

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**  


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**

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
First Semester						
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	
Second Semester						
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	
Third Semester						
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	

*P. L. Sankar*  
CHAIRPERSON  
(UG & PG)



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)					
4.4(a)	Aboriginal and Native Literature (Soft Core)	70	30	100	4	Soft Core
4.4(b)	Latin American Literature (Soft Core)					
4.5	Dissertation/Project	70	30	100	4	
	Total	350	150	500	20	

  
 CHAIRPERSON  
 B.O.S IN ENGLISH (UG & PG)  
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CHAIRPERSON  
 B.O.S IN ENGLISH (UG & PG)

**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

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. *Pyaasa*. (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 Samrat Choudhary (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
- Sanjib Baruah. *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](#).



**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.