BHARATI COLLEGE

LESSON PLAN

(June 2021-December 2022)

Department : English

Teacher: Kangkana Roy

PAPER: (DSE) 19th Century European Realism

SEMESTER: 5

SESSION: July- Nov 2021

TEACHER NAME: Kangkana Roy

* **SYLLABUS:**

**Unit 5** Readings

a) Honoré de Balzac, ‗Society as Historical Organism‘, from Preface to, ‗The Human Comedy‘, in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965)

pp. 265-67.

b) V. G. Belinsky, ‗Letter to Gogol (1847)‘, in *Selected Philosophical Works*

(Moscow: Moscow Foreign Languages Publishing House 1948) pp. 506-07.

c) Gustave Flaubert, ‗Heroic Honesty‘, in *The Modern Tradition*, ed. Richard Ellmann

et al. (Oxford: OUP 1965) pp. 242-43.

d) Leo Tolstoy, ‗Man as Creature of History‘, in *The Modern Tradition*, ed. Richard

Ellmann et al. (Oxford: OUP 1965) pp. 246-54.

e) György Lukàcs, ‗Balzac and Stendhal‘, in *Studies in European Realism* (London:

Merlin Press 1972) pp. 65-85.

* **COURSE DESCRIPTION:**

This paper gives the students the exposure to read some of the classic Realist novels written in Europe covering translated works originally written in French by Honoré de Balzac *Old Man Goriot* (1835) and Gustave Flaubert *Madame Bovary* (1856) and Russian works by Nikolai Gogol *Dead Souls* (1842) and Fyodor Dostoyevsky *Crime and Punishment* (1866). The novels range from the period of 1835 to 1870 where Realism as a aesthetic representation dominated both the literary and the artistic domain in Europe. It gives an opportunity to the students to make a comparative study of the rise of the novels not only in Britain but also to other parts of Europe namely France and Russia and thereby broadens their perspective on various different aesthetic perspectives that may have influenced the art of writing novels. The rise of Novel as a popular literary genre also witnessed the rise of several scientific, economic and political developments which directly or indirectly had an impact in the literature.

* **TEACHING TIME (No. Of Weeks):**

12 Weeks Approximately

* CLASSES

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading. There are

5 marks for attendance as part of internal assessment

* **UNIT WISE BREAK UP OF SYLLABUS:**

UNIT- 1 (Week 1-6)

Begin with an introduction to Honoré de Balzac’s ‘Society as Historical Organism’, from Preface to, The Human Comedy‘, in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 265-67 and V. G. Belinsky, ‗Letter to Gogol (1847)‘, in *Selected Philosophical Works* (Moscow: Moscow Foreign Languages Publishing House 1948) pp. 506-07.

UNIT-2 (Week-7-10)

Begin with the Introduction to Gustave Flaubert’s , Heroic Honesty‘, in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 242-43 and Leo Tolstoy’s , Man as Creature of History‘, in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 246-54.

UNIT-3 (Week-11-12)

Begin with György Lukàcs, Balzac and Stendhal‘, in *Studies in European Realism* (London:

Merlin Press 1972) pp. 65-85.

**ASSESSMENT:**

No Internal assessment carried out as only one unit (the Background prose reading) was covered.

* **ESSENTIAL READINGS** :

**Unit 1**

Honoré de Balzac *Old Man Goriot* (1835) trans. Olivia McCannon (UK: Penguin

Classics 2011).

**Unit 2**

Nikolai Gogol *Dead Souls* (1842) trans. Robert A. Maguire (UK: Penguin Classics

1. .

**Unit 3**

Gustave Flaubert *Madame Bovary* (1856) trans. Geoffrey Wall (UK: Penguin

Classics 2003).

**Unit 4**

Fyodor Dostoyevsky *Crime and Punishment* (1866) trans. Oliver Ready (UK:

Penguin Classics Deluxe, edition) 2014.

**Unit 5**

Readings

a) Honoré de Balzac, ‗Society as Historical Organism‘, from Preface to, ‗The Human

Comedy‘, in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965)

pp. 265-67.

b) V. G. Belinsky, ‗Letter to Gogol (1847)‘, in *Selected Philosophical Works*

(Moscow: Moscow Foreign Languages Publishing House 1948) pp. 506-07.

c) Gustave Flaubert, ‗Heroic Honesty‘, in *The Modern Tradition*, ed. Richard Ellmann

et al. (Oxford: OUP 1965) pp. 242-43.

d) Leo Tolstoy, ‗Man as Creature of History‘, in *The Modern Tradition*, ed. Richard

Ellmann et al. (Oxford: OUP 1965) pp. 246-54.

e) György Lukàcs, ‗Balzac and Stendhal‘, in *Studies in European Realism* (London:

Merlin Press 1972) pp. 65-85.

