com">annescollege@gmail.com</a>
8.	Vijaya College, RV Road, Bengaluru-560 004	<a href="mailto:vijayadegree@gmail.com">vijayadegree@gmail.com</a>

**2.1 Literary Theory: Formalism to New Historicism**

Objectives: to introduce students to theoretical movements and the critical terminology that is part of it;  
to help them access essays first-hand, instead of relying on notes or summaries.

Note: Each essay selected for study signifies a theoretical movement. Instructors are expected to take students through the general features and aspects of each movement.

**Unit I**

**Formalism**

Cleanth Brookes: "The Language of Paradox"

**Structuralism and Semiotics:**

Roland Barthes: "From Work to Text"

**Post-structuralism**

Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences"

**Unit II**

**Marxism**

Frederic Jameson: Preface to *The Political Unconscious*

**Feminism**

Simone de Beauvoir: "Myth and Reality" (from *The Second Sex*)

**Unit III**

**Reader Response Theory**

Wolfgang Iser: "Interaction between Text and Reader"

**Psychoanalytic Theory**

Laura Mulvey: "Visual Pleasure and Narrative Cinema"



## **New Historicism**

Michel Foucault: "What is an Author"

[Note: Many of the selections are from *The Norton Anthology of Theory and Criticism*. Postcolonial Theory and Queer Theory have not been represented here since Postcolonial Studies and Gender Studies figure as separate papers for study in the syllabus.]

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## 2.2 British Literature: Modern to Contemporary

**Objectives:** 1) to give a general idea to students of the modernist age in literature by introducing them to representative pieces of modernist writing from the English and Irish literary traditions 2) to give students a flavor of post-modernist writing by guiding them through models of such writing, and introducing them to the contemporary British literary scene.

**Note:** It is expected that instructors would take students through the socio-literary movements of Modernism and Post-modernism and help them arrive at the 'Contemporary'.

### Unit I: Modernist Moments

Yeats' "The Second Coming"

T. S. Eliot's "The love song of J. Alfred Prufrock" and  
The Burial of the Dead Section in "The Wasteland".

Virginia Woolf's essay, "Modern Fiction".

D.H. Lawrence's short story, "Odour of Chrysanthemums".

1<sup>st</sup> Chapter of James Joyce's *Ulysses*.

### Unit II: The Postmodern Turn

Jean-Francois Lyotard's "Defining the Postmodern".

(from The Norton Anthology of Theory and Criticism)

Samuel Beckett's Waiting for Godot.

Extract from John Fowles's The French Lieutenant's Woman

Extract from Kingsley Amis' Lucky Jim

### Unit III: Contemporary British Fiction & Other Significant Voices

Kazuo Ishiguro's A Pale View of Hills

Jeanette Winterson's Oranges Are Not the Only Fruit

Other significant voices have also emerged in-between, leaving their mark on these movements and phases.

Sylvia Plath's "Daddy"

Ted Hughes' "Thought - Fox",

Auden's "In Memory of W.B. Yeats"

J.M. Synge's *Riders to the Sea*

Seamus Heaney's "Digging"

are some such samples to be taught as an integral part of 20<sup>th</sup> century English thought.

## 2.3 Gender Studies

**Objectives:** to help students understand the operations of Gender and gender hierarchies in the societies they live in; to sensitise students to variant forms of gender and sexuality, and equip them to analyse representations of these in cultural forms.

**Note:** The paper addresses the conventional classification of gender in terms of the male-female binary. But it also interrogates this binary and posits theoretical stands that project multiple gender identities and sexualities. The figurations of these are evident in the texts selected for study here.

### Unit I: Key Concepts

- a) Patriarchy
- b) Sexuality
- c) Feminisms
- d) Gender and Language
- e) Body
- f) Queer Theory
- g) Stereotype
- h) Post-feminism

### Unit II: Theoretical Essays

Kate Millett's "Theory of Sexual Politics".

Judith Butler's "Preface to the 1999 Edition of Gender Trouble".

### Unit III: Texts, Representations

Extracts from Suniti Namjoshi's Feminist Fables.

Baburao Bagul's "Mother".

Alice Walker's "In Search of my Mother's Gardens".

Mahaswetha Devi's story, "Rudali".

Girish Kasaravalli's Ghattashraddha (film text).

Lingadevaru's Naanu Avanalla Avalu (film text)

The Shikhandin Story from The Mahabharata (from the text, Same-Sex Love in India)

Extract from A. Revathi's The Truth About Me.

