

2018

CBCS Syllabus

**Department of Studies
and Research in English**

Tumkur University

**TUMKUR UNIVERSITY
TUMAKURU**

TUMKUR UNIVERSITY

Faculty of Arts

Department of Studies and Research in English

Course Structure (CBCS) 2018 New

Paper	Title	Instruction Hrs. per Week	No of Credits	Duration of the Semester- end Exam	Marks		
					IA	Semester End Exam	Total Marks
I Semester							
CPT-1.1	Philosophy of Knowledge Building	4	4	3hrs	20	80	100
CPT-1.2	British Literature -I	4	4	3hrs	20	80	100
CPT-1.3	British Literature -II	4	4	3hrs	20	80	100
CPT-1.4	Gender and Literature	4	4	3hrs	20	80	100
CPT-1.5	Indian Literature in English Translation	4	4	3hrs	20	80	100
SPT-1.6. A	English for Academic Purposes (EAP)	4	4	3hrs	20	80	100
SPT-1.6. B	American Literature- I	4	4	3hrs	20	80	100
II Semester							
CPT-2.1	British Literature III	4	4	3hrs	20	80	100
CPT-2.2	British Literature IV	4	4	3hrs	20	80	100
CPT-2.3	Environment and Literature	4	4	3hrs	20	80	100
CPT-2.4	Early Indian Writing in English	4	4	3hrs	20	80	100
SPT-2.5. A	Introduction to Film Studies	4	4	3hrs	20	80	100
SPT-2.5. B	American Literature- II	4	4	3hrs	20	80	100
OEPT-2.6	To be offered by other Departments	4	4	3hrs	20	80	100
III Semester							
CPT-3.1	Introduction to General Linguistics	4	4	3hrs	20	80	100
CPT-3.2	Literary and Cultural Studies- I	4	4	3hrs	20	80	100
CPT-3.3	European Literature- I	4	4	3hrs	20	80	100
CPT-3.4	Modern Indian Writing in English	4	4	3hrs	20	80	100
SPT-3.5. A	Translation: Theory and Practice	4	4	3hrs	20	80	100

SPT-3.5. B	Kannada Fiction in English Translation	4	4	3hrs	20	80	100
OEPT-3.6	To be offered by other Departments	4	4	3hrs	20	80	100
IV Semester							
CPT-4.1	Literary and Cultural Studies- II	4	4	3hrs	20	80	100
CPT-4.2	European Literature- II	4	4	3hrs	20	80	100
CPT-4.3	English Language Teaching	4	4	3hrs	20	80	100
CPT-4.4	World Literature	4	4	3hrs	20	80	100
SPT-4.5.A	City and Literature	4	4	3hrs	20	80	100
SPT-4.5.B	Writing Culture	4	4	3hrs	20	80	100
	Dissertation	4	4	-	20 (Viva Voce)	80 (Report)	100
	Total	24	24				600

Open Elective Papers offered by the Department

Paper	Title	Instructi on Hrs per Week	Credit s	Duration of Exam.	Marks		
					IA	Semester End Exam	Total Marks
OEPT. 2.6	World Short Stories- I	4	4	3hrs	20	80	100
OEPT. 3.6	World Short Stories- II	4	4	3hrs	20	80	100

Note:

CPT: Core Paper Theory SPT: Special Paper Theory OEPT: Open Elective Paper Theory

Framework for Internal Assessment:

Average percentage of two tests; Seminar/GD/Classroom participation, etc.

Extra activities including learning attitude etc.

Contents

Semester I	3
CPT-1.1. Philosophy of Knowledge Building	4
CPT- 1.2. British Literature – I	9
CPT-1.3. British Literature- II.....	11
CPT- 1. 4. Gender and Literature.....	12
CPT-1.5. Indian Literatures in English Translation.....	13
SPT- 1.6. A. English for Academic Purposes (EAP).....	14
SPT-1.6. B. American Literature- I	16
Semester II	18
CPT- 2.1. British Literature- III.....	19
CPT- 2. 2. British Literature – IV	20
CPT- 2. 3. Literature and Environment	21
CPT-2.4. Early Indian Writing in English.....	23
SPT-2. 5. A. Introduction to Film Studies	24
SPT-2.5. B. American Literature- II	26
OEPT- 2. 6. Great Short Stories – I.....	28
Semester III	29
CPT-3.1. Introduction to General Linguistics	30
CPT- 3. 2. Literary and Cultural Studies- I	31
CPT-3.3. European Literature – I	33
CPT-3.4. Modern Indian Writing in English.....	34
SPT.3.5. A. Translation: Theory and Practice	35
SPT-3.5.B. Kannada Fiction in English Translation.....	36
OEPT- 3.6. Great Short Stories – II.....	37
Semester IV	38
CPT- 4.1. Literary and Cultural Studies- II	39
CPT -4. 2. European Literature – II	41
CPT-4.3. English Language Teaching.....	42
CPT-4.4. World Literature	44

SPT-4.5. A. City and Literature	46
SPT- 4. 5. B Writing Culture.....	47
Question Paper Pattern	48

Semester I

CPT-1.1. Philosophy of Knowledge Building

This paper aims at helping postgraduate students understand what it means to come to a university and study the Humanities. It is an endeavour to make them realize their identity as knowledge makers and develop in them the abilities required for producing scientific knowledge. The paper, the theory and practice of knowledge production, invites them to be active participants in the process of learning: to think differently and innovatively, to theorize, to conceptualize, and to create knowledge in order to enrich the domain of the Humanities. Upon the completion of the paper, students are expected to have developed an understanding of the idea of university education and take up the responsibility of independent thinking and learning, thereby they can initiate themselves into a life of the mind.

Unit I

Knowables:

This unit includes what is that the university student in India needs to know. The question, 'What does it mean to be a university student?' will be addressed here.

Why understanding? The importance of 'knowing' (Knowledge) in order to do something.

The concepts:

University and Liberal Education: the concept of education, teaching and learning, research; developing abilities and intelligence.

