

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
- 2.5: Open Elective – Write it Right

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:

Aristotle to Eliot

UNIT – I

Major concepts in classical criticism

- Plato and Aristotle on Imitation
- Aristotle on tragedy- its major elements and reception.
- Aristotle's approach to the formalist study of genre
- Plato on poetry, philosophy and history; The nature of poetic truth.
- Longinus on the sublime

UNIT – II

The English Critical Tradition

- Sydney on poetry, poetic truth
- Dryden on dramatic poetry
- Dr. Johnson on Shakespearean plays

UNIT – III

Wordsworth on poetic diction

- St. Coleridge on Fancy and Imagination
- Matthew Arnold on the function of criticism

UNIT – III

The New Criticism; Ezra Pound and T.S.Eliot on the aesthetics of impersonality and the new formalist approach to literature.

Major Concepts in the 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

UNIT – IV:F.R. Leavis and the scrutiny group; the new literary canon; ideological underpinnings of the new criticism.

The American school of New Criticism: Cleanth Brooks, R.P. Warren

UNIT – V:The cultural politics of New criticism; criticism and ideology; the nature of English studies.

Oppositional critiques of New Criticism- structuralist, feminist and Marxist critiques

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' sHodder 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 through 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 and the Making of English Literary Culture

- Selections from Chaucer's *The Prologue*
- 'Chaucer' from Melvyn Bragg's *The Adventure of English*
- Elizabethan Poetry: A Short Introduction

Unit II: The Renaissance Culture and Elizabethan Literature

- Stephen Greenblatt's 'Introduction' in *Renaissance Self-fashioning*
- The English Theatre: University Wits and the Shakespeare Phenomenon

--Shakespeare's *Hamlet* (Longman Study Edition, ed by Aniket Jaaware)
to be read with introductory essays

Unit III: The Puritans and Literary Culture

- John Milton's *Paradise Lost* (selections)
- Stanley Fish, *Surprised by Sin*, chap. 1
- Restoration Theatre: Congreve's *The Way of the World*

Unit IV: Enlightenment and English Literature

- Immanuel Kant's "What is Enlightenment?"
- Pope's *An Essay on Man*
- The Age of Reason and Prose: Selections from Addison and Steele
- The Birth of the English Novel: Daniel Defoe's *Robinson Crusoe*

Unit V: The Nineteenth Century: The Romantics

- Isaiah Berlin, *The Romantic Revolution* (Selections)
- William Blake's 'The Tyger' and 'Milton'
- Coleridge's 'The Rime of the Ancient Mariner'

- P B Shelley 'Defence of Poetry'
- John Keats
- Extract from Jane Austen's *Emma*

Unit VI: The Nineteenth Century: The Victorians

- Charles Darwin's *The Origin of Species* (Selections)
- Victorian Poetry: Tennyson's 'Lotus Eaters', Browning's 'My Last Duchess'
- Arnold: The Poet and Critic
 - Dover Beach, Selections from *Culture and Anarchy*.
- Victorian Novel: Extracts from George Eliot's *Middlemarch* and 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
2. Ganesh Devy, selection from A Devy Reader
3. Selections from the writings of MeenakshiMukharjee.

UNIT II (Nation)

1. Tagore ; Rabindranath. Gora.
2. Raja Rao . Kanathapura
3. Premchand : The Chess-players.
4. Rashdie, Salman: Midnight's Children

UNIT III (Women) / Gender Issues

1. RokeyaSakhawatHussain : Sultana's Dream
2. Selected poems by Kamala Das, PratibhaNandakumar, Volga, Amrita Pritam, MeenaKandaswamy, PrajnaPawar
3. Selected short stories : by IsmatChughtai, Vaidehi, Pratibha Ray and LalithambikaAntarjanam

UNIT IV (Drama and Theatre as social critique)

1. Tendulkar, Vijay : GhashiramKotwal
2. ManjulaPadmanabhan : The Harvest.

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.

1. Poetry

Robert Frost's "Mending Wall"

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

Anne Sexton's "Wanting to Die"

Langston Hughes' "Dream Deferred"

Maya Angelou's "I Still Rise"

Two poems from David Mura's *After We Lost Our Way*

2. Fiction and Prose

Hemingway's *The Old Man and the Sea*

Toni Morrison's *Sula*

Maxine Hong Kingston's *The Woman Warrior*

A short story from Jhumpa Lahiri's *The Interpreter of Maladies*

Extract from Dee Brown's *Bury My Heart at Wounded Knee*

Norman Mailer's "The Armies of the Night"

Martin Luther King's "Letter from Prison"

3. Drama

Arthur Miller's *Death of a Salesman*

Edward Albee's *The Zoo Story*

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
- 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,onyms; the notion of

Unit VI

Sociolinguistics

Language variations – idiolect, dialect and sociolect, registers

Dialect boundaries and maps

Nature of language change

Pidgin and Creole.

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.

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.]

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”.

1st 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 20th 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.

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 19th and 20th 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 Eurycleia recognizing Odysseus in Bk 19 of *The Odyssey*)

Unit II: Spotlight on the 19th 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 20th 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).

The Question Paper Pattern and the Evaluation Method will be the same for all papers except for the Project in the 1V 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