

# COURSE STRUCTURE OF MA EVEN SEMESTERS 2018 [2ND AND 4<sup>TH</sup> SEMESTERS]

*Department of English, Cooch Behar Panchanan Barma University*

EACH STUDENT WILL HAVE TO OPT FOR:

**TWO [2] CORE COURSES** [BEGINNING WITH THE PREFIX EM]

AND

**TWO [2] OPTIONAL COURSES** [BEGINNING WITH THE PREFIX EMB],

[UNLESS THERE IS A BACK PAPER, OR, SPECIFIC REQUIREMENTS ENDORSED BY THE H.O.D.]

## **CORE COURSES ON OFFER:**

EM 03,

EM 18,

EM-10,

EM-11,

EM -07\*

## **OPTIONAL COURSES ON OFFER:**

EMB0 3,

EMB 12,

EMB 21,

EMB 25[A],

EMB 15 \*

*Note: \* implies that most of the lectures of this course will be offered by the eligible Research Scholars and/or Guest Teachers and/or Visiting Lecturers, monitored by the course instructor and/or departmental committee.*

## **1] DETAILS OF THE CORE COURSES:**

### **M.A. CORE COURSE -EM -18**

#### **COURSE TITLE- LITERARY THEORY AND CRITICISM -II**

#### **COURSE INSTRUCTOR: PROFESSOR JAYITA SENGUPTA**

#### **COURSE DETAILS**

*Brief Introduction to Literary Theory.*

*Why study Literary Theory.*

*Introduction to major Theoretical Schools in the Twentieth Century*

#### Russian Formalism

Roman Jakobson –*Linguistics and Poetics* (excerpts)

Boris Eichenbaum- *The Theory of the Formal Method* (excerpts)

Victor Shklovsky- “Art as Technique”

#### New Criticism

Wimsatt & Beardsley, “The Intentional Fallacy” and “The Affective Fallacy”

Brooks, from *The Well-Wrought Urn*, “The Heresy of Paraphrase”

#### Phenomenology

Georges Poulet- *Phenomenology of Reading* (Excerpts)

J.Hillis Miller – *On Literature, Thinking in Action* (Excerpts)

Wolfgang Iser- “The Reading Process: A Phenomenological Approach”.

#### Structuralism

Saussure, from *Course in General Linguistics*

Jakobson, from *Linguistics and Poetics*; and from *Two Aspects of Language and Two Types*

*of Aphasic Disturbances*  
Lévi-Strauss, “The Structural Study of Myth”.

### Post Structuralism

Derrida, “Structure, Sign, and Play in the Discourse of the Human Sciences”; and  
“Différance”

Selections from Roland Barthes

### Marxism

The Fetishism of Commodities”; Marx and Engels, from *The German Ideology*, from *The Communist Manifesto*;

Trotsky, “The Formalist School of Poetry and Marxism”]

Lukács, from *The Historical Novel*

Gramsci, from *The Prison Diaries*, “The Formation of the Intellectuals”

Althusser, from *Ideology and Ideological State Apparatuses*

Horkheimer & Adorno, from *Dialectic of Enlightenment*

Jameson, from *The Political Unconscious: Narrative as a Socially Symbolic Act*

Williams, “Base and Superstructure in Marxist Cultural Theory”

### New Historicism/ Cultural Studies

Mulvey, “Visual Pleasure and Narrative Cinema”

Bourdieu, from *Distinction: A Social Critique of the Judgment of Taste*, and from *The Rules of Art: Genesis and Structure of the Literary Field*

### Post-colonialism

Said, from *Orientalism*; from *Culture and Imperialism*

Fanon, from *The Wretched of the Earth*, “On National Culture”

**One Presentation/ written Assignment on any two schools- 20 marks;**

**Attendance- 5 marks; Written Examination- 75 marks Questions for Even Semesters’  
written examination of this specific paper will be Text Based: 20X3, 5X3= 75**

**M.A. CORE COURSE -EM -10**

**COURSE TITLE- AMERICAN DRAMA**

**COURSE INSTRUCTOR: DR SAUNAK SAMAJDAR**

**COURSE DETAILS:**

EDWARD ALBEE, *THE ZOO STORY*

ARTHUR MILLER, *DEATH OF A SALESMAN*

TENNESSEE WILLIAMS, *A STREETCAR NAMED DESIRE*

AUGUST WILSON, *MA RAINEY'S BLACK BOTTOM*

JANE CHAMBERS, *LAST SUMMER AT BLUEFISH COVE*

**VIVA- 20 marks;**

**Attendance- 5 marks;**

**Written Examination- 75 marks Questions for written examination of this specific paper will be Text Based: 20X3, 5X3= 75**