Epistemology, Knowledge: Knowing and Making; Scholarship and Intellectuality; Wissenschaft (Academic Systems)- the Natural Sciences and the Human Sciences; Philosophy of the Humanities; Enquiry and Research; Discipline and Intellectual Tools, Methodology and Methods, Object of Study, Interpretation, Theory, Concept, Critique, Analysis, etc.; Practice and Ritual.

Unit II

Learnables:

This unit includes the skills and tasks the university student needs to acquire and perform. By exposing students to certain intellectual models, an attempt will be made to train them in scholarship skills.

Competencies and skills:

- Critical Thinking; Reflective and Analytical Skills
- Argumentation: Different Forms of Reasoning
- Academic Reading and Writing: Reading to write; skills in philology and rhetoric.

Unit III

Introduction to English Studies:

This unit introduces the students to the nature and scope of the discipline and its roots in Philology, besides sensitizing them to the task of cultural analysis.

Language, Literature and Culture: What kind of knowledge is literature? Reading culture into literature and language.

Being an English Teacher Here and Now: English as a language and discipline; its genealogy, current practices; How to be a professional in the global humanities discipline? Bilingual and Bi-literary Sensibility. Literary Cultures across the World and Kannada Literary Culture.

Unit IV

Academic Reading and Writing: Exercises

- How to read and write about literary genres: poems and short prose pieces.

Suggested reading:

There is no specific text prescribed. The point is to master the prescribed content irrespective of the source material. Hence, for all topics, web resources including Youtube videos may be used along with the following references. Further, certain texts for close reading will be communicated to students in advance in the beginning of the semester.

A Concise Introduction to Logic: <http://www.oercommons.org/courses/a-concise-introduction-to-logic/view>

Arendt, Hannah. 1981. *The Life of the Mind*. Mariner Books.

Aristotle. 2009. "Book II: Moral Virtue" from *Nicomachean Ethics*. Trns. David Ross. New York: OUP.

Borradori, Giovanna. *The American Philosopher*. Chicago. University of Chicago Press

Butler Judith. "What is Critique: An Essay on Foucault's Virtue"

<https://f.hypotheses.org/wp-content/blogs.dir/744/files/2012/03/butler-2002.pdf>

Canagarajah, A. Suresh. 2002. *A Geopolitics of Academic Writing*. New Delhi: Orient Longman.

Chandra, Pankaj. 2017. *Building Universities that Matter*. Hyderabad: Orient Blackswan.

Claassen, Alfred. *An Inquiry into the Philosophical Foundations of the Human Sciences*. New York: Peter Lang.

Coursera: How to Understand Arguments. Duke University Course
<https://www.coursera.org/learn/understanding-arguments>

Dewey, John. 1997. *How We Think*. New York: Dover.

Eco, Umberto. 2015 *How to Write Thesis* . MIT Press

Foucault, Michel "What is Critique?" *The Politics of Truth*.

<http://anthropos-lab.net/wp/wp-content/uploads/2011/12/Foucault-Critique.pdf>

Gauri Viswanathan.1989. 'Introduction' *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia University Press.

Gilje, Nils and Gunnar Skirbekk. 2017. *A History of Western Thought: From Ancient Greece to the Twentieth Century*. London: Routledge.

Girish Karnad's documentary on practice: <https://www.youtube.com/watch?v=g-PNJHhf-ag>

Gramsci, Antonio.2010. On "Education, Intellectuals and Scholarship" in *Selections from the Prison Notebooks*. New Delhi: Orient Blackswan.

Gutting, Garry. *Foucault's Archaeology of Scientific Reasoning* (p 16-17).

<http://www.iep.utm.edu/th-th-co/>

https://www.washingtonpost.com/news/answer-sheet/wp/2016/02/03/why-kids-now-more-than-ever-need-to-learn-philosophy-yes-philosophy/?utm_term=.eb8c0bfc8887

Hart, James Morgan. 1989. "German Universities: A Narrative of Personal Experience" in *The Origins of Literary Studies in America*. Ed. Gerald Graff and Michael Warner. New York: Routledge.

Heidegger, Martin. 1968. *What is Called Thinking?* New York: Harper and Row.

Ian Church, Peter Samuelson.2017. *Intellectual Humility*. Bloomsbury Academic.

Illich, Ivan. 2000. *Deschooling Society*. Marion Boyars Publishers Ltd

Immanuel Kant "What is Enlightenment"?

<https://www3.nd.edu/~afreddos/courses/439/what-is-enlightenment.htm>

Kundu, Abhijit, et al. 2009. *The Humanities: Methodology and Perspectives*. New Delhi; Pearson.

Kurtakoti K D. 2008. "Olanota" *Bhashe mattu Samskruti*. Dharwad: Kurtakoti Memorial Trust.

- Martha Nussbaum.1997. "Socratic Self Examination" and "The Study of Non-Western Cultures" from *Cultivating Humanity*. Cambridge: Harvard University Press.
- Oakshott, Michael. 2010. "Learning and Teaching" from *The Concept of Education*. Ed. R S Peters. London: Routledge.
- Minogue, Kenneth. 1973. *The Concept of a University*. London; Weidenfeld and Nicolson
- Plato's Cave Allegory. <https://www.youtube.com/watch?v=1RWOpQXTItA>
<https://www.youtube.com/watch?v=1RWOpQXTItA>
- Pollock, Sheldon.2009. *The Language of Gods in the World of Men* (page 570). Permanent Black.
- Pritchard, Duncan. 2006. *What is this Thing Called Knowledge?* London and New York: Routledge.
- Rajeev Bhargava "Are Rituals Still Important" *The Hindu* 07.01.2018
- Readings, Bill. 1997. *The University in Ruins*. Harvard University Press.
- Richard Rorty.1999. *Philosophy and Social Hope*. UK: Penguin.
- Robert Pippin "Aims of Education". <http://aims.uchicago.edu/page/2000-robert-pippin>
- Rodowick, D N. 2014. *Elegy for Theory*. Cambridge: Harvard University Press.
- Ryle, Gilbert. 2010. "Can Virtue be Taught?" in *Education and The Development of Reason*. Vol.08. Ed. R.F.Dearden et al. London: Routledge.
- Sennett, Richard. 2012. *Together* (7 Chap, 199-120). London: Penguin Books
- Stanford Encyclopedia of Philosophy
- Statement on the Role of Philosophy Programs in Higher Education
<https://owl.english.purdue.edu/owl/resource/615/1/>
- Weller, Sarane. 2015. *Academic Practice*. Sage Publications.