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## 2.4 European Literature in English Translation

**Objectives:** The title brings students to the realization that though identified with the classical canon, these texts are also translated pieces. It introduces them to a few texts that have always been identified with the European Canon. It invites students to redraw the histories that produced them and to seek the significance of reading these texts in contemporary times.

**Note:** The focus of the paper is mainly on 19<sup>th</sup> and 20<sup>th</sup> century European classics, though the beginnings of European literature is invoked by the inclusion of a Greek component.

### Unit I: The Greek Beginnings

Sophocles' *Oedipus Rex*

Sappho's lyrics

Extracts from *The Iliad* and *The Odyssey*

(The Shield of Achilles and the Meeting between Hector and Andromache from *The Iliad* and Euryycleia recognizing Odysseus in Bk 19 of *The Odyssey*)

### Unit II: Spotlight on the 19<sup>th</sup> Century

*Madame Bovary* (film directed by Claude Chabrol)

Ibsen's *The Doll's House*

Nietzsche's *Thus Spake Zarathushtra* (a two-page extract from the beginning of the book)

### Unit III: Spotlight on the 20<sup>th</sup> Century

Kafka's *The Trial*

Extract from Simone de Beauvoir's *Adieu: Letters to Sartre*

Camus' *The Myth of Sisyphus*

Brecht's *The Caucasian Chalk Circle*

An extract from Gunter Grass' *The Tin Drum*

## Open Elective: 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
8. Essay Writing: Structure, Paragraph Control
9. Make Every Essay an Effective Essay

### 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 2005. Instructors are also expected to introduce each of the items in the Course Content through practical exercises in writing).

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The Question Paper Pattern and the Evaluation Method will be the same for all papers except for the Project in the IV Semester.

Theory Paper: 70 marks

Internal Assessment: 30 marks

Theory Paper:

Short Notes: (5 marks each)  $4 \times 5 = 20$  (Students may attempt 4 out of 7)

Essays: (10 marks each)  $10 \times 5 = 50$  (Students may attempt 5 out of 8)

Internal Assessment:

The split-up for the Internal Assessment will be as follows:

Assignment / Test 1 : 10 marks

Assignment / Test 2 : 10 marks

Presentation : 5 marks

Attendance : 5 marks

No. BCU/BOS/PG/English/243/2019-20

Date.22.07.2019.

**NOTIFICATION**

- Sub: Revised Syllabus for M.A. English III Semester of Bengaluru Central University (BCU),
- Ref: 1. The recommendations of the Board of Studies in English (PG).  
2. Approval of the Academic Council at its meeting held on 01.07.2019  
3. Vice-Chancellor's approval dated 22.07.2019.

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In pursuance to the recommendations of the Board of Studies in English (PG) and approval of the Academic Council, cited at reference above, the revised Syllabus for M.A- English III Semester of Bengaluru Central University is hereby notified for implementation from the academic year 2019-20.

The copy of the Syllabus is notified in the University Website: [www.bcu.ac.in](http://www.bcu.ac.in) for information of the concerned.

  
REGISTRAR 23/7/19  


To,

1. The Dean, Faculty of Arts, BCU.
2. The Co-ordinator, P.G. Department of Studies in English, BCU
3. The Chairperson & Members of BoS in English (PG), BCU.
4. The Principals of the concerned affiliated colleges of BCU- through email.
5. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), BCU.
6. Office copy / Guard file/University Website.

### 3.1 CRITICAL ENQUIRY AND RESEARCH METHODS

#### **Objectives:**

- to highlight the importance of Critical Reading and Critical Thinking practices.
- to initiate Post Graduate students into the methods of Research and argument-oriented writing.

#### **Unit I: Critical Reading**

What is Critical Reading?

Why is it necessary to be critical while reading texts?

Critical Reading Strategies.

#### **Unit II : Critical Thinking**

The Nature of Critical Thinking

The Significance of Critical Thinking in Higher Education.

The theoretical constructs of Critical Thinking.

Expressing Criticality in Academic Writing.

(For Unit II, instructors may consult Michelle Vncke's dissertation, "The Concept and Practice of Critical Thinking in Academic Writing" (pp.6-28) submitted at King's College, London, 2012, available on internet.)

#### **Unit III: Research Methods**

Reasons for doing a research-project

Structuring and planning a research-project

Ethical issues involved in research.

Different types of data.

Collecting and analysing different types of data.

Mixed methods and interdisciplinary research

Devising a research proposal and writing up the research.

