

M.A. 2nd Semester Course Description 2017

CORE COURSE V ROMANTIC & VICTORIAN: POETRY AND DRAMA

Unit I

(BH)

Sub-unit I

Course Content

William Wordsworth – ‘Upon Westminster Bridge’, ‘Milton! thou shouldst be living at this hour’, ‘The Daffodils’, ‘To the Skylark’, ‘Written in early Spring’, ‘She was a phantom of delight’

John Keats – ‘To Autumn’, ‘Ode on a Grecian Urn’, ‘Bright Star’, ‘When I have fears that I may cease to be’

The poems will be discussed with reference to

- (i) The socio-economic and political contexts of Romantic poetry –Wordsworth’s poetry and social/moral responsibility of the poet -- the poetic process
- (ii) Wordsworth’s use of the short lyric form –structure, metrical pattern, use of language and imagery
- (iii) The ideal of humanism in Wordsworth’s poetry—his theorization on poetry —poetry as ‘a man speaking to men’—the democratization of aesthetic pleasure
- (iv) Keats’ choice of and experimentations with the form of the ode –structure, diction, linguistic elements
- (v) Nature-love-creativity interrelation in Keats - sensuousness, imagery and symbolism
- (vi) Transience and possibilities of transcendence –Keats’ poetry as epitomizing the contrary claims of a life in flux and the ideal of perfection and immortality cherished by art
- (vii) The truth-beauty dichotomy—interpretations and assertions

Sub-unit II

Course Content

Lord Alfred Tennyson – ‘Tithonus’, ‘The Lady of Shalott’, ‘Morte D’Arthur’, ‘Break, Break, Break’, ‘Milton’, ‘Crossing the Bar’

G.M. Hopkins – ‘Windhover’, ‘Felix Randal’, ‘I Wake and Feel’, ‘Spring and Fall: To a Young Child’

The poems will be discussed with reference to the following aspects:

- (i) Treatment of myth in Tennyson’s poetry
- (ii) Tennyson’s poetry – epitomizing Victorian ideals and conflicts

- (iii) Theme of death and renewal of life in Tennyson's poetry
- (iv) Structure, style and diction in Tennyson's poetry
- (v) Hopkins's experiments with language use and style
- (vi) The conflict of priestly vocation and poetic sensibility in Hopkins's poetry

Unit II

CORE COURSE V ROMANTIC & VICTORIAN: POETRY AND DRAMA

I. Sub-unit-1: *Remorse* by S.T. Coleridge

The text will be read in detail and some of the issues that will be part of the discussion are:

1. Sturm und Drang: Theatre in the Romantic period
2. Gothic conventions and *Remorse*
3. Coleridge's syncretism in *Remorse*
4. Coleridge's love for Spinoza and the Pantheistic principle in *Remorse*
5. Music and melancholy

ii. Sub- Unit II DRAMA

George Bernard Shaw: *Mrs. Warren's Profession* (1893)

Capitalism, the New Woman and the Politics of Prostitution

Mrs. Warren's Profession: Approaching a Post-feminist Post-structuralist Analysis

CORE COURSE VI: ROMANTIC & VICTORIAN: FICTION AND NON-FICTIONAL PROSE

Unit I Fiction: Sub-unit I :

K.B.

Course Content: Mary Shelley, *Frankenstein*.

Course Description: Galvanism and other occult ideas were topics of conversation among Mary Shelley, Percy Shelley, Lord Byron and John Polidori. *Frankenstein* is the product of a competition among them about who could write the best horror story. The novel would be read and analyzed to understand the historical context, the scientific issues and other literary elements like that of Gothic novel, Romantic Movement. The novel would also be read as an early example of science fiction.

SUB UNIT II

SML

Great Expectations: Charles Dickens

The text will be taught in relation to the following topics:

- i) Criminality
- ii) Narrative Style
- iii) Characters
- iv) Country and the City
- v) Marriage

Unit II: Romantic and Victorian Non fictional Prose

Sub Unit I: Romantic Non-Fictional Prose

IR

This section involves a detailed study of

1. P.B. Shelley's "**A Defence of Poetry**"
2. **Chapter XIV** of Samuel Taylor Coleridge's *Biographia Literaria*
3. **Chapter XVIII** of *Biographia Literaria*

The aim and design of this section is to inquire into the nature of what has come to be called as Romantic literary criticism, through the study of these primary texts. What characteristics go into identifying a specifically 'romantic' theory of art and aesthetics is a question that this section devotes itself to. The 'romantic' preoccupation with nature of poetry or art as a whole (theorisation on aesthetics), its concomitant relation to the human mind and other human concerns (social and political criticism) has made a significant contribution to the entire tradition of literary criticism. This course intends to understand the "poetics" of the Romantics.