CPT- 1.2. British Literature – I

(Chaucer to Restoration Age)

Objectives:

- To acquaint the learners about the socio-political history of Britain during the 16th and 17th Century.
- To familiarize the learners with the diverse literary texts and genres of the period.
- To facilitate the learners to comprehend the critical concepts and to appreciate the select texts.

Unit I

Background to the Age: from Introduction *Pelican Guide to English Literature Vol. I ed.*
Boris Ford

Unit II

Chaucer: “Wife of Bath” (from Prologue to *Canterbury Tales*)

Thomas Wyatt: “Whoso list to hunt” and Sir Philip Sydney: “Stella oft sees the very face of woe”

Edmund Spenser: “One day I wrote her name”

Shakespeare: “Let me not the marriage of true minds”

Mary Sidney: Dedicatory verses to Queen Elizabeth.

Elizabeth I.: Speech to the Troops at Tilbury

Unit – III

Marlowe: *Dr. Faustus*

Shakespeare: *King Lear, Tempest (BBC Version Film Text)*

Unit – IV

John Milton: Opening lines from *Paradise Lost – Book I, “On His Blindness”*

Donne: Sunne Rising; Herbert: "The Pulley"

Andrew Marvell: "To his Coy Mistress"

Aphra Behn. : *Oroonoko*

Congreve: *Way of the World*

Sidney: *Apologie for Poetry (Extract)*

CPT-1.3. British Literature- II

Objectives:

- To acquaint the learners about the socio-political history of Britain during the 18th Century.
- To familiarize the learners with the diverse literary texts and genres of the period.
- To facilitate the learners to comprehend the critical concepts and to appreciate the select texts.

Unit I

Historical, Social and Literary Background

Richard Steele : The Spectator Club

Unit II

Alexander Pope : *Rape of the Lock. Canto I*

William Blake : The Tyger, The Lamb,

Robert Burns : To a Mouse, My Love is Like a Red Red Rose.

Unit III

Daniel Defoe : *Robinson Crusoe*

Henry Fielding : *Joseph Andrews*

Unit IV

Samuel Johnson : "Preface to Shakespeare"

Suggested Reading:

David Daiches. *A Critical History of English Literature*. Vol. III. Mumbai. Allied Publishers Ltd. 1990.

CPT- 1. 4. Gender and Literature

This paper focuses on gendered representations and gender identity by examining various literatures sourced from many languages but made available in English translation. The social and cultural construction of gender is with the aim of acquainting the students with various approaches employed by literatures and theories in examining the idea of gender. This paper, the first in a two-part series focuses on the global trends in thinking about gender and its interrelationship with other social institutions like race, class and culture.

Unit I

Key Concepts and Definitions: Patriarchy, Sex and Gender, Subjectivity, Production, Reproduction, Sexuality, Objectification, Queer, LGBT.

John Beynon: From Masculinities Culture (What is Masculinity?)

Unit II

Kate Stoper: Naturalized Woman, Feminized Nature (from the Green Studies Reader – L. Coupe)

Lauretta Ngbo African Motherhood

Unit III

Ismat Chugthai The Veil

Charlotte Gilman: The Yellow Wall Paper

Unit IV

Fire: Film Text

Rudali: Film Text

CPT-1.5. Indian Literatures in English Translation

Objectives:

- To acquaint the learners with the genres of the 20th Century Indian literatures in English Translation
- To familiarize the learners with diverse socio-political movements that shaped genres of the period.
- To facilitate the learners to comprehend and appreciate the select texts.

Unit I

G N Devy : Indian Literature in English Translation
from “In another Tongue”

Unit II

Tagore : Gitanjali (Selection)
A K Ramanujan : *Introduction to Speaking of Shiva*

Unit III

Bhisham Sahni : *Tamas*
Sadat Hasan Mantoo : Toba Tek Singh
Vijay Tendulkar : *Ghashiram Kotwal*

Unit IV

Mahasweta Devi : The Breast Giver
Damodar Mauzo : Tsunami Simon

Suggested Reading:

Amur. G. S. *Our Own Voices heard*. Ed. Hegde. M.G. Saanvi Agencies. Bangalore, 2017.

SPT- 1.6. A. English for Academic Purposes (EAP)

Keeping in mind the profile of the students, the paper is offered in the first semester aiming to familiarize the students with skills critical to the pursuit of a postgraduate programme. The paper is split into four units with each unit intending to focus on specific areas. Unit 1 is aimed at brushing up and consolidating their basic language skills acquired in the undergraduate classes. Units – 2 & 3 focuses on exposing students to different reading strategies that will augment their reading skills and writing skills that are crucial to academic contexts respectively. The last unit, Unit – 4, is specifically envisaged to introduce and acquaint them with the basics of academic writing, specially assignments.

Unit I

Mechanics of Writing:

- Common Errors: SV Agreement, Consistency in Tenses, Pronouns, Auxiliaries, Punctuation

Unit II

Reading Strategies:

- Skimming, Summarizing and skipping;
- Note making and note taking
- Information – transfer (from diagrams, tables, maps, charts etc to text and vice-versa)

Unit III

Writing Skills

Paragraphs –

- Developing ideas into paragraphs
- Topic sentences and Supporting sentences
- Narrative, argumentative and descriptive

Unit IV

Writing Assignments:

- Sourcing: Print and Internet
- Elements of an assignment
- Citing sources and Bibliography

Reference Books:

Hyland, Ken. *English for academic purposes: an advanced resource book* (Routledge Applied Linguistics)

Jordan. R. R. *English for Academic Purposes. A Guide and Resource Book for Teachers.* Cambridge University Press 1997

Swales, John, Alistair Pennycook, Greg Myers, Brian Street and Ann Johns. *Handbook of English for Academic Purposes.*

SPT-1.6. B. American Literature- I

In this two-paper, students are required to read certain classics of American Literature spanning almost 150 years, beginning from the Puritan Age to transcendentalists to the end of the nineteenth century. In designing these two papers, care has been taken to include as many texts as possible, which are representative of the different ages and genres of American Literature so that the study of American culture will be meaningful.