(For Unit III, Nicholas Walliman's *Research Methods: The Basics* (Routledge, 2010) may be referred to)



## 3.2 Translation Studies : Theory and Practice

### Objectives:

- to introduce students to the theoretical realms of translation activity.
- to equip students with a knowledge of the various kinds of translation.
- to initiate students into translation practice.

### Unit I: Seminal Essays on Translation

Walter Benjamin: "The Task of the Translator"

Roman Jakobson: "On Linguistic Aspects of Translation"

Eugene Nida: "Principles of Correspondence"

James S Holmes: "The Name and Nature of Translation Studies"

Lori Chamberlain: "Gender and the Metaphorics of Translation"

Gayatri Spivak: "The Politics of Translation"

(Note: All the essays selected are from *The Translation Studies Reader* edited by Lawrence Venuti)

### Unit II: Translation Practice

Strategies in translation: lexical, syntactic, and semantic issues

Comparison and analysis of translated texts.

Translation and cultural unfamiliarity

Using dictionaries and glossaries.

Evaluating translation.

### Unit III: Translation Exercises

Translation from the domains of journalism, science, and advertisements.

Students will take up assignments in which they will be required to produce translations of passages taken from this domain.

The passages for translation are from:

1. Edward Said : "Covering Islam" (excerpt)
2. Shiv Viswanathan: from "Modern Medicine and its Non-Modern Critics"
3. Joseph Needham: from "Science and Society in East and West."

B) Short translation project: Each Student will be required to select and translate a piece of continuous writing of substantial length. The translation can be from any Indian language to English. (depending on the resources available at the department/centre)

### 3.3 Postcolonial Studies

#### Objectives:

- to introduce students to the idea of the postcolonial.
- to sensitise students to multiple points of view and alternative histories.
- to create an awareness of contexts of marginality and subaltern perspectives.

#### Unit I: A Panoramic View

“Postcolonialism” by Elleke Boehmer in *Literary Theory and Criticism*. Ed. Patricia Waugh. London: OUP, 2006. pp. 340-362

1. The Introductions to the following sections:

(a) “Contexts: History, Politics, Culture”, (b) “Texts, Themes, Issues, Concepts”, and (c) “Criticism : Approaches, Theory, Practice” in Gina Wisker’s *Key Concepts in PCL*.

Reference : Wisker, Gina. *Key Concepts in Postcolonial Literature*. Hampshire: Palgrave Macmillan, 2007, pp. 1-3; pp. 71-74 ; pp. 171-174

(Note: Instructors may use *Key Concepts* as a ready source of reference in the class whenever they need to explain postcolonial concepts in the critical essays or in the literary texts prescribed for study)

#### Unit II: Critical and Theoretical Spaces

Extracts from

1. Edward Said’s *Orientalism*
2. Frantz Fanon’s *The Wretched of the Earth*
3. Ashish Nandy’s *The Intimate Enemy*
4. Gandhi’s *Hind Swaraj*
5. N’gugi’s, “ On the Abolition of the English Department”
6. Chinua Achebe’s “ An Image of Africa: Racism in Conrad’s *Heart of Darkness*”
7. Gayatri Spivak’s, “ Can the Subaltern Speak?”
8. Chimamanda Adichie : “The Danger of a Single Story” (Ted Talk).

#### Unit III: Literary Interventions

1. Wole Soyinka : *The Lion and the Jewel*
2. Jean Rhys: *Wide Sargasso Sea*
3. Derek Walcott: “Mass Man”
4. Gabriel Okara: “ You Laughed and Laughed and Laughed.”
5. Oodgeroo Noonuccal: “We are going”
6. Margaret Avison: “The Butterfly”

### 3.4 (a) New Literatures in English

#### Objectives:

- To familiarize students with literatures in English produced from outside Anglophone countries, specifically Asian
- To sensitize students to the transnational paradigms of literatures in English
- To enable students to establish connections between literature and its historical, cultural, or political content

#### Unit – I

Dieter Riemenschneider: "The "New" English Literatures in Historical and Political Perspective: Attempts toward a Comparative View of North/South Relationships in "Commonwealth Literature"". *New Literary History*, Vol. 18, No. 2, Literacy, Popular Culture, and the Writing of History (Winter, 1987), pp. 425-435

#### Unit – II

Mohsin Hamid: *Reluctant Fundamentalist* (Pakistan) [Novel]

Moniza Alvi: "At the time of partition" [Pakistan, Poem]