**M.A. CORE COURSE -EM -03**

**COURSE TITLE- BRITISH DRAMA-I: Early Modern England and its Theatre**

**COURSE INSTRUCTOR: POULOMI MODAK**

**COURSE DETAILS**

*Five plays are going to be discussed, covering from the late sixteenth century to early seventeenth century with specific reading of Marlovian tragedy, Shakespearean tragedy, tragi-comedy and problem play, and Jonsonian comedy. Each of the plays would be studied minutely for Continuous Evaluation and end of semester written examination. The broad as well as the short topics for end of semester written examination will be text-based questions.*

- *Doctor Faustus* by Christopher Marlowe
- *Hamlet* by William Shakespeare
- *Measure for Measure* by William Shakespeare
- *The Tempest* by William Shakespeare
- *Every Man in His Humour* by Ben Jonson

**\*\*\* Questions for written examination of this specific paper will be Text Based:**

**20X3, 5X3= 75**

**\*\*\* Continuous evaluation:**

**VIVA 20 marks**

**\*\*\* Attendance Evaluation:**

**5 marks**

**\*\*\* Total: 100 Marks**

## **M.A. CORE COURSE -EM -11**

### **COURSE TITLE- AMERICAN NOVEL**

### **COURSE INSTRUCTOR: MAGNA SARKAR**

#### **TEXTS TO BE DISCUSSED IN THE CLASSROOM:**

1. *MOBY DICK* – HERMAN MELVILLE
2. *ADVENTURES OF HUCKLEBERRY FINN* – MARK TWAIN
3. *THE SCARLET LETTER* – NATHANIEL HAWTHORNE
4. *THE GREAT GATSBY* – F. SCOTT FITZGERALD
5. *BELLOVED* – TONI MORRISON

#### **EVALUATION:**

1. **WRITTEN END SEMESTER EXAMINATION – 75 MARKS (20X3=60 + 5X3=15)**
2. **CONTINUOUS EVALUATION – 20 MARKS (VIVA)**
3. **ATTENDANCE – 5 MARKS**

**M.A. CORE COURSE –EM -07: BRITISH NOVEL-II**

**COURSE INSTRUCTOR: DR SAUNAK SAMAJDAR**

**TUTORS: ELIGIBLE RESEARCH SCHOLARS OF THE DEPARTMENT, AND/OR GUEST TEACHERS/VISITING TEACHERS**

**COURSE DETAILS:**

JAMES JOYCE, *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

D. H. LAWRENCE, *WOMEN IN LOVE*

VIRGINIA WOOLF, *MRS DALLOWAY*

WILLIAM GOLDING, *LORD OF THE FLIES*

KINGSLEY AMIS, *LUCKY JIM*

**VIVA- 20 marks;**

**Attendance- 5 marks;**

**Written Examination- 75 marks Questions for written examination of this specific paper will be Text Based: 20X3, 5X3= 75**

**2] DETAILS OF OPTIONAL COURSES:**

**M.A. OPTIONAL COURSE -EMB-03**

**COURSE TITLE- INDIAN WRITING IN ENGLISH**

**COURSE INSTRUCTOR: MAGNA SARKAR**

**TEXTS TO BE DISCUSSED IN THE CLASSROOM:**

6. *KANTHAPURA* – RAJA RAO
7. *THE MAN-EATER OF MALGUDI* – R.K.NARAYAN

8. *MIDNIGHT'S CHILDREN* – SALMAN RUSHDIE
9. *THE DARK HOLDS NO TERRORS* – SHASHI DESHPANDE
10. *THE GOD OF SMALL THINGS* – ARUNDHATI ROY

**EVALUATION:**

4. **WRITTEN END SEMESTER EXAMINATION – 75 MARKS (20X3=60 + 5X3=15)**
5. **CONTINUOUS EVALUATION – 20 MARKS (GROUP DISCUSSION)**
6. **ATTENDANCE – 5 MARKS**

