

SYLLABUS OF THE SEMESTER COURSES FOR M.A. IN ENGLISH
Effective from the Session 2018-20
Department of English
University of Kalyani

About the Course:

This is basically a course in English Language and Literature. There may be a provision for inclusion of other arts in all the courses. Each semester course will consist of two units to be studied in detail. Each unit is divided into two sub-units. Therefore each course comprises four sub-units. Each course will be covered in 60 lectures (approximately). Hence each unit will be covered in $(60/2) = 30$ lectures.

Each sub-unit in a course is equivalent to (if not mentioned otherwise):

Prose:

(a) One novel or (b) Five short stories or (c) One book-length text or (d) Three essays or (e) Three speeches or (f) Three letters or a combination thereof in accordance with the overall number of texts specified.

or

Drama:

(a) One full-length play or (b) Three one-act plays

or

Poetry:

(a) One long poem or (b) One book/canto of an epic or (c) Three mid-length poems or (d) Ten short poems

Or

Other Arts:

(a) Three films or (b) Three operas or (c) Three musicals or (d) Ten lyrics or (e) Ten paintings or (f) One full-length dance drama or three one-act dance drama or (g) Ten comic strips or (h) Five animation episodes/ soap episodes or (i) One complete oral performance or (j) Three dance/ vocal/ instrumental recitals or (k) Five sports matches or (l) Five cultural objects.

The course content should be an adequate combination of all these.

Marks Distribution

Core Courses= 1100 marks (100 marks x 11 Courses)

Open Course= 100 marks (100 marks x 1 Course)

Optional Courses = 300 marks (100 marks x 3 Courses)

Dissertation = 100 marks

Total = 1600 marks

Marks distribution in each course

End-semester evaluation = 80 marks

Mid-semester assessment = 20 marks

Course Distribution in the Four Semesters

Each student must choose any three (3) out of the ten (10) optional courses the Department offers at present. A list of the optional courses is attached at the end. However, the Department will modify the number/choice of options offered each semester as and when the need arises.

The course structure of each semester is as follows:

Semester I = 4 Core Courses (Core Course 101, 102, 103 & 104)

Semester II = 1 Open Course (201) + 3 Core Courses (Core Course 202, 203 & 204)

Semester III = 2 Core Courses (Core Course 301 & 302) + 2 Optional Courses [out of Optional Courses 501, 502, 503, 508, 511)

Semester IV = 2 Core Courses (Core Course 401 & 402) + 1 Optional Course (out of Optional Courses 507, 509, 510, 537) + Dissertation

1st SEMESTER SYLLABUS (JULY – DECEMBER)

- A. **CORE COURSE 101 : RENAISSANCE TO RESTORATION: PLAYS (1485-1659)**
- a. **Unit I** Shakespearean Plays (two plays from two sub-genres)
- i. Sub-unit-1: One Shakespearean play
- ii. Sub-unit-2: One Shakespearean play
- b. **Unit II** Non-Shakespearean Plays (two full-length plays by two authors from two sub-genres)
- i. Sub-unit-1: One non-Shakespearean play
- ii. Sub-unit-2: One non-Shakespearean play
- B. **CORE COURSE 102 : RENAISSANCE TO RESTORATION: POETRY & PROSE (1485-1659)**
- a. **Unit I** Poetry (at least two authors)
- i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
- ii. Sub-unit-2: One long poem or three mid-length poems or ten short poems
- b. **Unit II** Prose (at least two authors)
- i. Sub-unit-1: One book-length text or six essays or three speeches or three letters
- ii. Sub-unit-2: One book-length text or six essays or three speeches or three letters
- C. **CORE COURSE 103 : RESTORATION TO THE AGE OF SENSIBILITY (1660-1788): POETRY & DRAMA**
- a. **Unit I** Poetry (at least two authors)
- i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
- ii. Sub-unit-2: One long poem or three mid-length poems or ten short poems
- b. **Unit II** Drama (two full-length plays by two authors from two sub-genres)
- i. Sub-unit-1: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)
- ii. Sub-unit-2: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)
- D. **CORE COURSE 104 : RESTORATION TO THE AGE OF SENSIBILITY (1660-1788): FICTION & NON-FICTIONAL PROSE**

- a. Unit I Fiction (at least two authors)**
 - i. Sub-unit-1: One novel
 - ii. Sub-unit-2: One novel
- b. Unit II Non-fictional prose (at least two authors)**
 - i. Sub-unit-1: One book-length text or three essays or three speeches or three letters
 - ii. Sub-unit-2: One book-length text or three essays or three speeches or three letters

2ND SEMESTER SYLLABUS (JANUARY – JUNE)

A. OPEN COURSE 201 : INDIAN LITERATURE IN ENGLISH

(Both Indian English texts as well as translated texts may be included)

- a. Unit I Poetry and Drama (at least two authors)**
 - i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
 - ii. Sub-unit-2: One full-length play or three one-act plays (two authors in case of one-act plays)
- b. Unit II Prose (at least two authors)**
 - i. Sub-unit-1: One novel or five short stories or three essays or three speeches or three letters
 - ii. Sub-unit-2: One novel or five short stories or three essays or three speeches or three letters

B. CORE COURSE 202 : ROMANTIC & VICTORIAN (1789-1900): POETRY AND DRAMA

- a. Unit I Poetry (at least two poets)**
 - i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
 - ii. Sub-unit-2: One long poem or three mid-length poems or ten short poems
- b. Unit II Drama (at least two playwrights)**
 - i. Sub-unit-1: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)
 - ii. Sub-unit-2: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

C. CORE COURSE 203 : ROMANTIC & VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE

a. Unit I Fiction (at least two authors)

- i. Sub-unit-1: One novel or five short stories
- ii. Sub-unit-2: One novel or five short stories

b. Unit II Non-fictional prose (at least two authors)

- i. Sub-unit-1: One book-length text or three essays or three speeches or three letters
- ii. Sub-unit-2: One book-length text or three essays or three speeches or three letters

D. CORE COURSE 204 : STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS

a. Unit I Phonetics, Phonology and English Language Teaching

- i. Sub-unit - 1: Phonetics & Phonology of English

Organs of speech and speech mechanism—Segmental phonemes of English and their allophonic variations -- Syllable formation and syllable structure -- Suprasegmental features of British RP –Word accent, rhythm and intonation – Connected speech and weak forms –Phonemic transcription
Fluency and accuracy in English pronunciation – Difficulty areas of the Indian learners of English with special reference to Bengali learners – The concept of General Indian English (GIE)