Taslima Nasreen: *Lajja* (Bangladesh) [Novel]

Micheal Ondaatje: "The Great Tree", "The Last Link" from *Cinnamon Peeler* [Collection of Poems]

Gyalo Thondup: "Taktser Village and Kumbum Monastery", "Escape from Tibet" and "Opportunity Lost" from *The Noodle Maker of Kalimpong* (Tibet) [Non-Fiction]

Sari Mavi: "My name is Sara Mavi", "There is a country" (Indonesia, poems)

Aung San Suu Kyi: Excerpts from *Letters from Burma*

#### Unit – III

**Elif Safak: *The Bastard of Istanbul* (Turkey) [Novel]**

Marjane Satrapi: *Persepolis* (Iran) [Graphic Novel]

Introduction and any two of these short stories (from *Gaza Writes Back: Short Stories from Young Writers in Gaza, Palestine*, edited by Refaat Alareer)

- Sameeha Elwan: "Toothache in Gaza"
- Jehan Alfarra: "Please Shoot to Kill"
- Refaat Alareer: "The Old Man and the Stone"

Mahmud Darwish: "Identity Cards", "Passport" [Palestine, Poetry]

### 3.4 (b) Kannada Literature in English translation

#### Objectives:

To introduce students to Kannada literary tradition with a focus on modern Kannada literature in English translation.

To familiarise students with the themes, concerns and the core values of literature in Kannada as available in English translation.

To enable students to appreciate and contextualise Kannada literature within the rubric of Indian Literature in English translation.

#### Unit – I

“Critical tensions in Kannada Literary history” by D.R Nagaraj.

*Sirigannada*. An anthology of contemporary Kannada writings. Editor’s note by Vivek Shanbhag

#### Unit – II

Extract from *Ramayana Darshanam* by Kuvempu.

“Koopu Manduka” by Gopala Krishna Adiga.

“Candle” by Sashikala Veerayya Swamy

“Relationship” by Malati Pattanshetti

“Classmate” by P. Lankesh

“Amaasa” by Devanooru Mahadeva.

“The Final Decision” by Triveni

“Stallion of the Sun” by U.R Ananthamurthy.

“The Incident and after” by Anupama Niranjana

“A Memory Called Ammachi” by Vaidehi.

#### Unit – III

*Phaniyamma* by M.K Indira. (A novel).

*Breaking Ties* by Sara Aboobacker (novella)

*Nagamandala* by Girish Karnad. (A play).

### 3.5 ACADEMIC ENGLISH (Open Elective)

#### **Objectives:**

- to help students gain confidence in writing academic prose.
- to take students with an intermediate ability in English through the techniques of effective essay-writing.
- to guide students through the phases of pre-writing, writing, reviewing and revising.

#### **Unit I**

Process Writing

Pre-writing ; Getting Ready to Write.

#### **Unit II**

The Structure of an Essay

Outlining an Essay

Introductions & Conclusions

Unity & Coherence.

#### **Unit III**

Essays for Examinations

Sample Essays

Sample Information Letter

Sample Personal Statement

Sample CV-s

Writing Reports

Writing a Short Research Paper.

(The contents of the course are taken mainly from the book, *Academic Writing: from Paragraph to Essay* written by Dorothy E. Zemach and Lisa A. Rumisek. Oxford: Macmillan, 2005.

Instructors are advised to make students do the exercises that are part of this book. For the last two topics, instructors may consult Renu Gupta's *A Course in Academic Writing*. Hyderabad: Orient Black Swan, 2010, pp. 83-97)

No: BCU/BoS/PG/English/87/2019-20

Date: 15.02.2020

**NOTIFICATION**

Sub: Syllabus for M.A. English IV Semester of  
Bengaluru Central University (BCU)

Ref: 1. Email dated: 10.02.2020 of the Chairperson, Board  
of Studies in English (PG)  
2. Vice-Chancellor's approval dated: 13.02.2020

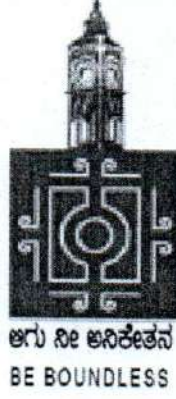
Pending ratification by the Academic Council, the Syllabus for M.A. English IV Semester of Bengaluru Central University is hereby notified for implementation from the academic year 2019-20.

The copy of the Syllabus is notified in the University Website: [www.bcu.ac.in](http://www.bcu.ac.in) for information of the concerned.