------------------------------------------------------------------------------------------------

PAPER: English Language Through Literature- Part-2

SEMESTER: B.A (P) Sem 3, B.com (P) Sem-4

SESSION: July-Dec 2021, Jan-May 2022, July-Dec 2022

TEACHER NAME: Kangkana Roy

* **SYLLABUS:**

Understanding Life Narratives

Exploring Poetry

Exploring Drama

Understanding Fiction the Novella

Writing your own academic essay/ paper for the classroom

Suggested Readings:

Understanding Life Narratives:

1. Das Kamala ‘The Park Street Home’ *My Story* Kottyam: DC Books 2009
2. Singh Mayank Mayank Austen Soofi selected extracts from ‘I Had Come Too Far’
3. *Nobody can love you more*, Delhi: Penguin Books 2014
4. Bhattacharjee Kishalay ‘Back to Where I Never Belonged’
5. *First Proof: The Penguin Book of writing from India* Delhi: Penguin Books India 2005
6. Issacson Walter Selected extracts from Steve Jobes New York: Simon and Schuster 2011

Understanding Drama:

Nair, Rukmini Bhaya ‘Gargi’s Silence’ *Yellow Hibiscus*: New and Selected Poems Delhi: Penguin 2004

Nongkynrih Kynpham Sing ‘Light-In-The-Night For Amanda’

Seth, Vikram ‘Part One’ *The Golden Gate* Faber and Faber 1999

Charara Hayan ‘Usage’ *Something Sinister* Carnegie Mellon University Press 2016

Understanding Poetry:

1Sarkar, Badal ‘Beyond the Land of Hattamala’ *Beyond the Land of Hattamala and Scandal in Fairyland* Calcutta: Seagull Books 1992

Exploring Fiction the Novella:

1. Cisneros, Sandra T*he House on Mango Street* Knopf Doubleday Publishing Group, 2013

* **COURSE DESCRIPTION:**

This course engages with the various ways to learn the english language through not just learning the language skills but also the skills of thinking, comprehending, writing and reading. It attempts to enable students to learn language through literary mediums like drama, poetry, fiction and short stories. Through the dramatic texts or plays, the focus is on the idea of how speech is connected to character and situation. Through poetry, students learn to use language with clarity , brevity and a complexity in both verbal and written expressions.

* **TEACHING TIME(No. Of Weeks)**

13 Weeks Approximately

* **CLASSES**

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading. There are

5 marks for attendance as part of internal assessment

* **UNIT WISE BREAK UP OF SYLLABUS**

UNIT- 1 ( week- 1-3)

Introduction to an understanding of live narratives and how to document one’s lives meaningfully; journals, memoirs, and autobiographical writings. Through this students learn to reflect on their own lives and grow in their ability to fashion their own lives and live meaningfully.

UNIT-2 (Week-4-6)

Beginning with the use of the poetic form to write and understand how the concepts of beauty works through access to aesthetic forms, help in observing how the art of observation influences personal growth and confidence in using language.

Unit-3 (Week-7-9)

Beginning with the exploration and highlighting the rhetorical possibilities of Drama and how the students can learn the art of handling conflict, holding meaningful conversations and the impact of words and gestures in the use of language.

Unit-4 (10-11)

This unit begins with an introduction to exploring reality through narratives. It makes an attempt to make students alert to the ways of creating meaningful narratives and to examine their own responses to issues confronting them.

Unit-5 (12-13)

The unit begins with the discussion on how to use the language skills to create academic documents such as term papers, reports and assignments. This unit urges students to examine and revisit earlier written works and rectify the issues in their writings. It also makes an attempt to discuss biases on class/gender/race/sexuality/region/religion etc which may prove to be deterrents in creating good academic sources.

* ASSESSMENT

Internal Assessment: 25 Marks

Students in this course have primarily two modes of assessment:

1. Written assignment
2. Class Test.
3. One assignment of 10 marks. They will have to write an essay based on either of the five units.
4. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

* **ESSENTIAL READINGS**

1. Daily newspapers to understand everyday debates
2. Magazines and novels
3. Short plays and drama
4. Poetry

* **SUGGESTED READINGS**

Suggested Readings:

Understanding Life Narratives:

1. Das Kamala ‘The Park Street Home’ *My Story* Kottyam: DC Books 2009
2. Singh Mayank Mayank Austen Soofi selected extracts from ‘I Had Come Too Far’
3. *Nobody can love you more*, Delhi: Penguin Books 2014
4. Bhattacharjee Kishalay ‘Back to Where I Never Belonged’
5. *First Proof: The Penguin Book of writing from India* Delhi: Penguin Books India 2005
6. Issacson Walter Selected extracts from Steve Jobes New York: Simon and Schuster 2011