Unit I

1. Social Historical and Literary Background: From Puritan Age to Transcendentalism
2. Christopher Columbus, The Log of Christopher Columbus.
3. Anne Bradstreet, "The Prologue," "The Flesh and the Spirit"

Unit II

1. Benjamin Franklin: The Autobiography
2. Thomas Jefferson: The Declaration of Independence

Unit III

1. Washington Irving: "The Legend of Sleepy Hollow."
2. Herman Melville: Bartleby, the Scrivener

Unit IV

1. Ralph Waldo Emerson: "Self-Reliance."
2. Henry David Thoreau: "Civil Disobedience."
3. Walt Whitman : "I Sing the Body Electric"

Suggested Readings

Cullen, Jim. *The American Dream. A Short History of An Idea that Shaped a Nation.* Oxford: OUP 2002.

Mathiessen, F.O. *American Renaissance: Art and expression in the age of Emerson and Whitman.* Oxford: OUP, 1941.

Simon, Myron & H.Parsons, Thornton ed. *Transcendentalism and Its Legacy.* Ann Arbor: University of Michigan Press, 1966.

Buell, Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance.* Ithaca, NY: Cornell University Press, 1986.

Fisher, William J. ed. *American Literature of the Nineteenth Century: An Anthology.* New Delhi: Eurasia Publishing House, 1996.

Abel, Darrel. *Ruined Eden of the Present: Hawthorne, Melville, and Poe: Critical Essays in Honor of Darrel Abel.* eds. G.R. Thompson and Virgil L. Lokke. West Lafayette: Purdue UP, 1981.

Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige, 1880-1995.* Cambridge: Oxford U P, 2001.

Bell, Michael Davitt. *The Problem of American Realism.* Chicago: U of Chicago P, 1993.

Pattee, Fred Lewis. *The Development of the American Short Story.* [1966] New York: Harper, 1923.

Semester II

CPT- 2.1. British Literature- III

Victorian Literature

Objectives:

- To acquaint the learners about the socio-political history of Britain during the 19th Century.
- To familiarize the learners with the diverse literary texts and genres of the period.
- To facilitate the learners to comprehend the critical concepts and to appreciate the select texts.

Unit I

Background 19th Century British Literature

Unit II

Tennyson: 'Ulysses', 'Lotus Eaters'

Robert Browning: 'My Last Duchess', 'Porphyria's Lover'

Elizabeth Barrett Browning: Extract from 'Aurora Leigh'

G M Hopkins: 'Windhover', 'Pied Beauty', 'God's Grandeur'

Unit III

Charlotte Bronte: *Jane Eyre* [Film Text]

Thomas Hardy: *Mayor of Casterbridge* (Novel)

Charles Dickens: *A Tale of Two Cities* [Film Text]

Oscar Wilde: *The Importance of Being Earnest* (Play)

Unit IV

John Ruskin: 'Of the Pathetic Fallacy'

Mathew Arnold: 'Sweetness and Light' (Extract) from *Culture and Anarchy*

CPT- 2. 2. British Literature – IV

(Modernism and After)

This paper explores modernist literature and acquaints the students with how the authors experimented with the literary forms. The texts will also introduce the students to new sensibilities articulated by the authors who came out of traditional modes of representations. The focus will be on engaging with the idea of modernism in relation to literary texts.

Unit I

Background to 20th Century British Literature – Introduction, Boris Ford (ed), *Pelican Guide to English Literature – Vol -7 and 8*

Unit II

Wilfred Owen: ‘Strange Meeting’

W B Yeats: ‘The Second Coming’,

T S Eliot: ‘Love Song of Alfred Prufrock’

W H Auden: ‘Unknown Citizen’

Ted Hughes: ‘Thought Fox’

Unit III

James Joyce: ‘The Dead’ (Short Story)

John Fowles: *The French Lieutenant’s Woman* [Film Text]

John Osborne: *Look Back in Anger* (Play)

Unit IV

T S Eliot: ‘Tradition and Individual Talent’

Helen Gardener: ‘Sceptre and the Torch’

Reference Books:

Ford, Boris (Ed). *Pelican Guide to English Literature Vols 7 & 8*

Kettle, Arnol. *An Introduction to the English Novel.*

CPT- 2. 3. Literature and Environment

The objective of the paper is to provide students with skills to understand and interpret the relationship between literature and the physical environment as a fast emerging literary theory, namely eco-criticism. In the face of global environmental crisis, ecology has become one of the most controversial issues disputed throughout many branches of the academic world, including literature. The paper intends to introduce students to prominent issues in the area and sensitize them to the ways in which human beings have related to their environment and its literary articulations, leading them to begin asking what literature has to contribute to an understanding of the unfolding environmental crisis.

Unit I

Cheryl Glotfelty : “Literary Studies in an Age of Environment Crisis” from *Introduction to The Ecocriticism Reader* Eds. C Glotfelty & H Fromme.

Rabindranath Tagore: “Religion of the Forest” from *Creative Unity*.

Unit II

Rachel Carson: Extract from *Silent Spring*

Gieve Patel: On Killing a Tree (Poem)

Unit III

Thoreau: “Nature” from *Walden*

Avataar (Film text)

Unit IV

Gabriel Egan : “Supernature and the Weather: *King Lear* and *The Tempest*” . *Green Shakespeare*.

Joanathan Bate: “The Ode to the Autumn as Ecosystem” from *The Green Studies Reader* Ed. Laurence Coupe.

References:

Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing and the Formation of American Culture*. Harvard University Press.

Coupe, Laurence. *The Green Studies Reader*. Routledge.

Egan, Gabriel. *The Green Shakespeare*. Routledge.

Garard, Greg. *Ecocriticism*. Routledge.

Glotfelty, Cheryll and Harold Fromme. *The Eco-criticism Reader*. Georgia UP.

Westling, Louise. *Cambridge Companion to Literature and Environment*. Cambridge UP.