- ii. Sub-unit – 2 : English Language Teaching

Principles and problems of language teaching – Theories of language and language acquisition – The Behaviorist, Innatist and Interactionist schools
Language teaching approaches and methods – Grammar-Translation Method, Reform Movement and Direct Method, Audiolingual Approach, Communicative Language Teaching and various other methods
Teaching of English as a second language – The classroom, syllabus and teaching materials, teacher-learner interface, interlanguage and errors, testing and evaluation
The teaching of English in post-colonial India

b. Unit II Morphology, Syntax and Stylistics

- i. Sub-unit - 1: Morphology and Syntax of English

Notions of grammar, grammaticality and acceptability—Descriptive and prescriptive approaches to language study – Different paradigms of linguistics
Morphology – Morphemes and allomorphs – Derivation and inflection – Morphological analysis –Morphophonemic processes
Syntactic analysis – IC analysis—Basics of Transformational Generative Grammar—the Noun Phrase, Verb phrase and the relationals
Surface structure and deep structure configuration of sentences – *Aspects* model – Linguistic competence and Universal Grammar

ii. Sub-unit – 2: Stylistics

Theories and strategies of stylistic analysis—Style, context, register – Functions of language and language use – Practical stylistic analysis

3rd SEMESTER SYLLABUS (JULY – DECEMBER)

A. CORE COURSE 301 : POETRY AND DRAMA: 1901 TO THE PRESENT

- a. **Unit I** Poetry (at least two authors)
- ii. Sub-unit-1: One long poem or three mid-length poems or ten short poems
 - iii. Sub-unit-2: One long poem or three mid-length poems or ten short poems
- Unit II** Drama (at least two playwrights)
- i. Sub-unit-1: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)
 - ii. Sub-unit-2: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

B. CORE COURSE 302: LITERARY CRITICISM UP TO THE END OF THE NINETEENTH CENTURY

- a. **Unit I** Classical & Neo-Classical (at least two authors)
- i. Sub-unit-1: One book-length text or three essays
 - ii. Sub-unit-2: One book-length text or three essays
- b. **Unit II** From the Age of Sensibility to the End of the Nineteenth Century (1750-1900)
- i. Sub-unit-1: One book-length text or three essays
 - ii. Sub-unit-2: One book-length text or three essays

(Other than the texts that have already been/are being taught in courses like CC 102, CC103, CC104, CC 202, CC 203, OC 502, OC 503, OC 508, OC 511 etc.)

C. OPTIONAL COURSE 501 : EUROPEAN LITERATURE IN TRANSLATION

- a. **Unit I Fiction (at least two authors)**
 - i. Sub-unit-1: One novel or five short stories (1701-1900)
 - ii. Sub-unit-2: One novel or five short stories (1901 to the present)

- b. **Unit II Poetry and Drama (at least two authors)**
 - i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
 - ii. Sub-unit-2: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

D. OPTIONAL COURSE 502: LITERATURE OF THE USA

- c. **Unit I Fiction and Non-fictional prose (at least two authors)**
 - i. Sub-unit-1: One novel or five short stories from the USA
 - ii. Sub-unit-2: One book length text or three essays or three letters or three speeches from the USA

- Unit II Poetry and Drama (at least two authors)**
 - iii. Sub-unit-1: One long poem or three mid-length poems or ten short poems from the USA
 - iv. Sub-unit-2: One full length play or three one-act plays from the USA (by at least two playwrights in case of one-act plays)

(Other than the texts that have already been/are being taught in courses like CC 302, OC 508, OC 511 etc.)

E. OPTIONAL COURSE 503 : INDIAN LITERATURE IN ENGLISH

- a. **Unit I Poetry and Drama (at least two authors)**
 - i. Sub-unit-1: One long poem or three mid-length poems or ten short poems
 - Sub-unit-2: One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

b. Unit II Prose (at least two authors)

- i. Sub-unit-1: One novel or five short stories or three essays or three speeches or three letters
- ii. Sub-unit-2: One novel or five short stories or three essays or three speeches or three letters

(Other than the texts that have already been/are being taught in courses like CC 302, OC 508, OC 511 etc.)

F. OPTIONAL COURSE 508 : POSTCOLONIAL WRITING: LITERATURE

a. Unit I Prose (at least two authors)

- i. Sub-unit-1: One novel or five short stories from Africa, Asia Pacific, the Americas
- ii. Sub-unit-2: One book-length text or three essays or three letters or three speeches from the Africa, Asia Pacific, the Americas

b. Unit II Poetry and Drama (at least two authors)

- i. Sub-unit-1: One long poem or three mid-length poems or ten short poems from Africa, Asia Pacific, the Americas
- ii. Sub-unit-2: One full-length play or three one-act plays from Africa, Asia Pacific, the Americas (by at least two playwrights in case of one-act plays)

(Other than the texts that have already been/are being taught in courses like CC 302, OC 508, OC 511 etc.)

G. OPTIONAL COURSE 511 : NEW GENDER STUDIES

a. Unit I Theory (at least two authors)

- i. Sub-unit-1: One book-length text or three essays
- ii. Sub-unit-2: : One book-length text or three essays

b. Unit II Texts (at least two authors)

- i. Sub-unit-1: One novel or five short stories or ten poems or three films
- ii. Sub-unit-2: One novel or five short stories or ten poems or three films

(Other than the texts that have already been/are being taught in courses like CC 301, CC 302, OC 502, OC 503, OC 508 etc.)

4TH SEMESTER SYLLABUS (JANUARY – JUNE)

A. CORE COURSE 401 : FICTION AND NON-FICTIONAL PROSE: 1901 TO THE PRESENT

a. Unit I Fiction (at least two authors)

- iii. Sub-unit-1: One novel or five short stories
- iv. Sub-unit-2: One novel or five short stories

b. Unit II Non-fictional prose (at least two authors)

- iii. Sub-unit-1: One book-length text or three essays or three speeches or three letters
- iv. Sub-unit-2: One book-length text or three essays or three speeches or three letters
(Other than the texts that have already been/are being taught in courses like CC 402, OC 502, OC 507, OC 509, OC XI 510, OC 511, OC 537 etc.)