  
**REGISTRAR**  
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To,

1. The Dean, Faculty of Arts, BCU.
2. The Chairperson & Members of BoS in English (PG), BCU
3. The Co-ordinator, P.G. Department of Studies in English, BCU.
4. The Principals of the concerned affiliated colleges of BCU - through email.
5. The P.S. to Vice-Chancellor/ Registrar/Registrar (Evaluation), BCU
6. Office copy / Guard file / University Website.



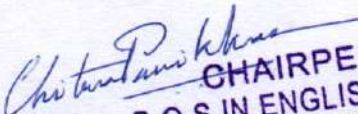
# **BENGALURU CENTRAL UNIVERSITY**

## **SYLLABUS FOR M.A- ENGLISH (IV Semester)**

**2019-2020 onwards**

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Central College Campus , Bengaluru 560001						
Papers Teaching Hours, Examination Marks & Credit for						
MA ( English) Degree Course (CBCS) effective from 2018-2019						
Paper Code	Paper Title	Final Exam Marks	Internal Exam marks	Total marks	Credit Hours	Remarks
<b>First Semester</b>						
1.1	Critical Approaches (Aristotle to New Criticism)	70	30	100	4	Core
1.2	British Literature Chaucer to Arnold	70	30	100	4	Core
1.3	Modern Indian Literature in English and in English Translation	70	30	100	4	Core
1.4	American Literature	70	30	100	4	Elective
1.5	Introduction to Language and Linguistics	70	30	100	4	Elective
	Total	350	150	500	20	
<b>Second Semester</b>						
2.1	Literary Theory : Formalism to New Historicism	70	30	100	4	Core
2.2	British Literature : Modern to Contemporary	70	30	100	4	Core
2.3	Gender Studies	70	30	100	4	Core
2.4	European Literature in English Translation (Elective)	70	30	100	4	Elective
2.5	Write it Right	70	30	100	4	Open Elective
	Total	350	150	500	20	
<b>Third Semester</b>						
3.1	Critical Enquiry and Research Methods	70	30	100	4	Core
3.2	Translation Studies: Theory and Practice	70	30	100	4	Core
3.3	Post Colonial Studies	70	30	100	4	Core
3.4(a)	New Literatures in English	70	30	100	4	Soft Core
3.4(b)	Kannada Literature in English Translation					
3.5	Academic English	70	30	100	4	Open Elective
	Total	350	150	500	20	

  
**CHAIRPERSON**  
**B.O.S IN ENGLISH (UG & PG)**  
**BENGALURU CENTRAL UNIVERSITY**  
**BENGALURU - 560 001**



Fourth Semester						
4.1	Cultural Studies	70	30	100	4	Core
4.2	Introduction to Film Studies	70	30	100	4	Core
4.3(a)	Dalit Literature (Soft Core)	70	30	100	4	Soft Core
4.3(b)	Northeast Indian Literature (Soft Core)	70	30	100	4	Soft Core
4.4(a)	Aboriginal and Native Literature (Soft Core)	70	30	100	4	Soft Core
4.4(b)	Latin American Literature (Soft Core)	70	30	100	4	Soft Core
4.5	Dissertation/Project	70	30	100	4	
	Total	350	150	500	20	

*Chitra Panikkar*

CHAIRPERSON  
B.O.S IN ENGLISH (UG & PG)  
BENGALURU CENTRAL UNIVERSITY  
BENGALURU - 560 001

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**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.1 Cultural Studies**

**The paper is designed to**

- A. Encourage students to deeply engage with the idea of culture;
- B. Equip students to analyze and explain both 'high' and 'popular' cultural texts;
- C. Invite students to study theoretical ruminations that have come out of Cultural Studies.

**Unit I: Mapping the Field**

1. "Introduction" to *The Cultural Studies Reader* by Simon During.
2. "Literature and Cultural Studies" by Jonathan Culler.

**Unit II: Key Interventions**

1. "The World of Wrestling", "Wine and Milk", "Ornamental Cookery" from Roland Barthes' *Mythologies*.
2. "Culture is Ordinary" by Raymond Williams.
3. Encoding/Decoding model by Stuart Hall.
4. "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin.
5. "Doing Cooking" by Luce Giard.