Background and accompanied texts: Selections from the following texts

1. *The Mirror and the Lamp*, M. H. Abrams
2. "On the Discrimination of Romanticisms", Arthur O. Lovejoy
3. "The Structure of Romantic Nature Imagery", W.K.Wimsatt
4. "The Case of Shelley", Frederick A. Pottle

Sub Unit II: Victorian Non-Fictional Prose

A detailed study of the entire text of J.S. Mill's *On Liberty* shall be taken up for introducing students to one of the most influential English political philosophers in nineteenth century, and his thoughts on the understanding of that elusive idea called 'freedom'. Mill's conception of

freedom, his understanding of the nature of political authority, his defence of liberty against the state, his idea of a protected private sphere and the two schools of criticism devoted to Mill's **On Liberty**, namely the traditional school and the revisionary school are some of the topics of discussion that will serve as points of departure for a deeper analysis of freedom in all its aspects: social, political and intellectual.

Reference

1. *Mill on Liberty*, C.L.Ten

Note: Reference texts, texts for background discussion are subject to change. Other reference materials obtained from database like Jstore may be distributed by the teacher in class, as and when the course shall so require.

Paper- CC IX

[Structure of Modern English, English Language Teaching and Stylistics]

BH

Course Objective

This course intends to develop both the learners' theoretical perspectives on the nature and structure of the English language in use today and their practical skills in using the language in speech and writing. Teaching theories are discussed with a focus on the teaching-learning scenario of English as L₂ in post-colonial India. Modes of stylistic analysis will enhance the learners' skills in the study and appreciation of literature. The overall objective of the course, therefore, is to make the students aware of the new developments in the fields of linguistics and English language and literature teaching.

Unit I

Sub-unit I [Phonetics and Phonology of English]

Course Content

- (i) Organs of Speech and speech mechanism—Segmental phonemes of English and their allophonic variations – their environment and distribution
- (ii) Syllable formation and syllable structure
- (iii) Suprasegmental features of British RP –Word accent, rhythm and intonation – Connected speech and weak forms –Phonemic transcription
- (iv) 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)

(v) **Unit- I Sub-unit-II: ELT :**
K.B.

(vi) **Course Content:** English Language Teaching

(vii) **Course Description:** This part of the course aims to explore different methods of teaching English as a second language by taking the following topics into account: Second language acquisition; Basic skills of language learning: listening, speaking, reading, writing; Methods of teaching language: Grammar translation method, Direct method, Audio lingual method; Communicative language teaching; Error analysis; testing etc.

Unit II

Sub-unit I [Morphology and Syntax of English]

Course Content

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

Sub-unit II [Stylistics]

Course Content

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

SUGGESTED READING

Gimson, A. C. *An Introduction to Pronunciation of English*. ELBS.

1. O' Connor, J. D. *Better English Pronunciation*. Cambridge University Press.
2. Verma, S. K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. Oxford University Press.
3. Greenbaum, Sidney. *Oxford English Grammar* (Indian Edition). Oxford University Press.
4. Palmer, F. *Grammar*. Penguin.
5. Radford, A. *Transformational Grammar*. Oxford University Press.
6. Krishnaswamy, N. and T. Sriraman. *English Teaching in India*. Chennai: TR Publications.
7. Leech, G. N. *A Linguistic Guide to English Poetry*. Longman.

A. OPTIONAL COURSE XII. i EUROPEAN DRAMA AND FICTION

a. Unit I Drama

- i. Sub-unit-1: **(One classical play):** NC
- ii. Sub-unit-2: (One modern play): NC

European Drama:

Unit 1 Sub-Unit I: "The Misanthrope" (1666) by Moliere
<https://d3jc3ahdjad7x7.cloudfront.net/OKmEgXlRgZVBpwo23jDDaGgkNim26FwgmiVCPV1Y1Hr2HC.pdf> Trans. Richard Wilbur

Sub-Unit II: "The House of Bernarda Alba" (1936) by Federico Garcia Lorca
<http://www.poetryintranslation.com/PITBR/Spanish/AlbaActI.htm>. Trans. A.S. Kline 2007.

The texts will be taught with respect to the following topics, among other others that may arise from classroom discussions:

1. Socio-Cultural Context of the plays
2. The Classical Structure of the plays (adherence to the three unities)
3. Individual vs. Society
4. Comment on society
5. Action on- and off-stage

UNIT II: FICTION

1. SUB-UNIT I

Stendhal: *The Red and the Black* (1830)

The Red and The Black and the Political Chronology of France (1774-1830)
Madness and the Illusion of Realism
Imitation and Desire: An Anatomy of Hypocrisy and Happiness
Stendhal and the Ambiguities of Freedom
The Quest for the (m)other: Toward a Psychoanalytic Feminist Reading

2. SUB-UNIT II

Albert Camus: *The Stranger* (1942)

Death, Absurdism and the Poetics of Strangeness
Moments of (mis)understanding: Sexism, Racism and Colonialism
Meursault and the Messianic Myth

Levinas, Camus and 'Political Nietzscheanism': Moving beyond the Tragedy of Modernity

OC III (American fiction)

Unit-I, Sub-unit-1

AS

1. Nathaniel Hawthorne's *The Scarlet Letter* (1850)

1. *The Scarlet Letter* as a historical romance and critique of 17th Century New England society.
2. *The Scarlet Letter* as Puritan allegory.
3. *The Scarlet Letter*: A Feminist Reading.
4. The role of Pearl/ Analysis of the Custom House essay.
5. Reading and analysis of sections of the text

Students are expected to have read the novel before attending the classes; they are also expected to bring a copy of the text to the classroom.