B. CORE COURSE 402 : LITERARY CRITICISM AND THEORY: 1901 TO THE PRESENT

a. Unit I Texts (at least two authors)

- i. Sub-unit-1: One book-length text or three essays
- ii. Sub-unit-2: One book-length text or three essays

b. Unit II Schools of Criticism

- i. Sub-unit-1: Any three schools
- ii. Sub-unit-2: Any three schools

(Other than the schools whose representative texts have already been taught/are being taught in courses like CC 401 -- Unit 2, OC 502, OC 507, OC 509, OC 510, OC 511, OC 537, Unit I of this course etc.)

C. OPTIONAL COURSE 507 : FILM AND LITERATURE: ADAPTATION AND THEORY

a. Unit I Film Adaptation of European & American Texts

- i. Sub-unit 1: Three texts and their film adaptations
- ii. Sub-unit 2: One book-length text or three essays on the theory of film and adaptation

b. Unit II Film Adaptation of Asia-Pacific & African Texts

- i. Sub-unit 1: Three texts and their film adaptations
- ii. Sub-unit 1: One book-length text or three essays on the theory of film and adaptation

(Other than the texts that have already been/are being taught in courses like CC 401— Unit 2, CC 402, OC 502, OC 509, OC 510, OC 511, OC 537 etc.)

D. PAPER 509 : POSTCOLONIAL WRITING: THEORY

a. Unit I Postcolonial Theory from the Asia Pacific and the Americas (at least two theorists)

- i. Sub-unit-1: One book-length text or three essays
- ii. Sub-unit-2: One book-length text or three essays

b. Unit II Postcolonial Theory from Africa (at least two theorists)

- i. Sub-unit-1: One book-length text or three essays
- ii. Sub-unit-2: One book-length text or three essays

(Other than the texts that have already been/are being taught in courses like CC 401- Unit 2, CC 402, OC 502, OC 507, OC 510, OC 511, OC 537 etc.)

E. OPTIONAL COURSE 510 : WOMEN'S WRITING: LITERATURE & THEORY

a. Unit I Literature (at least two authors)

- i. Sub-unit-1: Prose: One novel or five short stories or one book-length text or three essays or three speeches
- ii. Sub-unit-2: Poetry or Drama: One long poem or three mid-length poems or ten short poems or one full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

b. Unit II Theory & Criticism (at least two authors)

- i. Sub-unit-1: Seventeenth and Eighteenth century
- ii. Sub-unit-2: Nineteenth century to the present

(Other than the texts that have already been/are being taught in courses like CC 401 - U2, CC 402, OC 502, OC 507, OC 509, OC 511, OC 537 etc.)

F. OPTIONAL COURSE 537 : DALIT STUDIES

a. Unit I Theories (at least two authors)

- i. Sub-unit-1: One book-length text or three essays
- ii. Sub-unit 2: One book-length text or three essays

b. Unit II Literary texts (at least two authors)

- i. Sub-unit-1: One novel or five short stories

- ii. Sub-unit 2: One long poem or three mid-length poems or ten short poems or one full-length play or three one-act plays (by at least two playwrights in case of one-act plays)

(Other than the texts that have already been/are being taught in courses like CC 401 – Unit 2, CC 402, OC 502, OC 507, OC 509, OC 510, OC 511 etc.)

G. DISSERTATION:

Dissertation -- 60 marks

Students are required to write a dissertation (as per the latest MLA Handbook) of 3000 words (approximately) on a topic mutually agreed upon by the supervisor and the student. The students would be expected to show analytical and writing skills of advanced Master's level and the ability to work out a hypothesis.

Internal assessment -- 20 marks

The students will be required to appear in a common mid-semester written examination in which they will be assessed on their abilities of note taking, summarizing, paraphrasing, citation of bibliographic sources and proof reading.

Viva- voce -- 20 marks

The students will be required to submit a self-declaration stating that they have not taken recourse to plagiarism. (as per the latest MLA guidelines)

List of the Optional Courses [Detailed course structures for the optional courses will be provided as and when the courses are offered by the department]

OPTIONAL COURSES

- 501. European Literature in Translation**
- 502. Literature of the USA**
- 503. Indian Literature in English**
- 504. Indian Literature in Translation**
- 505. Translation Studies**
- 506. Film and Literature: Theory**
- 507. Film and Literature: Adaptation and Theory**
- 508. Postcolonial Writing: Literature**

- 509. Postcolonial Writing: Theory
- 510. Women's Writing: Literature and Theory
- 511. New Gender Studies
- 512. Shakespeare Criticism: Neoclassical, Romantic and Victorian
- 513. Shakespeare Criticism: Twentieth Century
- 514. Politics and Literature
- 515. Literature of the Diasporas
- 516. Literature and Culture
- 517. Science Fiction
- 518. Travel Writing
- 519. Children's Literature
- 520. Literature and the Visual Arts
- 521. Music and Literature
- 522. Disability in Literature
- 523. Illness in Literature
- 524. War Literature
- 525. Violence in literature
- 526. The City in Literature
- 527. Academic Writing
- 528. Japanese Literature in Translation
- 529. Literature of the Raj
- 530. Monarchy and Literature
- 531. Autobiography as Literature
- 532. Text and Performance
- 533. Detective Fiction
- 534. Sports and Literature
- 535. Special Author
- 536. A Text and its Afterlife
- 537. Dalit Studies

Assignments and Course Description 2019
Department of English
University of Kalyani
Semester II (JANUARY-JUNE 2019)

OPEN COURSE 201 <u>INDIAN LITERATURE IN ENGLISH</u>					
Unit I Poetry and Drama (at least two authors)			Unit II Prose (at least two authors)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	SM	Sub-unit I	One novel or five short stories or three essays or three speeches or three letters	SM
Sub-unit II	One full-length play or three one-act plays (two authors in case of one-act plays)	SM	Sub-unit II	One novel or five short stories or three essays or three speeches or three letters	SM
<u>CORE COURSE 202 ROMANTIC & VICTORIAN (1789-1900): POETRY AND DRAMA</u>					
Unit I Poetry (at least two poets)			Unit II Drama (at least two playwrights)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	STM	Sub-unit I	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	STM
Sub-unit II	One long poem or three mid-length poems or ten short poems	STM	Sub-unit II	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	STM
<u>CORE COURSE 203 ROMANTIC & VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE</u>					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	One novel or five short stories	BH	Sub-unit I	One book-length text or three essays or three speeches or three letters	DS
Sub-unit II	One novel or five short stories	SM	Sub-unit II	One book-length text or three essays or three speeches or three letters	DS
<u>CORE COURSE 204 STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS</u>					
Unit I Phonetics, Phonology and English Language Teaching			Unit II Morphology, Syntax and Stylistics		
Sub-unit I	Phonetics & Phonology of English	BH	Sub-unit I	Morphology and Syntax of English	BH
Sub-unit II	English Language Teaching	BH	Sub-unit II	Stylistics	BH