**Unit III: Applications: Popular Literature and Popular Film.**

1. *A Study in Scarlet* (the first Sherlock Holmes story to be read against the essay "The Devices of Truth" by Ronald R. Thomas).
2. "Integrating Whose Nation? Tourists and Terrorists in *Roja*" by Tejeswini Niranjana.
3. Section on the film, *Lagaan* by Ashish Nandy and Vinay Lal in *Fingerprinting Popular Culture*.

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**Suggested Reading:**

1. During, Simon. Ed. *The Cultural Studies Reader*. (3rd edition) London: Routledge, 2007.
2. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson Education Ltd, 2001.
3. *Introducing Cultural Studies* by Ziauddin Sardar.
4. "There Aint No Black in the Union Jack" by Paul Gilroy.

**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.2 Introduction to Film Studies**

**Objectives:**

- A. To familiarize students with the language and histories of cinema.
- B. To introduce students to approach cinema critically.
- C. To help students relate to Film Movements and Film Theory.

**Unit I: Concepts, Genres, Histories**

1. Basic concepts
2. A Brief History of filmmaking
3. Major Film Movements
4. Constituents of a Film
5. The Meaning and Scope of Film Studies
6. Filmic Genres.
7. From Film Appreciation to Film Studies: mise-en-scène, cinematography, Editing, Soundtrack

**Unit II: A. Ideational Planes**

1. Film and Ideology
2. Film as Popular Culture
3. Film and Gender
4. Film, Nation, Cultural Politics

**B. Film Texts, Representations**

1. *Rashomon*
2. *Pather Panchali*
3. *Bicycle Thieves*
4. *Ghatashraddha*
5. *Nishanth*
6. *Modern Times*
7. *Samskara*
8. *Rang de Basanti*
9. *Bombay*
10. *Tamas*
11. *Children of Heaven*

(Note: Each of the films may be analyzed in relation to the ideational planes spelt out)

### Unit III: Film Theory: Vignettes

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1. Montage and Eisenstein
  2. Auteur Theory and Andre Bazin
  3. Film semiotics by Christian Metz
  4. "Visual Pleasure and Narrative Cinema" by Laura Mulvey
  5. On Reception
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#### **Suggested Reading:**

1. Villarejo, Amy. *Film Studies: The Basics*. New York: Routledge, 2013.
2. *Ideology of Hindi Films*— Madhu Prasad
3. *Beginning Film Studies*— Andrew Dix
4. *Seeing is Believing*—Chidananda Das Gupta
5. *Film Bodies: Gender, Genre, and Excess* — Linda Williams

#### **Suggested Viewing:**

1. *Battleship Potempkin*(world classic)
2. *Gone with the Wind* (Academy Award Winner)
3. *The Great Dictator* (Charlie Chaplin movie)
4. *Notorious* (Hitchcock film)
5. *Taxi Driver* (Film music)
6. *Pyasa*. (Bollywood hit)
7. *The Godfather* (Hollywood Classic)
8. *Breathless* (Thriller)

**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.3(a) Dalit Literature (Soft Core)**

**The paper addresses:**

- A. The issue of caste in India.
- B. The history of Dalit literature.
- C. Textual representations of caste within scholarly examinations and fictional moulds.

**Unit I: Backdrop**

1. History of Dalit Literature. ("Introduction" to *Poisoned Bread* by Arjun Dangle)
2. "The Archeology of Untouchability" by Gopal Guru in *The Cracked Mirror*
3. "Caste Today" by Surinder Singh Jodhka in *Caste* (Oxford India Short Introductions Series)

**Unit II: Seminal Essays**

1. "Annihilation of Caste" by B.R. Ambedkar
2. Chapter I of Kanchallai's *Why I am Not a Hindu*
3. "Jotirao Phule and the Ideology of Social Revolution in India" by Gail Omvedt

**Unit III: Texts, Representations**

1. *Sangati* by Bhama
2. *Joothan: A Dalit's Life* by Omprakash Valmiki
3. "The Paddy Harvest" by Mogalli Ganesh
4. "Ghost Speech" by C. Ayyappan
5. "Request" by Anuradha Gourav
6. "The Dalit are Here" by Siddalingaiah
7. "One Eyed" and "Touch" by Meena Kandaswamy
8. "Mother" by Baburao Bagul

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**Suggested Reading:**

1. *Translating Caste*. Ed. Tapan Basu. Delhi: Katha, 2002.
2. Chakravarti, Uma. "Men, Women and Caste."
3. *An Anthology of Dalit Literature*. Ed. Mulk Raj Anand and Eleanor Zelliot. New Delhi: Gyan Publishers, 1992
4. Jodhka, Surinder Singh. *Caste* (Oxford India Short Introductions Series)
5. *Flaming Feet and Other Essays: The Dalit Movement in India* – D. R. Nagraj
6. *Steel Nibs Are Sprouting* – ed. Susie Tharu and Satyanarayana

7. *Caste Matters* – Suraj Yengde
8. *Dalit Visions* – Gail Omvedt
9. Sharmila Rege's "Who speaks for Dalit women".