**M.A. OPTIONAL COURSE -EMB-12**

**COURSE TITLE- GREEN STUDIES IN LITERATURE AND ART**

**COURSE INSTRUCTOR: POULOMI MODAK**

*This course is comprised of four novels and a film, each of which is going to be discussed and studied for both continuous evaluation as well as end of semester written examination.*

- *Walden* by Henry David Thoreau
- *The Waves* by Virginia Woolf
- *Surfacing* by Margaret Atwood
- *The Hungry Tide* by Amitav Ghosh
- *Avatar* directed by James Cameron

**\*\*\* Questions for written exam of this specific paper will be Text Based. HOWEVER, instead of being treated as simply literary texts, they will be discussed and examined as literary facts of GREEN STUDIES:**

**20X3, 5X3= 75**

**\*\*\* Continuous evaluation:**

**TERM PAPER 20 marks**

**\*\*\* Attendance Evaluation**

**5 marks**

**\*\*\* Total: 100 Marks**

## **M.A. OPTIONAL COURSE -EMB-25A**

### **COURSE TITLE- SEMINAR COURSE: INDIAN WRITING IN ENGLISH**

#### **COURSE INSTRUCTOR: SAUNAK SAMAJDAR**

*This is a seminar course that seeks to explore the changes, developments, trends, milestones, poetics and politics of poetry written by Indian poets in English, ranging from early pioneers to current practitioners. Three such poets will be taught by the course instructor in direct lectures. Other poets will be chosen by the students, and they will deliver classroom presentations/read papers on these poets.*

*Evaluation: 50 marks in Seminar participation, including the student's own paper/presentation, and his/her interventions in others' papers/ presentations.*

*50 marks (20x2, 5x2) in End-of-the-Semester, closed book written examination of 2 hours. Broad questions will be addressing general issues of all the poets dealt with in the course, and not on individual poets. Short answer type questions will be on particular texts/poets.*

#### **SYLLABUS:**

**Taught by the teacher:** Ramanujan, Ezekiel, Kamala Das

**Presented by student:** Any reputed and adequately published Indian poet in English, subject to prior permission of the teacher. Each student will submit three photocopies of select poems by the poet chosen by him/her a week before his/her seminar, for general circulation in class.

## **M.A. OPTIONAL COURSE -EMB- 21**

### **COURSE TITLE- FILM CRITICISM AND APPRECIATION- II**

#### **COURSE INSTRUCTOR: PROFESSOR JAYITA SENGUPTA**

#### **SYLLABUS**

- *Film History, Some basic issues and concepts, Film as Language, Elements of Narrative,*
- *Ideology and Cinema.*
- *Adaptation and Acculturation Theories*
- *Auteur Theory*
- *Forms of Cinematic Engagement and Avant-garde*



**Films:**

*Bicycle Thieves*

*Persona*

*Modern Times*

*Amadeus*

*Citizen Kane*

*The Day I Became a Woman*

*Godfather*

*Shatranj-ki-Khilari*

*Anand*

*Mughal-E- Azam*

*Ijazat*

{Presentation/Term paper on any of the above-mentioned films for one Assignment= 20 marks; Attendance- 5 marks; Written Examination- 75 marks (20X3+5X3)}

**M.A. OPTIONAL COURSE -EMB-15**

**COURSE TITLE- CHILDREN'S LITERATURE**

**COURSE INSTRUCTOR: SAUNAK SAMAJDAR**

**LECTURES WILL BE OFFERED BY ELIGIBLE RESEARCH SCHOLARS AND/OR GUEST AND /OR VISITING TEACHERS**

**SYLLABUS:**

**NOVELS**

1. *Oliver Twist* by Charles Dickens
2. *The Adventures of Tom Sawyer* by Mark Twain

**MOVIE**

1. *Matilda* directed by Danny DeVito

## **STORIES**

*Tales from Thakurmar Jhuli: Twelve Stories from Bengal* by Dakshinaranjan Mitra Majumdar

Translated by Sukhendu Ray

### **Evaluation:**

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|----------------------------------|----------------------------------|
| <b>1. Written End Semester -</b> | <b>75 Marks [ 20 x 3, 5 x 3]</b> |
| <b>2. C.A. – G.D</b>             | <b>20 Marks</b>                  |
| <b>3. Attendance -</b>           | <b>05 Marks</b>                  |
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