M.A. 2nd Semester 2019
Course Description for Semester – II

<u>OPEN COURSE 201 INDIAN LITERATURE IN ENGLISH</u>					
Unit I Poetry and Drama (at least two authors)			Unit II Prose (at least two authors)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	SM	Sub-unit I	One novel or five short stories or three essays or three speeches or three letters	SM
Sub-unit II	One full-length play or three one-act plays (two authors in case of one-act plays)	SM	Sub-unit II	One novel or five short stories or three essays or three speeches or three letters	SM

OPEN COURSE 201 INDIAN LITERATURE IN ENGLISH

Unit I. Sub-unit I. Poetry --

Sharmila Majumdar

Course Content:

K. Ramanujan (1929 – 1993)

- a) On the Death of a Poem
- b) Self-Portrait
- c) Elements of Composition

R. Parthasarathy (1934 -)

- a) The Stones of Bamiyan
- b) Homecoming
- c) Exile
- d) Tamil

Jayanta Mahapatra (1928 -)

- a) Myth
- b) Deaths in Orissa
- c) Traveller

There will be close reading of the poems with reference to the Indian poet's negotiation of an alien tongue and indigenous cultural root; structure, style and language of the poems.

Unit I. Sub-unit II. Drama --

Sharmila Majumdar

Course Content: *Silence! The Court is in Session* - Vijay Tendulkar

1. Silence! As a play of social criticism

2. The technique of play within a play
3. As a feminist play
4. Major characters in the play

Unit II. Sub-unit I. Prose

Sharmila Majumdar

Course Content: *Kanthapura* - Raja Rao

The novel will be read with reference to Gandhian ideas, treatment of class and caste, structure and style, use of folk narrative.

Unit II. Sub-unit II. Prose

Sharmila Majumdar

Three Essays

- a) Dancing in Cambodia
- b) At Large in Burma
- c) Stories in Stone

The essays can be found in *Dancing in Cambodia* by Amitav Ghosh

These essays will be read both as travelogues and political essays.

<u>CORE COURSE 202 ROMANTIC & VICTORIAN (1789-1900): POETRY AND DRAMA</u>					
Unit I Poetry (at least two poets)			Unit I Drama (at least two playwrights)		
Sub-unit I	One long poem or three mid-length poems or ten short poems	STM	Sub-unit I	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	STM
Sub-unit II	One long poem or three mid-length poems or ten short poems	STM	Sub-unit II	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	STM

CORE COURSE 202 ROMANTIC & VICTORIAN (1789-1900): POETRY AND DRAMA

Unit I. Sub-unit I. Poetry

Sagar Taranga Mandal

Course Content: *Hyperion* by John Keats

Course Description:

- Topics for discussion:
1. Poetic growth
 2. Interpreting genres

3. Mythic scheme
4. Miltonic echoes
5. Change, evolution and the Keatsian design
6. Imagery

Unit I. Sub-unit II. Poetry

Sagar Taranga Mandal

Course Content: *In Memoriam*, Alfred Lord Tennyson

Course Description: Discussions on select sections of the text will cover the following topics:

1. Natural Theology of *In Memoriam*
2. Theory of predation
3. Beatrice: A Victorian Muse
4. Pattern of Consolation and loss
5. Recovery of friendship and marriage
6. Elegiac conventions

A tentative selection of verse sequences will include: 1–8, 9–21, 28–39, 40–49, 78–83, 90–95, 115–124.

Unit II Sub-unit I. Drama

Sagar Taranga Mandal

Course Content: *A Doll's House*, Henrik Ibsen

Course Description:

1. Realism & Naturalism
2. Interpreting genres
3. Motherhood
3. Motifs & symbols
4. The 'Woman Question'

Unit II Sub-unit II. Drama

Sagar Taranga Mandal

Course Content: *Mrs. Warren's Profession*, George Bernard Shaw

Course Description:

The discussion of the play will include, but will not be limited to, the following issues:

1. The woman and the market
2. Politics of prostitution
3. Shaw's dramatic mode
4. Characterization

CORE COURSE 203 ROMANTIC & VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE

Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	One novel or five short stories	BH	Sub-unit I	One book-length text or three essays or three speeches or three letters	DS
Sub-unit II	One novel or five short stories	SM	Sub-unit II	One book-length text or three essays or three speeches or three letters	DS

CORE COURSE 203 ROMANTIC & VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE

Unit I. Sub-unit I. Fiction

Baisali Hui

Course Content: Jane Austen, *Mansfield Park*

Course Description:

The novel will be discussed with reference to its characters, plot construction and language use besides focusing on issues like material prosperity, colonialism and authority, education and learning, the city-country divide, morality and deception and the like.

Unit I. Sub-unit II. Fiction

Sharmila Majumdar

Course Content: *Wuthering Heights* - Emily Bronte

1. As a Gothic novel
2. Novel of revenge and love
3. The setting of the novel
4. Narrative technique
5. Major characters

Unit II. Sub-unit I. Non-fictional Prose: Romantic Essays

Dhrubajyoti Sarkar

Even if the Romantic Period is generally associated with poetry, the period is no less important in terms of development of literary and critical essays. Some of the representative essays of the period will be read in the course with emphasis both on their style and content. In particular, the sub-unit focuses on imagination as a major concern of writers of the period.

Sl.	Year	Title	Author
1.	1833	Barrenness of the Imaginative Faculty in the Productions of Modern Art [From <i>Last Essays of Elia</i> https://ebooks.adelaide.edu.au/l/lamb/charles/elia/book2.19.html]	Charles Lamb
2.	1817	On the imagination [Chapter XIII of <i>Biographia Literaria</i> https://www.gutenberg.org/files/6081/6081-h/6081-h.htm#link2HCH0012]	Samuel Taylor Coleridge
3.	1823	On the Knocking at the Gate, in <i>Macbeth</i> [https://ebooks.adelaide.edu.au/d/de_quincey/thomas/on-the-knocking-at-the-gate-in-macbeth/complete.html]	Thomas De Quincey

Unit II. Sub-unit II. Non-fictional Prose: Victorian Prose

Dhrubajyoti Sarkar

This sub-unit will read some of the major Victorian thinkers who were also among the greatest prose writers/ orators of all time. Equal importance will be given on the content (issues listed below) and the way they are presented (i.e. distinctive prose style used/evolved by the writers).