Unit-II, Sub-unit-2

2. F. Scott Fitzgerald's *The Great Gatsby* (1925)

1. *The Great Gatsby* and the Jazz Age.
2. *The Great Gatsby* and the theme of the American Dream.
3. Narrative structure and modernist experiments of novel technique in *The Great Gatsby*.
4. Symbolism in *The Great Gatsby*.
5. Reading and analysis of sections of the text.

Students are expected to have read the novel before attending the classes; they are also expected to bring a copy of the text to the classroom.

Unit II Poetry

Sub-unit-1: (19th Century Poetry):

SM

A. Poems by Walt Whitman

- (a) One's Self I Sing. (Inscription)
- (b) As I Ponder'd in Silence (Inscription)
- (c) Out of the Rolling Ocean the Crowd (Children of Adam)
- (d) For you O Democracy (Calamus)
- (e) O Captain! My Captain! (Memories of President Lincoln)

Topics:

- (1) American Transcendentalism.

- (2) Democratic ideas in the context of 19th century America.
- (3) Whitman's innovative use of language and form.

B. Poems by Emily Dickinson

- (a) *Because I could not stop for Death* Topics: (1) Death consciousness
- (b) I felt a Funeral in my Brain. (2) Metaphors and symbols
- (c) The Soul selects her own Society
- (d) After great pain, a formal feeling comes (3) Spirituality/ non-religiosity
- (e) A Clock stopped

Sub-unit-2: (20th Century Poetry.): **SM**

A. Poems by Robert Frost

- (a) Mending Wall
- (b) After Apple-Picking
- (c) Road not Taken
- (d) Design
- (e) The Birches

B. Wallace Stevens

- (a) Sunday Morning
- (b) The Emperor of Ice cream

C. Langston Hughes

- (a) The Weary Blues
- (b) The Negro Speaks of River

D. Adrienne Rich

- (a) Snapshot of a Daughter-in-Law

Topics:

- E. (1) Frost as a modern poet (4) 'Sunday Morning' as a secular poem
- (2) Frost's Symbolism (5) Black poetry in America
- (3) Nature in Frost's poetry (6) 'Snapshot of a Daughter-in-Law' as a feminist poem

OPTIONAL COURSE XII. v. INDIAN LITERATURE IN ENGLISH: FICTION AND NON-FICTIONAL PROSE

a. Unit I Fiction in English from 1865 to the present any two authors

- i. Sub-unit-1: (One novel or five short stories): **NC**
- ii. Sub-unit-2: (One novel five short stories): **NC**

Indian Writing in English:

- Unit I Sub-Unit I: "Untouchable" (1935) by Mulk Raj Anand.
Ed. Nandini Bhattacharya (New Delhi: Pearson Publishing, 2007)
- Sub-Unit II: "The Miniaturist" (2003) by Kunal Basu

The texts will be taught with respect to the following topics, among others that may arise from classroom discussions:

1. Fiction as History
2. Masculinity and Sexuality in India
3. Socio-Cultural Politics of Exclusion
4. The Omniscient Narrator
5. Discussion of the Main and Marginal Characters
6. Ekphrasis

Unit II: Non-fictional prose from the beginning to the present any two authors

Sub-unit-1:

Course Content: Three Essays by Aurobindo Ghose (Sri Aurobindo)

1. "The Renaissance in India"
2. "Indian Culture and External Influence"
3. "Is India Civilised?"

Course description: The texts will be read keeping in view the following issues:

- a. The English speaking orientalists and the Indian Renaissance (was there one?)
- b. British imperial rhetoric and representation of India
- c. Intercultural communication
- e. Empire writing back.

Sub-unit-2:

Course Content: Three Essays by Amartya Sen

1. "Tagore and His India"
2. "Our Culture, Their Culture"
3. "Indian Traditions and Western Imagination"

Course description:

Sen's book *The Argumentative Indian* attempts to dismantle some of the Western stereotypes of Indian civilization and culture. The essays will be closely examined in an attempt to understand (a) the history of communications between India and the outside world (chiefly the West), (b) Empire as help or hindrance in such interactions, and (c) role of Rabindranath Tagore in this cross-cultural exchange.