CPT-2.4. Early Indian Writing in English

Objectives:

- To acquaint the learners about the genres of the early 20th Century Indian Writing in English.
- To familiarize the learners with diverse socio-political movements that shaped literary genres of the period.
- To facilitate the learners to comprehend and appreciate the select texts.

Unit I

Raja Ram Mohan Roy	:	Letter to Lord Amherst
K R Srinivasa Iyengar	:	From Indian Writing in English <i>The Renaissance in India</i> <i>The Novel: Themes, Background and types</i>

Unit II

Mulk Raj Anand	:	<i>Coolie</i>
R K Narayana	:	<i>The Guide</i> (Film Text)

Unit III

Toru Dutt	:	Our Casuarina Tree, Jogadhya Uma,
Aurobindo	:	The Tiger and the Deer, Revelation,
Sarojini Naidu	:	The Weavers, Coramandal Fishers

Unit IV

M K Gandhi	:	“On Civilization” <i>Hind Swaraj</i>
Nirad C. Choudhri	:	Book 3 “Education” from <i>An Autobiography of an Unknown Indian</i>

Suggested Reading:

1. Indian Writing in English by Srinivasa Iyengar Sterling Publishers. 2000.
2. A History of Indian English Literature by M K Naik. Sahitya Akademi, 2006.

SPT-2. 5. A. Introduction to Film Studies

This paper aims at training students in understanding ‘cine culture’, besides inculcating in them the ability to analyse film texts critically. The idea is to introduce basic concepts and theories in Film Studies so as to equip them with analytical and reflective skills required for cinema and film analysis. Apart from the prescribed film texts, students will watch a variety of films and undertake the task of critical reflection on films. Upon the completion of the paper, students are expected to have developed the critical acumen to understand and appreciate visual culture.

Unit I

Painting, Photography and Motion Picture: The Origin of Cinema

A Concise History of the Origins of Cinema – Dir. Chris Mitchell (Video text)

‘Cinema’ by Shivaram Karanth (Essay)

“Moving Pictures” (an excerpt from *Film : A Very Short Introduction* by Michael Wood)

The Persistence of Vision – How Motion Pictures Move and Talk. Dir. Bell and Howell (video text)

Films:

“Arrival of a Train at La Ciotat” Dir. Auguste and Louis Lumière

“Workers Leaving the Lumière Factory in Lyon” Dir. Louis Lumière

“Baby’s Dinner” Dir. Louis Lumière

“The Birth of a Nation” Dir. D.W. Griffith

Unit II

Film Technology: How are films made?

Feature Film, Documentary, Mise-en-scene

Pro-filmic elements of Mise-en-scene, Montage, Shots, Frame, etc.

Cinematography; editing; sound-track, etc.

Unit III

Theory: How do films communicate and make sense?

Construction (mainly through Eisenstein)

Representation (through Bazin and Kracauer)

Narrative (through Semiotic Theory)

Gaze (through Zizek)

Sexuality (gender, body; Laura Mulvey/ Richard Dyer)

Glamour: Stardom and Cinepolitics

Unit IV

Film Texts for Close Study

*Bicycle Thief, Modern Times, Roshoman, Children of Heaven, Pather Panchali
Kasturi Nivasa, Sanaadi Appanna*

Film Studies: Understanding the Field

The aims and objectives of Film Studies

Film Studies and Cultural Studies

Suggested reading: Apart from the following references, students will use web resources including Youtube videos, and certain critical pieces on films for close reading will be used as learning resources.

Metz, Christian.1974. *Film Language: A Semiotics of the Cinema*. University of Chicago Press

----.1974. *The Language and Cinema*. Mouton and Co.

Rodowick, D N. 2014. *Elegy for Theory*. Cambridge: Harvard University Press.

Wood, Michael. 2012. *Film; A Very Short Introduction*. New York: OUP.

SPT-2.5. B. American Literature- II

This paper is a continuation of American Literature I. It includes texts of the 20th century which explore the gradual disillusionment about the American Dream. Some of the texts prescribed are by African American writers to introduce to students the multi-cultural aspects of American Literature.

Unit I

1. Social, Historical and Literary Background: Twentieth Century
2. Robert Frost: Mending Wall
3. E. E Cummings: l (a
4. Allen Ginsberg A Supermarket in California
5. Langston Hughes Dream Deferred

Unit II

1. Toni Morrison: *Beloved*

Unit III

1. Scott Fitzgerald: *The Great Gatsby*
2. J. D. Salinger: *The Catcher in the Rye*

Unit IV

1. Arthur Miller: *The Crucible*
2. Tennessee Williams: *A Streetcar Named Desire*

Suggested Readings

- C. W. E. Bigsby, A Critical Introduction to Twentieth-Century American Drama: Volume 2
- Chase, Richard. *The American Novel and Its Tradition*. Garden City, N. Y.: Doubleday Anchor, 1957.
- Elliot, Emory., and Cathy N. Davidson, eds. *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.

Myerson, Joel, ed. *The Transcendentalists: A Review of Research and Criticism*. New York: Modern Language Association, 1984

Lewis, R. W. B. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*. Chicago: University Chicago Press, 1955.

OEPT- 2. 6. Great Short Stories – I

One of most popular literary genres is the short story. The form encapsulates several characteristics of a novel, but vastly shorter, they have very strongly inscribed themselves on the reading imagination of the people all over the world and has emerged as the most sought after. The paper, spread over two semesters, aims to introduce students to some of the world's best short stories. The first part of paper presents the best of the stories from across the world, while the second part brings the works of very well-known Indian writers, both originally written in English and those translated into English.

1. Saki H H Munro: 'The Story Teller'
2. Alphonse Daudet: 'Monsieur Seguin's Goat'
3. Anton Chekov: 'Chameleon'
4. Maxim Gorky: 'Pepe'
5. Liam O' Flaherty: 'His First Flight'
6. Chinua Achebe: 'Dead Men's Path'
7. Katherine Mansfield: 'Garden Party'
8. Guy de Maupassant: 'The Necklace'

Semester III

CPT-3.1. Introduction to General Linguistics

This is an introductory paper on the study of language and linguistics. It aims at making students understand how human language is studied in history and how concepts developed, over a period of time, to understand language will help us analyze language systems scientifically. Upon the completion of the paper, students are expected to have developed a thorough understanding of the structure of human language and use linguistic concepts in the study of the Humanities.