Understanding Drama:

1. Nair, Rukmini Bhaya ‘Gargi’s Silence’ *Yellow Hibiscus*: New and Selected Poems Delhi: Penguin 2004
2. Nongkynrih Kynpham Sing ‘Light-In-The-Night For Amanda’
3. Seth, Vikram ‘Part One’ *The Golden Gate* Faber and Faber 1999
4. Charara Hayan ‘Usage’ *Something Sinister* Carnegie Mellon University Press 2016

Understanding Poetry:

1. Sarkar, Badal ‘Beyond the Land of Hattamala’ *Beyond the Land of Hattamala and Scandal in Fairyland* Calcutta: Seagull Books 1992

Exploring Fiction the Novella:

1. Cisneros, Sandra T*he House on Mango Street* Knopf Doubleday Publishing Group, 2013

Writing your own academic essay/paper for classroom:

1. Patel Raj and Moore Jason ‘How the chicken nugget became the true symbol of our era’ The Gurdian, 8 May 2018 <https://wwwtheguardian/news//2018/may/08/how-the-chicken-nugget-became-the-true-symbol-of-our-era>

PAPER: POPULAR LITERATURE

SEMESTER: 3

SESSION: July-Dec 2021

TEACHER NAME: Kangkana Roy

* SYLLABUS:

1. Unit-4 : Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability*/Autobiographical Notes on Ambedkar(for the Visually Challenged students)
2. Unit-5 : Background Prose Reading:

Christopher Pawling, Popular Fiction: Ideology or Utopia?‘, in Popular Fiction and

Social Change, ed. Christopher Pawling (London: Macmillan, 1984).

∙ Felicity Hughes, Children‘s Literature: Theory and Practice‘, ELH 45 (1978), pp.

542-62.

∙ Darko Suvin, On Teaching SF Critically‘, in *Positions and Presuppositions in*

*Science Fiction* (London: Macmillan), pp. 86-96.

∙ Tzvetan Todorov. The Typology of Detective Fiction‘, trans. Richard Howard, in *The*

*Poetics of Prose (Ithaca: Cornell University Press, 1977).*

∙ Sumathi Ramaswamy, Introduction‘, in *‘Beyond Appearances?: Visual Practices and*

*Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

* COURSE DESCRIPTION

This course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It traces the emergence of mass printing culture from the 19th century onwards, and the rise of genres such as Literature for children, Detective and spy Fiction, and Romance.It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

* TEACHING TIME(No. Of Weeks)

12 Weeks Approximately

* CLASSES

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading.

* UNIT WISE BREAK UP OF SYLLABUS

Unit-3 (1-6 week)

Introduction to Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability*/Autobiographical Notes on Ambedkar(for the Visually Challenged students)

Unit-4 (7-12 week)

Introduction and discussions of the Background Prose Readings:

\*Christopher Pawling, Popular Fiction: Ideology or Utopia?‘, in Popular Fiction and

Social Change, ed. Christopher Pawling (London: Macmillan, 1984).

∙ Felicity Hughes, Children‘s Literature: Theory and Practice‘, ELH 45 (1978), pp.

542-62.

∙ Darko Suvin, On Teaching SF Critically‘, in *Positions and Presuppositions in*

*Science Fiction* (London: Macmillan), pp. 86-96.

∙ Tzvetan Todorov. The Typology of Detective Fiction‘, trans. Richard Howard, in *The*

*Poetics of Prose (Ithaca: Cornell University Press, 1977).*

∙ Sumathi Ramaswamy, Introduction‘, in *‘Beyo Appearances?: Visual Practices and*

*Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

* ASSESSMENT

Internal Assessment: NA

As I only covered two units I did not conduct an internal assessment on this paper.

* ESSENTIAL READINGS:

1. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability*/Autobiographical Notes on Ambedkar(for the Visually Challenged students)
2. Unit-5 : Background Prose Reading:

Christopher Pawling, Popular Fiction: Ideology or Utopia?‘, in Popular Fiction and

Social Change, ed. Christopher Pawling (London: Macmillan, 1984).

∙ Felicity Hughes, Children‘s Literature: Theory and Practice‘, ELH 45 (1978), pp.

542-62.

∙ Darko Suvin, On Teaching SF Critically‘, in *Positions and Presuppositions in*

*Science Fiction* (London: Macmillan), pp. 86-96.