**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.3 (b) Northeast Indian Literature (Soft Core)**

**Course Objectives:**

- To introduce students to the literature of India's northeast
- To sensitize students to see the linkages that exist between literature, politics, identity and nationality

**Unit – 1: An Overview**

- Baral, Kailash C: "Articulating Marginality: Emerging Literatures from Northeast India". Margaret Ch. Zama [ed.] *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. Sage: 2013
- Dutta, Nandini: "Narrative Agency and Thinking about Conflicts". SanjibBaruah (ed.) *Beyond Counter Insurgency: Breaking the Impasse in Northeast India*. OUP: 2009
- Hazarika, Sanjoy: "Strangers No More: The New Indians". *Strangers No More: New Narratives from India's Northeast*. Aleph: 2018

**Unit – 2 (Poetry & Non-Fiction)**

- Ngangom, Robin S: "My Invented Land", "When You Do Not Return" [Poems, Meghalaya]
- Changkija, Monalisa: "Welcome, Sir" [Poem, Nagaland]
- Murasingh, Chandrakantha: "Slumber" [Poem, Tripura]
- Ibopishak, Thangjam: "I Want to be Killed by an Indian Bullet" [Poem, Manipur]
- Sanyu, VisierMeyasetsu [with Richard Broome]: "Land, People and the Fight for Independence". *A Naga Odyssey*. Monash University Publishing, 2017 [Non- Fiction, Nagaland]

**Unit – 3 (Short Fiction and Novels)**

- Ao, Temsula: "The Curfew Man" from *These Hills Called Home* [Short Story, Nagaland]
- Dai, Mamang: "the road" from *The Legends of Pensam* [Short Story, Arunachal Pradesh]
- Gogoi, Anuradha: "The Hand". Parbina Rashid [ed.] *Echoes from the Valley* [Short Story, Assam]
- Kire, Esterine. "Forest Song" from *The Rain-Maiden and the Bear-Man – and Other Stories*. Seagull, 2020 [Short Story, Nagaland]
- Jacob, Malsawmi: *Zorami* [Mizoram, Novel]
- Phukan, Mitra: *The Collector's Wife* [Assam, Novel]

**Further Reading/References:**

- Bhonsle, Anubha. *Mother, Where's My Country? Looking for Light in the Darkness of Manipur*. Speaking Tiger Publishing Pvt Ltd., 2016
- Elizabeth, Vizovono and SentinaroTsuren. *Insider Perspectives: Critical Essays on Literature from Nagaland*. Barkweaver Publications, 2017

- Gill, Preeti and SamratChoudhary (Eds). *Insider –Outsider: Belonging and Unbelonging in North-East India*. Amaryllis, 2019
- Haksar, Nandita. *The Exodus is Not Over: Migrations from the Ruptured Homelands of Northeast India*. Speaking Tiger Publishing Pvt Ltd., 2016
- Hazarika, Sanjoy. *Strangers in the Mist: Tales of War and Peace from India's Northeast*. Penguin, 2000
- SanjibBaruah. *India Against Itself: Assam and the Politics of Nationality*. OUP, 2001
- Sharma, Dwijen. *Writing from India's North-east: Recovering the Small Voices*. Aadi Publications, 2019
- Swami, Indu. *Exploring Untouched Shades of North-East Indian Literature in English*. VDM Verlag, 2010
- Zama, Margaret Ch. [ed.] *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. Sage: 2013



**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.4 (a) Aboriginal and Native Literatures (Soft Core)**

**Objectives:**

- A. To sensitize students to the idea of resistance as exemplified in the writing from Aboriginal Australia, Native America, Maoris of New Zealand, and First Nations Canada.
- B. To introduce students to the notion of indigenous discourse while encouraging them to problematize it.