Unit I

Introduction to the Study of Language: The Philosophy of Language

- History of the way languages are studied: Philology and Diachronic Studies
- The Birth of Modern Linguistics: Synchronic Study and Ferdinand de Saussure
- On the Goals of Linguistic Analysis

Unit II

Levels of Linguistic Analysis: Phonology, Phonetics, Morphology, Syntax, Semantics and Pragmatics.

Unit III

Socio-linguistics: Language Varieties; Diglossia; Multilingualism

Pragmatics: Speech Act Theory and related concepts

Discourse Analysis: Utterance, Text and Discourse; Coherence and Cohesiveness

Unit IV

Cognitivism: A Short Introduction to Chomskyan linguistics

Systemic Functional Linguistics: A Short Introduction to Halliday Linguistics

CPT- 3. 2. Literary and Cultural Studies- I

The paper aims at training students in literary and cultural analysis. It introduces them to key concepts, theories and styles of thinking in the western critical thought so as to learn from them how to engage with literary and cultural issues. Upon the completion of the paper, students are expected to be familiar with the western critical tradition and use the critical skills required for literary and cultural analysis. Some texts, representing major themes, trends and debates in the history of critical thought, will be selected for close reading in class. The texts for close reading will be communicated to students in advance in the beginning of the semester.

Unit I

The Classical Thought:

- What can we learn from the Greek thought? Plato and Aristotle: Politics, Ethics and Aesthetics
- Dante *De Vulgari Eloquentia* (Excerpts)

Theories of Enlightenment:

- Immanuel Kant *The Critique of Judgment*
- Edmund Burk: the Sublime

Unit II

Formalism: Russian Formalism and New Criticism

- Viktor Shklovsky
- Mikhail Bakhtin
- Roman Jakobson
- American New Criticism: Basic Tenets

Unit III

Marxism:

- Key Concepts in Classical Marxism
- Marxism and Literature
- Marxism and Contemporary Culture

Unit IV

Psychoanalysis:

- Sigmund Freud
- Jacques Lacan
- Slavoj Zizek

Suggested Reading:

There is no specific text prescribed for the study. The point is to master the prescribed content irrespective of the source material. Hence, for all the topics, web resources including Youtube videos may be used along with the following references:

Burke, Lucy, et al. Ed. 2000. *The Routledge Language and Cultural Theory Reader*. London and New York: Routledge.

Eagleton, Terry. 2000. *Literary Theory: An Introduction*. New Delhi: Maya Blackwell.

Easthope, Antony and Kate McGowan. Ed. 2004. *A Critical and Cultural Theory Reader*. Open University Press.

Fenner, Bevis and Stephen Hill. 2010. *Media and Cultural Theory*. Ventus Publishing.

German Intellectual Tradition <https://www.youtube.com/watch?v=paTn4Aho0wE>

Habib.M.A.R. 2008. *Modern Literary Criticism and Theory*. Malden: Blackwell Publishing.

Jaaware, Aniket. 2001. *Simplifications: An Introduction to Structuralism and Post-Structuralism*. New Delhi: Orient Longman.

Leitch, Vincent B. 2001. *The Norton Anthology of Theory and Criticism*. Ed. New York: Norton and Company, Inc.

Lodge, David. Ed. 1989. *Modern Criticism and Theory*. Ed.. London and New York: Longman,

Parker, Robert Dale. 2012. *Critical Theory: A Reader for Literary and Cultural Studies*. New York. Oxford University Press.

CPT-3.3. European Literature – I

This paper, divided into two parts introduces students to the classic literary masterpieces of the European Literary tradition. The selections, available in translation in English while including classics from ancient, focuses mainly on twentieth century literary works. The paper attempts to expose the students to different genres of writing produced in European history, to help them understand the difference in approach by the literary masters to life through their literatures. The students would also appreciate the difference between classical literature and their modern variants in terms of content and expression.

Unit I

Greek:

Sophocles: *Oedipus Rex*

Euripides: *Medea*

Unit II

Russian:

Dostoevsky: *Crime and Punishment* (Film Text/Novel)

Tolstoy: 'How Much Land does a Man Need?' (Short Story)

Unit III

French:

Camus: *The Stranger* (Novella)

Beckett: *Waiting for Godot* (Play)

Unit IV

German:

Thomas Mann: *Magic Mountain*

Kafka: A Hunger Artist (Short Story)

CPT-3.4. Modern Indian Writing in English

Objectives:

- To appreciate the Indian Writers in English in the global literary scene.
- To sensitize the students to the modern socio-cultural issues through the select literary texts.

Unit I

Social, Historical and Literary Background from Aravind Mehrotra

A K Ramanujan : Is there an Indian Way of Thinking

Unit II

Nissim Ezekiel : Goodbye Party for Miss Pushpa T S

Jayant Mahapatra : Hunger, Grandfather

Arun Kolatkar : From *Jejuri*

Unit III

Mahesh Dattani : *Final Solutions*

Badal Sircar : *Evam Indrajit*

Unit IV

Arundhati Roy : *The Ministry of Utmost Happiness*

Amitav Ghosh : *In an Antique Land*

Suggested Reading:

De'Souza, Eunice. Ed. *Nine Indian Women Poets: An Anthology*. New Delhi: Oxford, 1997.

Haq, Kaiser. Ed. *Contemporary Indian Poetry*. Columbus: Ohio State University Press, 1990.

King, Bruce Alvin. *Modern Indian Poetry in English: Revised Edition*: Oxford, 2001

Mehrotra, Arvind Krishna. Ed. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford, 1992.

SPT.3.5. A. Translation: Theory and Practice

The aim of this paper is to prepare would-be translators for the Kannada context. The idea is to inculcate among students the abilities required for translating critical texts from English to Kannada. Thus, they will be exposed not only to global translation theories but also to the context of translation in Kannada. The paper while dealing with translation theories trains students in practical translation. Upon the completion of the paper, students are expected to have developed a deeper understanding of translation and competencies required for undertaking practical translation independently.