∙ Tzvetan Todorov. The Typology of Detective Fiction‘, trans. Richard Howard, in *The*

*Poetics of Prose (Ithaca: Cornell University Press, 1977).*

∙ Sumathi Ramaswamy, Introduction‘, in *‘Beyond Appearances?: Visual Practices and*

*Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

* SUGGESTED READINGS:

1. Chelva Kanaganayakam’s essay ‘Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature’
2. Leslie Fiedler’s ‘Towards a definition of Popular Literature’.
3. Sumathy Ramaswamy’s ‘Introduction’ in B*eyond Appearances?: Visual Practices and Ideologies in Modern India*

**PAPER: INTRODUCTION TO CREATIVE WRITING FOR MEDIA(SEC)**

**SEMESTER: 3**

**SESSION: JULY- DEC 2021**

**TEACHER NAME: KANGKANA ROY**

* **SYLLABUS**

1. Unit-1: What is Creative Writing
2. Unit-2: The Art and Craft of Writing
3. Unit-3: Modes of Creative Writing
4. Unit-4: Writing for the Media
5. Unit-5: Preparing for Publication

* **COURSE DESCRIPTION**

This paper introduces the world of creative writing through an introduction to a variety of tropes and figures of speech used in literary language and to recognise the need to be equipped with these skills to unlock a writer’s craft. It is demonstrated through various forms of poetry, fiction and drama and the wide range of possible genres within them. It makes students aware that there are a wide variety of career opportunities that exist within the field of creative writing as well as encourages them to be better writers, who will inculcate the skills of editing and preparing their work for publication.

* **TEACHING TIME(No. Of Weeks)**

**12 Weeks Approximately**

* **CLASSES**

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading.

5 marks for attendance as part of internal assessment

* **UNIT WISE BREAK UP OF SYLLABUS**

Unit- 1 ( week- 1-3)

Introduction to **Unit-1: What is Creative Writing**

Unit-2 (Week-4-6)

Beginning with **Unit-2: The Art and Craft of Writing**

Unit-3 (Week-7-8)

Beginning with the discussions on **Unit-3: Modes of Creative Writing**

Unit-4 (Week-9-10)

Beginning with **Unit-4: Writing for the Media**

Unit-5 (Week-11-12)

The unit begins with the discussion on **Unit-5: Preparing for Publication**

**ASSESSMENT**

Internal Assessment: 25 Marks

Students in this course have primarily three modes of assessment:

1. Written assignment
2. Class Test.
3. One assignment of 10 marks. They will have to write an essay based on either of the five units.
4. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

* **ESSENTIAL READINGS:**

**Creative Writing: A Beginner’s Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009**

PAPER: INDIAN CLASSICAL LITERATURE

SEMESTER: 1

SESSION: Nov 2021- March 2022

TEACHER NAME: Kangkana Roy

* **SYLLABUS:**

Unit-1

1. Vyasa,selections from The Mahabharata, from *The Mahabharata of Keishna-Dwaipayana Vyasa*, trans. K.M. Ganguli(Delhi: Munshiram Manoharlal Publishers, 2012)
2. ‘The Dicing’, Book 2, Sabha Parva Section XLVI-LXXII
3. ‘The Temptation Of Karna’, Book 5, Udyog Parva, Section CXL-CXLVI
4. ‘Drona and Ekalavya’, Book 1, Adi Parva, Section CXXXIV-CXXXV
5. ‘Dhritarashtra and Gandhari’s Warth’, Book 11, Section XI-XV

Unit-5

1. A.R. Venkatachalapathy, ‘Introduction’, in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25,45,70,186.
2. Selections from *Natyashastra*,(i) Chapter 6, ‘The Sentiments’, (ii) Chapter 20, ‘Ten Kinds of Play’; (iii) Chapter 35, ‘Characteristics of the Jester’, trans. Manomohan Ghosh (Calcutta: Asiastic Society of Bengal, 1951) pp. 105-17; 355-74; 548-50.
3. Nabaneeta Deb Sen, ‘A Woman’s Retelling of the Rama Tale: Narrative Strategies Employed in the Chandrabati Ramayana’, in *Narrative: A Seminar*,ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), pp. 170-79

* **COURSE DESCRIPTION:**

The course introduces students to the rich and diverse literatures from ancient India. It introduces students with some of the seminal texts originally written in Sanskrit and Tamil, through English translations. The paper lays foundation to the Indian poetics, theories of representation, aesthetics, aspects of Indian Theatre and traditions of story-telling and narrative structures. This paper serves as a point of reference for the study of Indian literatures in the subsequent semester in order to understand the key concepts and contents of Indian literatures.

* **TEACHING TIME (No. Of Weeks):**

13 Weeks Approximately

* CLASSES

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading. There are

5 marks for attendance as part of internal assessment

* **UNIT WISE BREAK UP OF SYLLABUS:**

UNIT- 1 ( week- 1-6)

Introduction to Indian Classical literature and beginning with Unit-1-The Mahabharata : Drona and Eklavya; Dhritarashtra and Gandhari’s Warth. In the third week beginning with ‘The Dicing’, Book 2, Sabha Parva Section XLVI-LXXII and ‘The Temptation Of Karna’, Book 5, Udyog Parva, Section CXL-CXLVI.