Sl.	Year	Title	Author
1.	1852	“Literature” [Sec 2 of Part II. “University Subjects” of <i>The Idea of a University</i> http://www.newmanreader.org/works/idea/article2.html]	John Henry Newman
2.	1840	“The Hero as Poet: Dante, Shakespeare” [Sec III. <i>Hero and Hero Worship</i> https://ebooks.adelaide.edu.au/c/carlyle/thomas/on_heroes/complete.html#chapter3]	Thomas Carlyle
3.	1884	“The Storm-cloud of the Nineteenth Century” https://www.wwnorton.com/college/english/nael/noa/pdf/27636_Vict_U08_Ruskin.pdf	John Ruskin

- A detailed course-plan and reading lists to accompany each class and assignment/ assessments will be available at <https://sites.google.com/site/dsatclass/plans> during teaching semester. Thorough acquaintance with the text in the beginning of each day’s class is a requirement for the course.
- The course will use <https://www.remind.com> as the official channel of communication for the course. Class code will be shared with the students during teaching semester. Should a student faces difficulty in accessing the app/website, she should contact the instructor right at the beginning of course for an alternative mode.

<u>CORE COURSE 204 STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS</u>					
Unit I Phonetics, Phonology and English Language Teaching			Unit II Morphology, Syntax and Stylistics		
Sub-unit I	Phonetics & Phonology of English	BH	Sub-unit I	Morphology and Syntax of English	BH
Sub-unit II	English Language Teaching	BH	Sub-unit II	Stylistics	BH

CORE COURSE 204 STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS

Unit I. Sub-unit I. Phonetics & Phonology of English

Baisali Hui

Course Content & Course Description:

Organs of speech and speech mechanism—Segmental phonemes of English and their allophonic variations -- Syllable formation and syllable structure -- Suprasegmental features of British RP – Word accent, rhythm and intonation –Connected speech and weak forms –Phonemic transcription

Fluency and accuracy in English pronunciation – Difficulty areas of the Indian learners of English with special reference to Bengali learners – The concept of General Indian English (GIE)

Unit I. Sub-unit II. English Language Teaching

Baisali Hui

Course Content & Course Description:

Principles and problems of language teaching – Theories of language and language acquisition – The Behaviorist, Innatist and Interactionist schools

Language teaching approaches and methods – Grammar-Translation Method, Reform Movement and Direct Method, Audiolingual Approach, Communicative Language Teaching and various other methods

Teaching of English as a second language – The classroom, syllabus and teaching materials, teacher-learner interface, interlanguage and errors, testing and evaluation -- The teaching of English in post-colonial India

Unit II. Sub-unit I. Morphology & Syntax of English

Baisali Hui

Course Content & Course Description:

Notions of grammar, grammaticality and acceptability—Descriptive and prescriptive approaches to language study – Different paradigms of linguistics

Morphology – Morphemes and allomorphs – Derivation and inflection –Morphological analysis –Morphophonemic processes

Syntactic analysis – IC analysis—Basics of Transformational Generative Grammar—the Noun Phrase, Verb phrase and the relationals

Surface structure and deep structure configuration of sentences – *Aspects* model – Linguistic competence and Universal Grammar

Unit II. Sub-unit II. Stylistic

Baisali Hui

Course Content & Course Description:

Theories and strategies of stylistic analysis—Style, context, register – Functions of language and language use – Practical stylistic analysis

Assignments and Course Description 2019
Department of English
University of Kalyani
Semester IV (JANUARY-JUNE 2019)

<u>CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE</u>					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	One novel or five short stories	STM	Sub-unit I	One full book-length text or three essays	STM
Sub-unit II	One novel or five short stories	STM	Sub-unit II	One full book-length text or three essays	STM
<u>CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM</u>					
Unit I Up to the 1960s(at least two authors)			Unit II Schools of Criticism		
Sub-unit I	One book-length text or three essays	NC	Sub-unit I	Any three schools	IR
Sub-unit II	One book-length text or three essays	NC	Sub-unit II	Any three schools	IR
<u>OPTIONAL COURSE XII.iii AMERICAN FICTION AND NON-FICTIONAL PROSE: NINETEENTH & TWENTIETH CENTURY</u>					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	19 th century: One novel or five short stories	KB	Sub-unit I	19 th century: One book length text or three essays	SM
Sub-unit II	20 th century: One novel or five short stories	KB	Sub-unit II	20 th century: One book length text or three essays	SM
<u>OPTIONAL COURSE XII. viii. FILM AND LITERATURE: ADAPTATION AND THEORY</u>					
Unit I Film Adaptation of European & American Texts			Unit II Film Adaptation of Asia-Pacific & African Texts		
Sub-unit I	Any three texts and their film adaptation	KB	Sub-unit I	Any three texts and their film adaptation	KB
Sub-unit II	One book length text or three essays on theory of film	KB	Sub-unit II	One book length text or three essays on theory of film	KB

OPTIONAL COURSE XII. x. POSTCOLONIAL WRITING: THEORY					
Unit I Postcolonial Theory from the Asia Pacific and the Americas(at least two theorists)			Unit II Postcolonial Theory from Africa (at least two theorists)		
Sub-unit I	One book length text or three essays	IR	Sub-unit I	One book length text or three essays	IR
Sub-unit II	One book length text or three essays	IR	Sub-unit II	One book length text or three essays	IR
OPTIONAL COURSE XII. xi. WOMEN'S WRITING: LITERATURE AND THEORY					
Unit I Literature (at least two authors)			Unit II Theory and Criticism (at least two authors)		
Sub-unit I	One novel or five short stories	DS	Sub-unit I	17 and 18 th Century	DS
Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	DS	Sub-unit II	19 th Century to the present	DS
OPTIONAL COURSE XII. xxxviii. DALIT STUDIES					
Unit I Theories (At least two authors)			Unit II Literary Texts (At least two authors)		
Sub-unit I	One book length text or three essays	IR	Sub-unit I	One novel or five short stories	IR
Sub-unit II	One book length text or three essays	IR	Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	IR

CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	One novel or five short stories	STM	Sub-unit I	One full book-length text or three essays	STM
Sub-unit II	One novel or five short stories	STM	Sub-unit II	One full book-length text or three essays	STM

CORE COURSE VIII TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE

Unit I. Sub-unit I. Fiction

Sagar Taranga Mandal

Course Content: *Lord of the Flies* (1954) by William Golding

Course Description: The course seeks to understand Golding's text in the context of the forces that go into the making of a human society. How for instance, or to what extent violence could be implicated in the foundation of a society? How violence and the lust for power are

“constitutive” of both the state and the society? Again, could we see Golding’s text as a locus of the Simmelian “socializing conflicts” providing us roles or prototypes for social behaviour? To what extent the text mirrors the anxiety evoked by what could be seen as a civilizational crisis? What are the forms, in addition to literary expressions, such a crisis assumes? Besides probing these phenomena as central to *Lord of the Flies*, the lectures intended for this course will also look into the diverse themes populating this novel, like intertextuality, classical myths, and symbolism, redirecting our focus into the complex connections between psychology and material reality.

Unit I. Sub-unit II. Fiction

Sagar Taranga Mandal

Course Content: *Dubliners* (1914) by James Joyce

Course Description: Each Dubliner story sets its own tone and deals with its own particular issues, but there are moments in the volume where Joyce begins to approach techniques he developed and employed with far greater persistence in later works. The course will explore these narrative techniques, and seek to understand how such narrative experiments are bound up with the author’s moral and aesthetic design. Hence, the consideration would not be merely to view *Dubliners* as a step towards a more prolific creative oeuvre, but to situate the text within a culturally and politically productive phase in Joyce. As a text to be studied and analysed, *Dubliners* presents the student with an array of interesting questions. What is Joyce’s attitude to Dublin and Ireland? Is he sick of it? Or is he obsessed and enchanted by it? What are the epiphanies, or revelations of truth in *Dubliners*, and what roles do they play? How does Joyce use symbols? Are Joyce’s stories offering political views? Besides addressing these questions, the course plans to locate the text in the midst of the search for a cultural revival that was central to both Joyce and his contemporaries.

The unit intends to look at the following short stories from *Dubliners*:

‘The Sisters’, ‘A Painful Case’, ‘Clay’, ‘Eveline’, ‘The Boarding House’, ‘The Dead’

Unit II. Sub-unit I. Non-fictional Prose

Sagar Taranga Mandal

Sub-unit-1: Select essays from V.S Naipaul’s *Literary Occasions*

‘Reading and Writing’

‘East Indian’

‘Conrad’s Darkness and Mine’

The course would carry out an enquiry into the mysteries of written expression and of fiction in particular. Situating Naipaul at the very centre of such an exploration, it would recover the vital links between self-knowledge, memory and literary endeavour. The engagement would also look at the evolving relation of particular literary forms to particular cultures and identities.

Unit II. Sub-unit II. Non-fictional Prose

Sagar Taranga Mandal

Select essays from Salman Rushdie’s *Step Across This Line*

‘Influence’

‘Crash’

‘On Being Photographed’

Suggested themes for discussion:

1. The craft and design of fiction
2. The politics of seeing
3. Semiotics of vision
4. Borders and barriers

<u>CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM</u>					
Unit I Up to the 1960s(at least two authors)			Unit II Schools of Criticism		
Sub-unit I	One book-length text or three essays	NC	Sub-unit I	Any three schools	IR
Sub-unit II	One book-length text or three essays	NC	Sub-unit II	Any three schools	IR

CORE COURSE XI TWENTIETH CENTURY LITERARY CRITICISM

Unit I. Sub-unit I. Up to the 1960s

Niladri Ranjan Chatterjee

Course Content:

1. Theodor Adorno and Max Horkheimer. From “The Culture Industry: Enlightenment as Mass Deception”
2. Walter Benjamin. “The Work of Art in the Age of Mechanical Reproduction”
3. Roland Barthes. “The Death of the Author”

Unit I. Sub-unit II Up to the 1960s

Niladri Ranjan Chatterjee

Course Content:

1. R. W. Connell and W. Messerschmidt: “Hegemonic Masculinity: Re-thinking the Concept”

2. Eve Kosofsky Sedgwick. From the Introduction to *Between Men: English Literature and Male Homosocial Desire*
3. Lennard J. Davis. From “Visualizing the Disabled Body: The Classical Nude and the Fragmented Torso”

Unit II. Sub-unit I. Schools of Criticism

Ishita Roy

Course Content:

1. Reader-Response Theory
2. Structuralism
3. Post-Structuralism

Unit II. Sub-unit II. Schools of Criticism

Ishita Roy

Course Content:

1. Postcolonial Theory
2. Dalit Studies
3. Marxist Theory

Course Description:

The course attempts to introduce students to the broad directions in which critical theory developed in the twentieth century and how the theorist was no longer a transcendental critical voice but one marked by various determinants of identity in society. Questions about the corporeal, the gendered, the geo-political would be signalled in the course alongside attempts to gesture towards productive and critically valuable instabilities and incompleteness. Questions about power with respect to class and gender (to mention two) would be brought to the course through a close reading of the prescribed texts and acquaintance with some of the many schools of critical hermeneutics. The course also attempts to look at some of the basic precepts or formulations of the various schools and theories proposed herein and understand how these lend themselves to interpretation, reception and understanding of cultural artefacts.

<u>OPTIONAL COURSE XII.iii AMERICAN FICTION AND NON-FICTIONAL PROSE: NINETEENTH & TWENTIETH CENTURY</u>					
Unit I Fiction (at least two authors)			Unit II Non-fictional prose (at least two authors)		
Sub-unit I	19 th century: One novel or five short stories	KB	Sub-unit I	19 th century: One book length text or three essays	SM
Sub-unit II	20 th century: One novel or five short stories	KB	Sub-unit II	20 th century: One book length text or three essays	SM

**OPTIONAL COURSE XII.iii AMERICAN FICTION AND NON-FICTIONAL PROSE:
NINETEENTH & TWENTIETH CENTURY**

Unit I. Sub-unit I. Fiction

Kuntal Bag

Course Content:

Edgar Allan Poe- ‘Ligeia’, ‘The Purloined Letter’, ‘The Facts in the Case of M. Valdemar’, ‘The Tell-Tale Heart’, ‘The Black Cat’.