Unit I

Understanding Translation: Reading important theoreticians on translation.

(Theoretical texts for close reading will be communicated to students in advance in the beginning of the semester).

Unit II

Mapping Translation History in Kannada Language and Culture

Unit III

Learning from the Models: Translation of Discursive Writings

Unit IV

Learning Translation by Doing: Practice, Practice, Practice

SPT-3.5.B. Kannada Fiction in English Translation

Objectives:

- To familiarize the students with the diverse socio-cultural milieus of Karnataka as represented in the select Kannada Fiction in English translation.
- To facilitate the students to comprehend the literary developments through select texts.

	Unit I
G.S. Amur	: “The Kannada Identity: Myth or Reality”
	“Modern Kannada Novel”
	<i>Essays in Modern Kannada Literature</i>
	Unit II
Shivarama Karantha	: <i>Choma’s Drum</i>
Srikrishna Alanahally	: Gendethimma
	Unit III
Tejaswi	: <i>Carvalho</i>
Devanoor Mahadeva	: <i>Kusumabale</i>
	Unit IV
Kuvempu	: <i>A House of Canoar</i>
U.R. Ananthamurthy	: <i>Bharathipura</i>

Suggested Readings:

Essays in Modern Kannada Literature by G S Amur, Karnataka Sahitya Akademy, 2001.
Modern Kannada Literature by K Narasimhamurthy, Pustakalaya Publications 1992.

OEPT- 3.6. Great Short Stories – II

One of most popular literary genres is the short story. The form encapsulates several characteristics of a novel, but vastly shorter, they have very strongly inscribed themselves on the reading imagination of the people all over the world and has emerged as the most sought after. The paper, spread over two semesters, aims to introduce students to some of the world's best short stories. The first part of paper presents the best of the stories from across the world, while the second part brings the works of very well-known Indian writers, both originally written in English and those translated into English.

1. R K Narayan: 'Astrologer's Day'
2. Premchand: 'Penalty'
3. Ruskin Bond: 'Tiger in the Tunnel'
4. Bisham Sahani: 'Dinner for Boss'
5. Rajinder Singh Bedi: 'Lajawanthi'
6. R Tagore: 'Wrong Man in Worker's Paradise'
7. Temsula Ao: 'The Jungle Major'
8. Jai Nimkar: 'Death of a Hero'

Semester IV

CPT- 4.1. Literary and Cultural Studies- II

The paper aims at training students in literary and cultural analysis. It introduces them to key concepts, theories and styles of thinking in the western critical thought so as to learn from them how to engage with literary and cultural issues. Upon the completion of the paper, students are expected to be familiar with the western critical tradition and use the critical skills required for literary and cultural analysis. Some texts, representing major themes, trends and debates in the history of critical thought, will be selected for close reading in class. The texts for close reading will be communicated to students in advance in the beginning of the semester.

Unit I

The German Thought: The Frankfurt School

- Walter Benjamin
- Theodor Adorno and Max Horkheimer
- Herbert Marcuse
- Jurgen Habermas

Unit II

Structuralism and Semiotics:

- Ferdinand de Saussure
- Charles Sanders Peirce
- Roland Barthes

Unit III

Post-structuralism

- Michel Foucault and Jacques Derrida: Key Concepts
- Deleuze and Guattari
- Reader-Response Theory: Stanley Fish
- Introduction to Postmodernism: Jean-Francois Lyotard and Jean Baudrillard
- Postcolonialism: Edward Said, Homi K Bhabha and Gayatri Chakravorty Spivak

Unit IV

Post-structuralism and Beyond

- New Historicism: Stephen Greenblatt, Montrose and Others
- Cultural Studies: Raymond Williams, Stuart Hall and Others
- Technology Studies: Bruno Latur, Simondon and Bernard Stigler

Suggested Reading:

There is no specific text prescribed for the study. The point is to master the prescribed content irrespective of the source material. Hence, for all the topics web resources including Youtube videos may be used along with the following references:

Burke, Lucy, et al. Ed. 2000. *The Routledge Language and Cultural Theory Reader*. London and New York: Routledge.

Eagleton, Terry. 2000. *Literary Theory: An Introduction*. New Delhi: Maya Blackwell.

Easthope, Antony and Kate McGowan. Ed. 2004. *A Critical and Cultural Theory Reader*. Open University Press.

Fenner, Bevis and Stephen Hill. 2010. *Media and Cultural Theory*. Ventus Publishing.

German Intellectual Tradition <https://www.youtube.com/watch?v=paTn4Aho0wE>

Habib.M.A.R. 2008. *Modern Literary Criticism and Theory*. Malden: Blackwell Publishing.

Jaaware, Aniket. 2001. *Simplifications: An Introduction to Structuralism and Post-Structuralism*. New Delhi: Orient Longman.

Leitch, Vincent B. 2001. *The Norton Anthology of Theory and Criticism*. Ed. New York: Norton and Company, Inc.

Lodge, David. Ed. 1989. *Modern Criticism and Theory*. Ed.. London and New York: Longman,

Parker, Robert Dale. 2012. *Critical Theory: A Reader for Literary and Cultural Studies*. New York. Oxford University Press.

CPT -4. 2. European Literature – II

This paper, divided into two parts introduces students to the classic literary masterpieces of the European Literary tradition. The selections, available in translation in English while including classics from ancient, focuses mainly on twentieth century literary works. The paper attempts to expose the students to different genres of writing produced in European history, to help them understand the difference in approach by the literary masters to life through their literatures. The students would also appreciate the difference between classical literature and their modern variants in terms of content and expression.

Unit I

Italian

Luigi Pirandello: *Six Characters in Search of an Author* (Play)

Italo Calvino: 'The Crow Comes Last' or 'Santa's Children' (Short Story)

Unit II

Spanish:

Miguel de Cervantes: Selections from *Don Quixote*

Salvador Dali: *Hidden Faces* (Novel)¹ or Pablo Picasso *Desire by Tail* (Play)

Unit III

Poland:

Witold Gombrowicz: *Possessed* (Novel)

Wisława Szymborska : 'Hatred', 'Identification' (Poems)

Unit IV

Czechoslovakia:

Milan Kundera: *The Joke* (Novel)

Ota Pavel: 'Death of Beautiful Deer' (Short story from the collection *How I Came to Know Fish*)

CPT-4.3. English Language Teaching

Objective:

- To acquaint students with the theory and practice of teaching English
- To enable them to take up a career in teaching English not only as teachers but also as course developers and material producers.