UNIT-2 & 5 (Week-7-9)

Beginning with Unit -5 Selections from *Natyashastra*,(i) Chapter 6, ‘The Sentiments’, (ii) Chapter 20, ‘Ten Kinds of Play’; (iii) Chapter 35, ‘Characteristics of the Jester’, trans. Manomohan Ghosh (Calcutta: Asiastic Society of Bengal, 1951) pp. 105-17; 355-74; 548-50, in the fourth week.

Unit-3 & 5 (Week-10-13)

Beginning with Unit-5: A.R. Venkatachalapathy, ‘Introduction’, in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25,45,70,186 and the discussion on Nabaneeta Deb Sen’s , ‘A Woman’s Retelling of the Rama Tale: Narrative Strategies Employed in the Chandrabati Ramayana’, in *Narrative: A Seminar*,ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), pp. 170-79.

**ASSESSMENT:**

Internal Assessment: 25 Marks

Students in this course have primarily two modes of assessment:

1. Written assignment
2. Class Test.
3. One assignment of 10 marks. They will have to write an essay based on either of the five units.
4. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

* **ESSENTIAL READINGS** :

1. Natyashastra
2. Vyasa,selections from The Mahabharata
3. Kalidasa, Abhijnanasakuntalam
4. Sudraka, T*he Mrichchhakatika of Sudraka*
5. Ilango Adigal, *The Cilappatikaram*

* **SUGGESTED READINGS:**

1. Iravati Karve’s ‘Draupadi’
2. Vinay Dharwadkar, ‘Orientalism and the study of Indian Literature’
3. J.A.B. Van Buitenen, ‘Dharma and Moksa’

------------------------------------------------------------------------------------------------

PAPER: POSTCOLONIAL LITERATURES

SEMESTER: 6

SESSION: Jan- May 2022

TEACHER NAME: Kangkana Roy

* SYLLABUS:

Chinua Achebe’s *Things Fall Apart*

Gabriel Garcia Marquez *Chronicle of a Death Foretold*

Bessie Head “The Collector of Treasures”

Ama Ata Aidoo “The girl who can”

Grace Ogot “The Green Leaves”

Pablo Neruda “Tonight I can write the saddest Lines”,

and “The Way Spain Was”

Derek Walcott “A Far Cry From Africa”, “Names”

David Malouf “Revolving Days”, “Wild Lemons”

Mamang Dai “Small Towns and the River” and

“The voice of the Mountain”

Background Topics:

1. De-colonization , Globalization and Literature
2. Literature and Identity Politics
3. Writing for the New World Audience
4. Region, Race and Gender
5. Postcolonial Literatures and Questions of Form

Background Prose Readings:

1. Franz Fanon, “The Negro and Language”, in *Black Skin, White Masks*. Tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8-27.
2. Ngugi wa Thiongo’s “The Language of African Literature”, in *Decolonising the Mind*(London: James Curry, 1986) Chap.1 , sections 4-6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech. In *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell( Cambridge: Cambridge University Press, 1987).

* COURSE DESCRIPTION

This paper critically engages with postcolonial studies and its surrounding debates and seeks to uncover silenced voices, while moving the majoritarian viewpoint to the margins. It therefore puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and ‘vernacular’ discourses. Literatures from Africa, the Carribean, Latin America, and the Indian sub-continent are included to address the relationship between the history and literature through multiple points of enquiry. It also engages students to work with alternative narratives which challenges the Eurocentric perspectives.

TEACHING TIME(No. Of Weeks)

13 Weeks Approximately

CLASSES

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading. There are

5 marks for attendance as part of internal assessment.

UNIT WISE BREAK UP OF SYLLABUS

UNIT- 1 ( week- 1-3)

Introduction to the postcolonial studies and the various issues and theories around the study of the same. Introduce the various kinds of literature, themes, contexts that form a part of the postcolonial discourse. Beginning with Chinua Achebe’s *Things Fall Apart.*

UNIT-2 (Week-4-6)

Beginning with the introduction to Gabriel Garcia Marquez *Chronicle of a Death Foretold* and continuing with it. Discussion of Marquez’s Nobel Peace Prize Speech and introduction to the concept of the Latin American ‘Solitude’ and how it adds to the area of postcolonial writings as a background to *Chronicle of a Death Foretold*.

Unit-3 (Week-7-9)

Beginning with the introduction to the African women writers and discussions of their poems: Bessie Head’s “The Collector of Treasures”, Ama Ata Aidoo “The girl who can” and Grace Ogot “The Green Leaves”. Discussion of the voice of the margins,gender, literature and identity politics and the use of language as background to the study of the African women writers.