Unit I. Sub-unit II. Fiction

Kuntal Bag

Course Content:

The Great Gatsby (1925) by F. Scott Fitzgerald

Unit II. Sub-unit I. Non-Fictional Prose

Sharmila Majumdar

Course Content:

- a) Ralph Waldo Emerson, “The American Scholar”
- b) Abraham Lincoln – Gettysburg Address
- c) Henry David Thoreau, “Solitude” (From *Walden*)

Course Description: The reading of the texts will cover the following topics:

- a) American Transcendentalism
- b) Between Man and Nature
- c) From Illusion to Power
- d) The Political Thoreau

Unit II. Sub-unit II. Non-Fictional Prose

Sharmila Majumdar

Course Content:

- a) James Baldwin – “Notes of a Native Son”
- b) Adrienne Rich – “When We Dead Awaken”
- c) Malcolm Bradbury & Richard Ruland, “Revolution and (In)Dependence”, *From Puritanism to Postmodernism: A History of American Literature* (1991)

OPTIONAL COURSE XII. ix. FILM AND LITERATURE: ADAPTATION AND THEORY					
Unit I Film Adaptation of European & American Texts			Unit II Film Adaptation of Asia-Pacific & African Texts		
Sub-unit I	Any three texts and their film adaptation	KB	Sub-unit I	Any three texts and their film adaptation	KB
Sub-unit II	One book length text or three essays on theory of film	KB	Sub-unit II	One book length text or three essays on theory of film	KB

OPTIONAL COURSE XII. ix. FILM AND LITERATURE: ADAPTATION AND THEORY

Unit I. Sub-unit I. Film Adaptation of European & American Texts

Kuntal Bag

Course Content:

1. Buz Lurhman- *Romeo and Juliet* (1996) [Source Text: William Shakespeare's *Romeo and Juliet*]
2. Bernardo Bertolucci-*Il Conformista* (1970) [Source text: *Il Conformista* (1951)by Alberto Moravia]
3. Francis Ford Coppola- *Apocalypse Now* (1979) [Source text: *The Heart of Darkness* (1899)by Joseph Conrad]

Unit I. Sub-unit II. Theory of Film and Adaptation

Kuntal Bag

Course Content:

1. 'Defining the terms' (What is Adaptation? What is Appropriation?) [*Adaptation and Appropriation* (2007) by Julie Sanders, Routledge new Critical Idiom Series]
2. 'Methods of Montage' [*Film Form, Essays in Film Theory* (1977) by Sergei Eisenstein, Ed. & Trans. Jay Leyda, Harvest/HBJ]
3. 'Trying Harder: Probability, Objectivity and Rationality in Adaptation Studies' [*The Literature/Film Reader, Issues of Adaptation* (2007), ed. James M. Welsh & Peter Lev, the Scarecrow Press, Inc.]

Unit II. Sub-unit I. Film Adaptation of Asia-Pacific & African Texts

Kuntal Bag

1. Danny Boyle- *Slumdog Millionaire* (2008) [*Q&A* (2005) by Vikas Swarup]

2. Akira Kurosawa- *Throne of Blood* (1957)/ Vishal Bharadwaj- *Maqbul* (2003) [William Shakespeare's *Macbeth*]
3. Marwan Hamed- *The Yacoubian Building*(2006) [*The Yacoubian Building*(2002) by Alaa-al-Aswany]

Unit II. Sub-unit II. Theory of Film and Adaptation

Kuntal Bag

1. 'Introduction: The Screenplay and Authorship in Adaptation' [*Authorship in Film Adaptation* (2008) ed. Jack Boozer, University of Texas Press]
2. 'What's in a Name? Or, Something like an Introduction' [*Shakespeare, Film Studies and the Visual Cultures of Modernity* (2008) by Anthony R. Guneratne, Palgrave Macmillan]
3. Chapter 3, Chapter 4, Chapter 5 [*A Theory of Adaptation* (2006) by Linda Hutcheon, Routledge]

<u>OPTIONAL COURSE XII. xii. POSTCOLONIAL WRITING: THEORY</u>					
Unit I Postcolonial Theory from the Asia Pacific and the Americas(at least two theorists)			Unit II Postcolonial Theory from Africa (at least two theorists)		
Sub-unit I	One book length text or three essays	IR	Sub-unit I	One book length text or three essays	IR
Sub-unit II	One book length text or three essays	IR	Sub-unit II	One book length text or three essays	IR

OPTIONAL COURSE XII. xii. POSTCOLONIAL WRITING: THEORY

Unit I. Sub-unit I. Postcolonial Theory from the Asia Pacific and the Americas

Ishita Roy

Course Content:

1. Mukherjee, Arun (1998) 'First World Readers, Third World Texts: Some Thoughts about Theory and Pedagogy' , *PostColonialism, My Living*, Toronto: Tsar Publications.
2. Mukherjee, Arun (1998) 'The Exclusions of Postcolonial Theory and Mulk Raj Anand's Untouchable: A Case Study', *Post Colonialism, My Living*, Toronto: Tsar Publications
3. Ilaiah, Kancha (2009) 'Childhood Formations', *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*, Kolkata: Samya.

Unit I. Sub-unit II. Postcolonial Theory from the Asia Pacific and the Americas Ishita Roy

Course Content:

1. 'Introduction' *The Empire Writes Back*, Bill Ashcroft, Gareth Griffith and Helen Tiffin (eds), London and New York: Routledge
2. Mackenthun, Gesa 'America's Troubled Postcoloniality: Some Reflections from Abroad', *Discourse*, 22.3 (Fall), Wayne State University Press.
3. Donaldson, Laura E. (2002) 'God, Gold, And Gender', Chapter 117, *The Post Colonial Studies Reader*, Bill Ashcroft, Gareth Griffith and Helen Tiffin (eds), London and New York: Routledge

Unit II. Sub-unit I. Postcolonial Theory from Africa

Ishita Roy

Course Content:

1. Ashcroft, Bill (2006) 'Language and Transformation' in *The Post-Colonial Studies Reader*, Bill Ashcroft, Gareth Griffith and Helen Tiffin (eds), London and New York: Routledge
2. Mbembe, Achille (2001) 'Introduction: Time on the Move', *On The Postcolony*, Berkeley, Calif: University of California Press.
3. Fanon, Frantz (1961) 'Concerning Violence', *The Wretched of the Earth*, trans. Constance Farrington

Unit II. Sub-unit II. Postcolonial Theory from Africa

Ishita Roy

Course Content:

Ngugi, Wa' Thiongo, *Decolonising The Mind*

Course Description:

This course consisting of essays and texts involves a critical discussion of post colonial theory at large. It aims to have some of the basic questions regarding post colonial theory answered through different theoretical readings and attempts to situate post colonial studies in contemporary political, social and literary discursive politics and practices. What is post colonial theory (its origin, development)? What conceptual orientations does it involve towards various perspectives of knowledge? How far can it be called a self conscious political philosophy? What are the debates and deliberations informing its body? How is it in itself an area of contestation? Through addressing such questions the course shall further deliberate upon both the revolutionary impact post colonial theory had on literary criticism(history forming an essential part of textual meaning), historical study(for historical writing is not devoid of hierarchies, strategies that are involved in other narratives), cultural studies and also the problems attendant upon the growing institutionalisation of its perspectives.

