

Assignments and Course Description 2020
Department of English
University of Kalyani
Semester II (JANUARY-JUNE 2020)

<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		Sub-unit I	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	
Sub-unit II	One long poem or three mid-length poems or ten short poems		Sub-unit II	One full-length play or three one-act plays (by at least two playwrights in case of one-act plays)	
<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		Sub-unit I	One book-length text or three essays or three speeches or three letters	
Sub-unit II	One novel or five short stories		Sub-unit II	One book-length text or three essays or three speeches or three letters	
<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		Sub-unit I	Morphology and Syntax of English	
Sub-unit II	English Language Teaching		Sub-unit II	Stylistics	

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		Sub-unit I	One novel or five short stories or three essays or three speeches or three letters	
Sub-unit II	One full-length play or three one-act plays (two authors in case of one-act plays)		Sub-unit II	One novel or five short stories or three essays or three speeches or three letters	

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

Unit I. Sub-unit I. Poetry

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

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

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

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. Sub-unit I. Fiction

Course Content:

Jane Austen

Mansfield Park

Topics for discussion not necessarily restricted to the ones mentioned below:

The British social system and the theme of social mobility

Characters and roles of Fanny Price, Mary Crawford, Mrs. Norris and Bertram brothers

Wit and humour

The Antigua Plantation and colonialism

Subunit II

Emily Bronte

Wuthering Heights

Topics for discussion not necessarily restricted to the ones mentioned below:

Narrative technique

The Setting

Imagery

Plot

Dream sequences

Heathcliff- a hero or an anti-hero

Treatment of the theme of love

Important characters

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

Unit II

Course Description

The course focuses on the development and growth of prose writing in England during the 19th century taking into consideration the socio-economic and literary-philosophical contexts of the era. The course includes a variety of prose texts across the century dealing with subject matters ranging from literature and literary assessment to personal/objective perceptions on life, society and the world.

Sub-unit I

Course Content: *Preface to Lyrical Ballads* by William Wordsworth

Course Description: The *Preface* as a non-fictional prose piece produced by one of the most acclaimed poets of the first half of the 19th century exhibits insights on and draws attention to

- (i) The age-old prose-poetry dichotomy existing in the literary scenario—metrical composition vs. prose writing—literature and science
- (ii) The line of development in the nineteenth century theorisation on literature—*Preface* as a defence of the Romantic creed of creativity
- (iii) Poet-poetry-readership interface—the poet’s responsibility to the reader and the society—Wordsworth on criticism and the criticism of *Preface*
- (iv) Wordsworth on language, style form and metre of poetry—challenging the ornate poetic diction, advocating the use of ‘a selection of language really spoken by men’—Wordsworth on language and the language of the *Preface*.
- (v) The interrelation between knowledge, aesthetic pleasure and literature—nuances of imaginative reconstruction of lived experience

Sub-unit –II

Course Content: Three essays from the latter half of the 19th century

- (a) “Knowledge Its Own End” by Cardinal Newman
- (b) “Personal Style” by J. A. Symonds
- (c) “On the Modern Element in Literature” by Matthew Arnold

Course Description: The essays will be discussed in light of the socio-cultural and literary atmosphere of the late 19th century and with reference to the following aspects:

- (i) The growth of essay writing in England and the issues involved —subject matter, style, narrative strategy, subjective involvement, social responsibility, fact-fiction dichotomy and the like
- (ii) The need and function of ‘liberal’/ ‘philosophical’ knowledge in the contemporary world—acquiring knowledge for its own sake as the chief aim of university education
- (iii) The varied traits of personal prose style—language use as an index of the personality of the writer—‘style is the man’

- (iv) 'Modern' element in literature leading to moral and intellectual deliverance— a survey of literature from the classical times to mark the modern element therein and the need to imbibe it

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

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

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

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

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

Course Content & Course Description:

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

OPEN COURSE 201 INDIAN LITERATURES IN ENGLISH

Unit I. Sub-unit I. Poetry --

Course Content:

K. Ramanujan:

- a) "Love Poem for a Wife. 2"
- b) "Self-Portrait"

Jayanta Mahapatra:

- a) "A Rain of Rice"
- b) "Waiting"

Kamala Das:

- a) "An Introduction"
- b) "My Granmother's House"

Nissim Ezekiel:

- a) "After Reading a Prediction"
- b) "Two Images"

Agha Shahid Ali:

- a) "Postcard from Kashmir"
- b) "The Dhaka Gauzes"

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 --

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

Course Content:

R. K. Narayan: (from *Malgudi Days*)

- a) "An Astrologer's Day" b) "The Missing Mail"
- c) "The Doctor's Word" d) "The Tiger's Claw"
- e) "Forty-Five a Month"

Unit II. Sub-unit II. Prose

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.

Department of English
Assignments and Course Description
Semester IV (JANUARY-JUNE 2020)

<u>CORE COURSE 401 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		Sub-unit I	One full book-length text or three essays	
Sub-unit II	One novel or five short stories		Sub-unit II	One full book-length text or three essays	
<u>CORE COURSE 402 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		Sub-unit I	Any three schools	
Sub-unit II	One book-length text or three essays		Sub-unit II	Any three schools	
<u>OPTIONAL COURSE XII. 507. 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		Sub-unit I	Any three texts and their film adaptation	
Sub-unit II	One book length text or three essays on theory of film		Sub-unit II	One book length text or three essays on theory of film	
<u>OPTIONAL COURSE XII. 510. WOMEN'S WRITING: LITERATURE AND 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		Sub-unit I	17 and 18 th Century	
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)		Sub-unit II	19 th Century to the present	

<u>OPTIONAL COURSE XII. 537. 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		Sub-unit I	One novel or five short stories	
Sub-unit II	One book length text or three essays		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)	

CORE COURSE 401 TWENTIETH CENTURY: FICTION AND NON-FICTIONAL PROSE

Unit I. Sub-unit I. Fiction

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

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

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

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

CORE COURSE 402 TWENTIETH CENTURY LITERARY CRITICISM

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

Course Content:

- i. Walker Gibson. "Speakers, Readers, and Mock Readers", *College English* Vol. 11, No. 5
- ii. Stanley Eugene Fish. "Is There a Text in This Class?", Chapter 13, *Is There a Text in This Class?: The Authority of Interpretative Communities*
- iii. Wolfgang Iser. "The Reading Process: a phenomenological approach" From *Modern Criticism and Theory: A Reader*

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

Course Content:

- i. Arun P. Mukherjee. "First World Readers, Third World Texts: Some Thoughts about Theory and Pedagogy" from *Postcolonialism: My Living*
- ii. Mauro Pala. "Hegemony and consciousness-building processes in Dalit Literature" from *The Political Philosophies of Antonio Gramsci and B.R. Ambedkar*
- iii. Walter Benjamin. "The Storyteller: Reflections on the Works of Nikolai Leskov" from *Illuminations*

Unit II. Sub-unit I. Schools of Criticism

Course Content:

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

Unit II. Sub-unit II. Schools of Criticism

Course Content:

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

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

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

Course Content:

1. Baz 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

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

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. Govin Hood – *Tsotsi* (2005) [*Tsotsi: A Novel* by Athol Fugard]

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

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]

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

Unit I. Sub-unit I. Prose

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

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

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

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/> 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.

OPTIONAL COURSE XII. 537. DALIT STUDIES

Unit I. Sub-unit I. Theories

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

Unit I. Sub-unit II. Theories

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

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

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

DISSERTATION PAPER

The Classroom lectures will consist of teaching how to write a research paper following the MLA Style Sheet 8th Edition. Students will be taught not only how to form a research question but also how to arrange the information and analysis in a paper. In addition to this the students will be taught how to compose a Work Cited List and/or a Bibliography.

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)