Unit-4 (10-11)

This unit begins with an introduction to the poetry and backgrounds of the poets Pablo Neruda and Derek Walcott. Discussions on the poems of Pablo Neruda “Tonight I can write the saddest Lines”and “The Way Spain Was”, followed by Derek Walcott “A Far Cry From Africa” and “Names”.

Unit-5 (12-13)

The unit begins with the discussion and introduction to the Australian poet David Malouf and his poems “Revolving Days”and “Wild Lemons”. Subsequently followed by the introduction and discussions on the poems of Mamang Dai’s “Small Towns and the River” and “The voice of the Mountain”.

* ASSESSMENT

Internal Assessment: 25 Marks

Students in this course have primarily three modes of assessment:

1. Written assignment
2. Presentation
3. Class Test.
4. One assignment of 10 marks. They will have to write an essay based on either of the four units.
5. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

ESSENTIAL READINGS

1. Franz Fanon, “The Negro and Language”, in *Black Skin, White Masks*. Tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8-27.
2. Ngugi wa Thiongo’s “The Language of African Literature”, in *Decolonising the Mind*(London: James Curry, 1986) Chap.1 , sections 4-6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech. In *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell( Cambridge: Cambridge University Press, 1987).

* SUGGESTED READINGS

1. Said, ‘Introduction’, in Orientalism
2. Young, ‘Colonialism and the politics of Postcolonial Critique’
3. Lazarus, ‘Introduction’, in *The Postcolonial Unconscious*

PAPER: English Language Through Literature- Part-1

SEMESTER: 2, B.com(P)

SESSION: April -July 2022

TEACHER NAME: Kangkana Roy

* SYLLABUS:

Understanding Everyday Texts

Understanding Drama

Understanding Poetry

Understanding Fiction

Creating your own voice

Suggested Readings:

Understanding Everyday Texts:

1. Edwards Adrian ‘Forced Displacement worldwide at its highest in decades’ UNHCR org

UNHCR <http://wwwunhcrorg/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its>-highest-decadeshtml# Accessed 1 June 2018

1. Jadhav Radheshyam ‘Groom wanted: Trader peon...anyone but a farmer’ Times News Network 1 Jan 2018 <https://timesofindiatimescom/city/chandigarh/groom-wanted-trader-peonanyone-but-a-farmer/articleshow/62321832>cms Accessed 1 june 2018
2. Knapton Sarah ‘Selfies’--the obsessive need to post selfies--is a genuine mental disorder say psychologists’ The telegraph15 december 2017 <https://wwwtelegraphcouk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/Accessed> 1 June2018
3. ‘13 letter every parent every child should read on Children's Day The Indian Express 10 November 2014 <https://indianexpresscom/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/Accessed> 1 June2018

Understanding Drama:

1. Lakshmi CS ‘Ambai’ ‘ Crossing the River’ Staging Resistance:Plays by women in Translation edited by Tuntun Mujkherjee Oxford: Oxford University Press 2005

Understanding Poetry:

1. Angelou Maya ‘Caged Bird’ *The Complete Collected Poems of Maya Angelou* New York: Random House Inc 1994
2. Ezekiel Nissim ‘Goodbye Party For Miss Pushpa TS’ *Collected Poems* New Delhi: Oxford University Press 2005
3. Okara Gabriel ‘Once Upon a Time’ *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016
4. Lawrence DH’ Last Lesson of the Afternoon’ *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994.

Understanding Fiction:

1. Kumar E Santhose ‘Three Blind Men describe an Elephant’ Indian Review <https://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-elephant-by-e-santosh-kumar/Accessed> 1 June2018
2. Mistry Rohinton ‘The Ghost of FirozshaBaag’ Tales from Firozsha Bagh McClelland & Stewart 1992
3. Joshi Umashankar ‘The Last Dung Cake’ The Quilt from the Flea-market and Other Stories Delhi: National Book Trust 2017

* COURSE DESCRIPTION

This course engages with the various ways to learn the english language through not just learning the language skills but also the skills of thinking, comprehending, writing and reading. It attempts to enable students to learn language through literary mediums like drama, poetry, fiction and short stories. Through the dramatic texts or plays, the focus is on the idea of how speech is connected to character and situation. Through poetry, students learn to use language with clarity , brevity and a complexity in both verbal and written expressions.