<u>OPTIONAL COURSE XII. xiii. WOMEN'S WRITING: LITERATURE & THEORY</u>					
Unit I Literature (at least two authors)			Unit II Theory and Criticism (at least two authors)		
Sub-unit I	One novel or five short stories	DS	Sub-unit I	17 th and 18 th Century	DS
Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	DS	Sub-unit II	19 th Century to the present	DS

OPTIONAL COURSE XII. xiii. WOMEN'S WRITING: LITERATURE & THEORY

Unit I. Sub-unit I. Prose

Dhrubajyoti Sarkar

Course Content:

The Golden Notebook. Dorris Lessing. 1962.

[For focus topics and direction of discussion refer to the teaching website mentioned below]

Unit I. Sub-unit II. Poetry or Drama

Dhrubajyoti Sarkar

Course Content:

1. "The Rights of Women". Anna Laetitia Barbauld.
2. "An Excuse for So Much Writ upon My Verses". Margaret Cavendish
3. "Mira's Will". Mary Leapor
4. "To the Poet Coleridge". Mary Robinson.
5. "No Coward Soul is Mine". Emily Bronte.
6. "Northumberland House". Stevie Smith.
7. "The Farmer's Bride". Charlotte Mew.
8. "Still Falls the Rain". Edith Sitwell.
9. "Death Makes Dead Metaphor Revive". Denise Riley.
10. "Valentine". Carol Ann Duffy.

Unit II. Sub-unit I Theory & Criticism: 17th & 18th century

Dhrubajyoti Sarkar

Course Content:

- a. "The Author to her Book". (ca. after 1650) Anne Bradstreet.
- b. *A Serious Proposal to the Ladies*. Part I. (1697) Mary Astell.

- c. “On National Education”. Chapter XII. *A Vindication of the Rights of Woman*. (1792)
Mary Wollstonecraft.

Unit II. Sub-unit II Theory & Criticism: 19th century to the present Dhrubajyoti Sarkar

Course Content:

- a. *Aurora Leigh*. Book V. (1864) Elizabeth Barrett Browning.
- b. *A Room of One’s Own*. Sections Two, Five and Six. (1928-29) Virginia Woolf.
- c. “Infection in the Sentence: The Woman Writer and the Anxiety of Authorship.” *The Madwoman in the Attic*. (1979, 2000) Sandra Gilbert and Susan Gubar.
- A detailed course-plan and reading lists to accompany each class and assignment/ assessments will be available at <https://sites.google.com/site/dsatclass/plans> during teaching semester. Since this an optional course, it is expected that students should have adequate preparation before coming to each day’s class; ready to fully participate and contribute to the class discussion.
 - The course will use <https://www.remind.com> as the official channel of communication for the course. Class code will be shared with the class during teaching semester. Should a student faces difficulty in accessing the app/ website, she should contact the instructor right at the beginning of course for an alternative mode.

<u>OPTIONAL COURSE XII. xxxviii. DALIT STUDIES</u>					
Unit I Theories (At least two authors)			Unit II Literary Texts (At least two authors)		
Sub-unit I	One book length text or three essays	IR	Sub-unit I	One novel or five short stories	IR
Sub-unit II	One book length text or three essays	IR	Sub-unit II	Poetry (One long poem or three mid-length poems or ten short poems) or Drama (one full-length play or three one-act plays)	IR

OPTIONAL COURSE XII. xxxviii. DALIT STUDIES

Unit I. Sub-unit I. Theories

Ishita Roy

1. Ambedkar, B.R. (2013) *Annihilation of Caste, The Annotated Critical Edition*, Navayana Publishing.

Unit I. Sub-unit II. Theories

Ishita Roy

1. Choudhury, Soumyabrata.(2018) ‘Dalit: Elements of a Sentence-to-Come’, *Ambedkar and Other Immortals, an untouchable research programme*, Navayana
2. Geetha, V. (2009), ‘Bereft of Being: The Humiliations of Untouchability’, *Humiliations, Claims and Context* , ed. Gopal Guru, Oxford University Press
3. Guru, Gopal (2012) ‘Experience, Space and Justice’, *The Cracked Mirror: An Indian Debate on Experience and Theory* , Gopal Guru and Sundar Sarukkai (eds), Oxford University Press

Unit II. Sub-unit I. Literary Texts: Prose

Ishita Roy

1. Byapari, Manoranjan (2018) *Interrogating My Chandal Life: An Autobiography of a Dalit* (2018). Trans. Sipra Mukherjee Sage/Samya.

Unit II. Sub-unit II. Literary Texts: Poetry or Drama

Ishita Roy

1. {‘The Dalits are coming’,
2. ‘Thousands of Rivers’} by Siddalingaiah, trans. (from Kannada) by M.Madhava Prasad, *The Exercise of Dalit Freedom, An Introduction to Dalit Writing* (2013), (eds). K Satyanarayan and Susie Tharu, Navayana
3. {‘The natural law insist’
4. ‘Again and again we sweep with our hands’
5. ‘There is a great battle’} by N. D. Rajkumar, trans. (from Tamil) by Anushiya Ramaswamy, *Give Us This Day a Feast of Flesh* (2010). Navayana
6. {‘Kamatipura’
7. ‘Cruelty’} by Namdeo Dhasal, trans. (from Marathi) by Dilip Chitre, *A Current of Blood* (2010), Navayana
8. {‘Massacre of the Innocents’
9. Facing the Music’
10. ‘Nailed’} by Meena Kandasami, from: *Ms. Militancy* (2010) Navayana