**Unit I: Histories of Native Writing**

1. An overview of the histories of Aboriginal Australian, Native American, Maori, and First Nations Canadian writings.

(Note: Instructors may make use of essays that span these histories, and introductions to edited anthologies of native writings)

**Unit II: Native American and Aboriginal Australia**

1. Extract from n. Scott Momaday's *The Way to Rainy Mountain*
2. Paula Gunn Allen's poem "Dear World"
3. Kevin Gilbert's play, *The Cherry Pickers*
4. Oodgeroo Noonuccal's poems, "We are Going" and "Integration - Yes"
5. Extract from Sally Morgan's *My Place*

**Unit III: Maoris of New Zealand, and First Nations Canadians**

1. Extract from Witi Ihimaera's *The Whale Rider*
2. Two Maori poems: Rowley Habib's "To my brothers and Sisters" and Hone Tuwhare's "Rain"
3. Richard Wagamese's *One Native Life* (memoirs)
4. Rita Joe's "I Lost my Talk"

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**Suggested Reading:**

1. Heiss, Anita and Peter Minter, ed. *Anthology of Australian Aboriginal Literature*. Montreal: McGill Queens Univ. Press, 2008.
2. *An Anthology of Canadian Native Literature in English*. Ed. Daniel David Moses, Terry Goldie, et al. London: OUP, 1997.
3. *Into the World of Light: An Anthology of Maori Writing*. Ed. Witi Ihimaera. Heinemann Education Books, 1982
4. *Native American Literature*. Ed. Lawana Trout. Mc Graw Hill, 1998.

**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.4(b) Latin American Literature (Soft Core)**

**Objectives:**

- A. To introduce students to the richness and uniqueness of Latin American Literature.
- B. To invite students to read a literature against its specific historical and political contexts.

(Note: The syllabus has its focus on Modern Latin American Literature. Instructors are advised to give an overview of the literature drawing upon particular socio-political contexts.)

**Unit I: Short-story Telling's**

- 1. Horacio Quiroga: "The Dead Man"
- 2. Jorge Luis Borges: "The Circular Ruins"
- 3. Juan Carlos Onetti: "The Dog Will Have its Day"  
(The River Plate)
- 4. Isabel Allende: "Toad's Mouth" (Chile)
- 5. Jorge Amado: "The Miracle of the Birds" (Brazil)
- 6. Rubem Fonseca: "Lonelyhearts" (Brazil)
- 7. Carlos Fuentes: "The Doll Queen" (Mexico)
- 8. Rosario Ferré : "The Gift" (Puerto Rico)

(All the stories are from the book, *A Hammock Beneath the Mangoes* edited by Thomas Colchie)

**Unit II: Pablo Neruda's Poetry**

- 1. "Cat's Dream"
- 2. "If You Forget Me"
- 3. "Ode to Tomatoes"
- 4. "A Song of Despair"
- 5. "Only Death"
- 6. "A Dog Has Died"
- 7. "Thinking, Tangling Shadows"
- 8. *Il Postino*, the film-text that celebrates Neruda

### Unit III: Marquez's Fiction

*The Chronicle of a Death Foretold* by Gabriel Garcia Marquez

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#### **Suggested Reading:**

1. Colchie, Thomas, ed. *A Hammock Beneath the Mangoes*.
2. *The Essential Neruda: Selected Poems*. ed. Mark Eisner.
3. Gracia Marquez, Gabriel
  - a. *One Hundred Years of Solitude*
  - b. *The Autumn of the Patriarch*
  - c. *Love in the Time of Cholera*
4. *The FSG Book of Twentieth Century Latin American Poetry: An Anthology*, ed. Ilan Stavans.

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**BENGALURU CENTRAL UNIVERSITY**  
**Fourth Semester M A [English]**  
**4.5 Dissertation/ Project**

The teaching faculty in the Department will serve as Dissertation/Project Supervisors. Equal number of students may be assigned to all the teachers in the Department. The Evaluation of the Dissertation will be carried out by an internal examiner and an external examiner like in all other papers. The Dissertation Supervisor can be made the Internal Examiner.

The Dissertation (a short one of minimum **55-60** pages) will carry **70** marks, and Internal Assessment marks will be **30**. The latter will be given by the concerned Supervisor.

**The Question Paper Pattern and the Evaluation Method will be the same for all papers except the Project.**

**Theory Paper: 70 marks**

**Internal Assessment: 30 marks**

**Theory Paper:**

**Short Notes: (5 marks each)  $4 \times 5 = 20$  (Students may attempt 4 out of 7)**

**Essays: (10 marks each)  $10 \times 5 = 50$  (Student may attempt 5 out of 8)**

**Internal Assessment:**

**There is a uniform pattern for this in the BCU Regulations. That shall be followed.**