* TEACHING TIME(No. Of Weeks)

13 Weeks Approximately

* CLASSES

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading. There are

5 marks for attendance as part of internal assessment

* UNIT WISE BREAK UP OF SYLLABUS

UNIT WISE BREAK UP OF SYLLABUS

UNIT- 1 ( week- 1-3)

Introduction to an understanding of everyday texts and how to read and comprehend meaning. The students are exposed to the skill of skimming, scanning, analysing and interpreting reports, passages, open letters, paragraphs etc. The suggested readings covering articles, letters and report are discussed.

UNIT-2 (Week-4-6)

Beginning with the introduction to understanding drama and the different elements of drama like characterization, conflict/plot etc. Reading of the suggested dramatic readings and understanding how speech is connected to character and situation.

Unit-3 (Week-7-9)

Beginning with the introduction to poetic language and understanding how poetic language is different from other literary expressions . How learning poetic expressions help attain greater understandings of the complexity of language and its various forms of expressions. The poetry as part of the suggested readings are discussed.

Unit-4 (10-11)

This unit begins with an introduction to the understanding of fiction. It makes an attempt to make students alert to the ways of creating meaningful narratives and to use language to recreate experiences. The suggested readings on fiction are discussed.

Unit-5 (12-13)

The unit begins with the discussion on how to create one’s own unique and personal voice by applying the skills that are learnt through the discussions on drama, poetry and fiction. In this section students are exposed to different opinions and editorial readings and are made to frame their own personal opinion or content as a response. Students are asked to express their own understandings and create their own content using the language.

* ASSESSMENT

Internal Assessment: 25 Marks

Students in this course have primarily three modes of assessment:

1. Written assignment
2. Presentation
3. Class Test.

1. One assignment of 10 marks. They will have to write an essay based on either of the four units.
2. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

* ESSENTIAL READINGS

1. Daily newspapers to understand everyday debates
2. Magazines and novels
3. Short plays and drama
4. Poetry

* SUGGESTED READINGS

Understanding Everyday Texts:

1. Edwards Adrian ‘Forced Displacement worldwide at its highest in decades’ UNHCR org

UNHCR <http://wwwunhcrorg/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its>-highest-decadeshtml# Accessed 1 June 2018

1. Jadhav Radheshyam ‘Groom wanted: Trader peon...anyone but a farmer’ Times News Network 1 Jan 2018 <https://timesofindiatimescom/city/chandigarh/groom-wanted-trader-peonanyone-but-a-farmer/articleshow/62321832>cms Accessed 1 june 2018
2. Knapton Sarah ‘Selfies’--the obsessive need to post selfies--is a genuine mental disorder say psychologists’ The telegraph15 december 2017 <https://wwwtelegraphcouk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/Accessed> 1 June2018
3. ‘13 letter every parent every child should read on Children's Day The Indian Express 10 November 2014 <https://indianexpresscom/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/Accessed> 1 June2018

Understanding Drama:

1. Lakshmi CS ‘Ambai’ ‘ Crossing the River’ Staging Resistance:Plays by women in Translation edited by Tuntun Mujkherjee Oxford: Oxford University Press 2005

Understanding Poetry:

1. Angelou Maya ‘Caged Bird’ *The Complete Collected Poems of Maya Angelou* New York: Random House Inc 1994
2. Ezekiel Nissim ‘Goodbye Party For Miss Pushpa TS’ *Collected Poems* New Delhi: Oxford University Press 2005
3. Okara Gabriel ‘Once Upon a Time’ *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016
4. Lawrence DH’ Last Lesson of the Afternoon’ *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994.

Understanding Fiction:

1. Kumar E Santhose ‘Three Blind Men describe an Elephant’ Indian Review <https://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-elephant-by-e-santosh-kumar/Accessed> 1 June2018
2. Mistry Rohinton ‘The Ghost of FirozshaBaag’ Tales from Firozsha Bagh McClelland & Stewart 1992
3. Joshi Umashankar ‘The Last Dung Cake’ The Quilt from the Flea-market and Other Stories Delhi: National Book Trust 2012

**PAPER: AMERICAN LITERATURE**

**SEMESTER: 3**

**SESSION: July-Dec 2022**

**TEACHER NAME: KANGKANA ROY**

* **SYLLABUS:**

**Unit 2: Toni Morrison *BELOVED***

* **COURSE DESCRIPTION**

This course offers the students an opportunity to study the American literary tradition as a tradition which is distinct from and foil to the traditions which were developed in European countries. The books in this course highlight some of the key issues that the American society has faced and continues to face. It brings in the questions of race, American dream, folklore etc.

* **TEACHING TIME(No. Of Weeks)**

**12** Weeks Approximately

* **CLASSES**

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading.

5 marks for attendance as part of internal assessment

* **UNIT WISE BREAK UP OF SYLLABUS**

UNIT- 2 ( week- 1-12) Introduction to Toni Morrison’s *Beloved* and discussions on the text.