Unit I

Major Language Trends in Twentieth Century Language Teaching

First language acquisition and second language learning

Multiple Intelligences and Mixed ability classes

Unit II

Approaches and Methods:

The Lexical Approach and Competency Based language Teaching

Communicative Language Teaching and Task based Language Teaching

Curriculum development/ Approaches to syllabus designing: (a) Structural (b)

Situational (c) Functional (d) Communicative (e) Task-based (Bangalore Project)

Teaching of listening, speaking (and pronunciation), reading and writing

Unit III

The Air Stream Mechanism and the Organs of Speech

The Classification and Description of Speech Sounds

Phonetics and Phonology: Presenting vocabulary and structures

Unit IV

Planning a Lesson and using visual aids and resources

Classroom Management, Lecture, classroom discussion, peer and pair work, role play.

Computer Assisted Language Teaching and language laboratory

Evaluation: Importance, aims and objectives.

Characteristics of a good test: validity, reliability and practicability

Types of subjective and objective tests

Roles, Qualities and Self-evaluation.

Professional development of teachers of English

Suggested Reading:

Richards C. Jack. et. al. *Approaches and Methods in Language Teaching*. CUP, 2007.

Yule, George. *The Study of Language*. Cambridge: Cambridge University Press. 1985.

Doff, Adrian. *Trainer's Handbook: Teach English-A Training course for Teachers*. CUP, 2007.

CPT-4.4. World Literature

World Literature in Translation has emerged as a viable category of literary studies. The paper aims at familiarizing students with contemporary literary classics originally written in languages such as Norwegian, German, French, Chile, Afghanistan and Australian. Besides covering the genres of drama, novel and poetry, the paper also introduces students to literary techniques and styles like Surrealism, Symbolism, epic theatre, decadent movement, etc.

UNIT 1 – Background Themes and Issues

1. David Damrosch, “What is World Literature?” (Introduction)
2. Epic Theatre, Surrealism, Symbolism, Realism, Decadent movement, in Literature (source of the movement, stressing masterpieces; define the term)

Unit II (Drama)

- | | |
|--------------------|-----------------------|
| 1. Kalidasa | <i>Shakuntala</i> |
| 2. Bertolt Brecht: | <i>Mother Courage</i> |

Unit III (Fiction)

- | | |
|--------------------|------------------------|
| 1. Khaled Hosseini | <i>The Kite Runner</i> |
| 2. Murray Bail | <i>Eucalyptus</i> |

Unit IV (poetry)

- | | |
|-----------------------|--------------------|
| 1. Arthur Rimbaud | “The Drunken Boat” |
| 2. Ranier Maria Rilke | “The Swan” |
| 3. Pablo Neruda: | Walking Around |

Suggested Reading:

David Damrosch, What is World Literature? Princeton University Press, 2003

Puchner, Martin, gen. ed. *The Norton Anthology of World Literature*, 3rd ed. Volumes D, E, and F. New York: W. W. Norton & Co., Inc. 2002.

Bloom, Harold. *Modern Critical Views: Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 1989.

Metzger, Erika A. & Metzger, Michael M. (eds.). *A Companion to the Works of Rainer Maria Rilke (Studies in German Literature Linguistics and Culture)*. New York: Camden House, 2004.

Raymond Williams. *Drama from Ibsen to Brecht*. London: Chatto and Windus, 1968.

SPT-4.5. A. City and Literature

Objectives:

- To familiarize the learners with the diverse literary texts and urban milieus.
- To acquaint the learners about the spatiality of the city and literature.
- To facilitate the learners to comprehend the critical concepts and to appreciate the select texts.

Unit I

- McNamara, Kelvin R. : “Introduction” *The Cambridge Companion to The City in Literature*. CUP, 2014.
- Stuart Eldon : “Introduction” & “The Polis and the Khora” in *The Birth of Territory*, UCP, 1971.

Unit II

- Henri Lefebvre : “The Specificity of City” *Writings on Cities*. Trans. Ed. Eleonore Kofman, 1996.
- Michel De Certeau : “Walking in the City” *The Practice of Everyday Life*. Trans. Steven Rendell. UCP. 1980.

Unit III

- Camilo Jose Cela : *The Hive*. Victor Gollancz Ltd. 1953.
- George Simmel. : “The Metropolis and Mental Life”
Bridge, Gary. Sophie Watson’s *The Blackwell City Reader*. Wiley Blackwell, 2002.
- Walter Benjamin : “One way Street” *One Way Street and other Writings (1979)*

Unit IV

- Sennet, Richard : “How Cities Bring the Myth to Life” *The Uses of Disorder: Personal Identity and City Life*. Allen Lane the Penguin Press, 1971.
- Sennet, Richard : *Palais-Royal*, Faber and Faber Ltd. 1987.
- S.N.Kiran : *Cityscape without Frames: An Anthology of Poems*. 2015.

SPT- 4. 5. B Writing Culture

This paper aims at developing writing culture among students by inculcating in them the skills required for writing about cultures. The idea is to train students in critical and reflective skills by giving them certain tasks wherein they analyze texts, from short pieces like Op-Eds on contemporary issues to highly theoretical writings. The texts chosen for close reading will be communicated to students in advance in the beginning of the semester. The focus of the paper is on hands-on experience; students will be doing intensive exercises in reading and writing. It invites them to reflect on contemporary issues and debates.

In the semester-end exam, the questions will be asked on contemporary issues with reference to the texts read in the classroom, with an aim of testing the ability of students in writing.

Question Paper Pattern

03 hrs.

80 Marks

Instructions to be given in accordance with the nature of each paper. This is a broad pattern, and there can also be sub-questions within it. The nature of framing questions will differ from one paper to another.

Answer any five of the following

5x16= 80

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.