* **ASSESSMENT**

**Internal Assessment: NA**

Since I had only been given one unit which is Unit-2 *Beloved* by Toni Morrison, no IA has been conducted.

* **ESSENTIAL READINGS**

1. **Unit 2: Toni Morrison *BELOVED***

* **SUGGESTED READINGS:**

1. Toni Morrison, ‘Romancing the Shadow’, in Playing in the Dark: Whiteness and Literary Imagination (London: Picador, 1993) pp. 29-39.

-------------------------------------------------------------------------------------------------

**PAPER: LITERATURE IN CROSS-CULTURAL ENCOUNTERS (SEC)**

**SEMESTER: 3**

**SESSION: July-Dec 2022**

**TEACHER NAME: KANGKANA ROY**

* **SYLLABUS:**

1. Caste/Class
   1. ‘Caste Laws’ -- Jotirao Phule
   2. ‘Deliverance’ -- Premchand
   3. ‘Kallu’ -- IsmatChughtai
   4. ‘Bosom Friend’ -- Hira Bansode

**Unit 2**

Gender

* 1. ‘Shakespeare’s Sister’ -- Virginia Woolf
  2. ‘The Exercise Book’ -- Rabindranath T agore
  3. ‘A Prayer for My Daughter’ -- WB Yeats
  4. ‘Marriages Are Made’ -- Eunice de Souza
  5. ‘The Reincarnation of Captain Cook’ -- Margaret Atwood

**Unit 3**

Race

* 1. ‘Blackout’ -- Roger Mais
  2. ‘Telephone Conversation’ – Wole Soyinka
  3. ‘Harlem’ -- Langston Hughes
  4. ‘Still I Rise’ -- Maya Angelou

**Unit 4**

Violence and War

* 1. ‘Dulce et Decorum Est’ -- Wilfred Owen
  2. ‘Conscientious Objector’ -- Edna St Vincent Millay
  3. ‘Naming of Parts’ – Henry Reed
  4. ‘General Your Tank Is a Powerful Vehicle’ – Bertolt Brecht
  5. ‘A Chronicle of the Peacocks’ – Intizar Husain
  6. ‘Ghosts of Mrs Gandhi’ -- Amitav Ghosh

**Unit 5**

Living in a Globalized World

* 1. ‘Toys’ -- Roland Barthes
  2. ‘Indian Movie New Jersey’ -- Chitra Banerjee Divakaruni
  3. ‘At Lahore Karhai’ – Imtiaz Dharker
  4. ‘The Brand Expands’ -- Naomi Klein
* **COURSE DESCRIPTION**

This course offers the students an opportunity to engage with various kinds of issues that the world faces. It will enable them to makes sense of these issues in the light of understanding them through literature and literary representations of these issues. This book highlight some key issues like Caste, Race, Gender, War/Violence that the world has faced and continues to face eternally. It will help the students to engage with these issues and locate them in their lived experiences but also to connect these readings with the core honours papers as well.

* **TEACHING TIME(No. Of Weeks)**

**12** Weeks Approximately

* **CLASSES**

The course is organised around daily lectures as per the time table. Students

will be given a list of readings to help them follow the course content.

Students are asked to read the text prior to the class so that there is an

engagement with the discourses that will arise out of the reading.

5 marks for attendance as part of internal assessment

UNIT WISE BREAK UP OF SYLLABUS

UNIT- 1 ( week- 1-3)

Introduction and continuation of the first unit of Caste and Class through the Dalit narratives as well as the complex intermingling of class as well.

UNIT-2 (Week-4-6)

Beginning and continuation of the unit Gender. It brings in discourses which foregrounds the question of the positioning of gender and the discriminations associated with belonging to one gender.

Unit-3 (Week-7-9)

Beginning and continuation of the unit Race. It is comprised of literary readings highlighting racism and the problematics of race based discriminations.

Unit-4 (10-11)

This unit begins with and continuation of the unit Violence and War. The unit has poetry and narratives from war veterans who have experienced war personally and their perspectives highlight a different discourse on war altogether, as opposed to the nationalistic fervour that is built around War.

Unit-5 (12-13)

The unit covers discourses and literary narratives around living in a Globalized world.

ASSESSMENT

Internal Assessment: 25 Marks

Students in this course have primarily three modes of assessment:

1. Written assignment
2. Presentation
3. Class Test.

1. One assignment of 10 marks. They will have to write an essay based on either of the four units.
2. There will also be a class test of 10 marks. Additionally 5 marks for attendance is also marked.

* ESSENTIAL READINGS

1. Selections from *The Individual and Society: Essays Stories and Poems* edited by Vinay Sood et al. for The Department of English University of Delhi New Delhi Pearson 2006.

-------------------------------------------------------------------------------------------------