



The Sanskrit College and University

1, Bankim Chatterjee Street, Kolkata 700073

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THREE YEAR B.A HONOURS PROGRAM IN ENGLISH

There will be six semesters in the Three Years B.A (Honours) programme. It is constituted of **14** Core courses, **2** Ability Enhancement Compulsory courses, **2** Skill Enhancement courses, **4** Discipline Specific Elective courses and **4** Interdisciplinary Generic Elective courses. Minimum L/T classes per course is eighty (80).

Each course is of **50** marks; of which **40** marks is for Semester-End Examination (written) and **10** marks for internal assessment.

B.A.(Honours) in ENGLISH: 1st Semester

In this semester, for the ENGLISH Honours Students the Core courses BAHENG101 and BAHENG102 and Ability Enhancement Compulsory course BAHENG104ES are compulsory; while they are to opt one Interdisciplinary Generic Elective course from any other Honours subject. Students of any other Honours subject may opt any one of the Interdisciplinary Generic Elective courses BAHENG103AW and BAHENG103MC.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG101	History and Development of the English Language & Rhetoric and Prosody	Core course	4 - 2- 0	6	50
BAHENG102	Renaissance and Elizabethan Literature	Core course	4 - 2- 0	6	50
BAHENG103MC	Media and Communication Skills	Interdisciplinary Generic Elective	4 - 2- 0	6	50
UG104ES	Environment Studies	Ability Enhancement Compulsory course	3- 1 - 0	4	50
SEMESTER			TOTAL	22	200

B.A.(Honours) in ENGLISH: 2nd Semester

In this semester, for the ENGLISH Honours Students the Core courses BAHENG201 and BAHENG202 and Ability Enhancement Compulsory course UG204E/B are compulsory; while they are to opt one Interdisciplinary Generic Elective course from any other Honours subject. Students of any other Honours subject may opt the Interdisciplinary Generic Elective course BAHENG203TP.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG201	The Puritan, Restoration and Augustan Age I	Core course	4 - 2 - 0	6	50
BAHENG202	The Puritan, Restoration and Augustan Age II	Core course	4 - 2 - 0	6	50
BAHENG203TP	Text and Performance	Interdisciplinary Generic Elective	4 - 2 - 0	6	50
UG204E/B	English/Bengali	Ability Enhancement Compulsory course	3 - 1 - 0	2	50
SEMESTER			TOTAL	20	200

B.A.(Honours) in ENGLISH: 3rd Semester

In this semester, for the ENGLISH Honours Students the core courses BAHENG301, BAHENG302 and BAHENG303 are compulsory; while they are to opt (a) one Interdisciplinary Generic Elective course from any other Honours subject and (b) anyone of Skill Enhancement course BAHENG305EL, BAHENG305EP and BAHENG305TS. Students of any other Honours subject may opt for the Interdisciplinary Generic Elective course BAHENG304WE.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG301	Romantic Literature I	Core course	4 - 2 - 0	6	50
BAHENG302	Romantic Literature II	Core course	4 - 2 - 0	6	50
BAHENG303	Victorian Literature I	Core course	4 - 2 - 0	6	50
BAHENG304WE	Contemporary India: Women and Empowerment	Interdisciplinary Generic Elective	4 - 2 - 0	6	50
BAHENG305EL	English Language Teaching	Skill Enhancement course	3 - 1 - 0	2	50
BAHENG305EP	Editing and Publishing Basics	Skill Enhancement course	3 - 1 - 0	2	50
BAHENG305TS	Translation Studies Basics	Skill Enhancement course	3 - 1 - 0	2	50
SEMESTER			TOTAL	26	250

B.A.(Honours) in ENGLISH: 4th Semester

In this semester, for the ENGLISH Honours Students the Core courses BAHENG401, BAHENG402 and BAHENG403 are compulsory; while they are to opt (a) one Interdisciplinary Generic Elective course from any other Honours subject and (b) anyone of Skill Enhancement course BAHENG405CW, BAHENG405BC and BAHENG405TW. Students of any other Honours subject may opt for the Interdisciplinary Generic Elective course BAHENG404LL.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG401	Victorian Literature II	Core course	4 - 2 - 0	6	50
BAHENG402	Modern British Literature I	Core course	4 - 2 - 0	6	50
BAHENG403	Modern British Literature II	Core course	4 - 2 - 0	6	50
BAHENG404AW	Academic Writing	Interdisciplinary Generic Elective	4 - 2 - 0	6	50
BAHENG405CW	Creative Writing	Skill Enhancement course	3 - 1 - 0	2	50
BAHENG405BC	Business Communication	Skill Enhancement course	3 - 1 - 0	2	50
BAHENG405TW	Technical Writing	Skill Enhancement course	3 - 1 - 0	2	50
		SEMESTER	TOTAL:	26	250

B.A.(Honours) in ENGLISH: 5th Semester

In this semester, for the ENGLISH Honours Students the Core courses BAHENG501 and BAHENG502 are compulsory; while they are to opt (a) any one of the Discipline Specific Elective courses BAHENG503MI and BAHENG503ID; and (b) any one of the Discipline Specific Elective courses BAHENG504LT and BAHENG504LC.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG501	William Shakespeare	Core course	4 - 2 - 0	6	50
BAHENG502	Indian Classical Literature and Aesthetics	Core course	4 - 2 - 0	6	50
BAHENG503MI	Modern Indian Writing in English Translation	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG503ID	Literature of the Indian Diaspora	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG504LT	Introducing Literary Theory	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG504LC	Literary Criticism	Discipline Specific Elective	4 - 2 - 0	6	50
		SEMESTER	TOTAL	24	200

B.A.(Honours) in ENGLISH: 6th Semester

In this semester, for the ENGLISH Honours Students the Core courses BAHENG601 and BAHENG602 are compulsory; while they are to opt (a) any one of the Discipline Specific Elective courses BAHENG603SD and BAHENG603CL; and (b) any one of the Discipline Specific Elective courses BAHENG604PT and BAHENG604TW.

Course Code	Course Title	Course type	L - T - P	Credit	Marks
BAHENG601	European Classical and Medieval Literature	Core course	4 - 2 - 0	6	50
BAHENG602	Indian Writing in English	Core course	4 - 2 - 0	6	50
BAHENG603SD	Science Fiction and Detective Literature	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG603CL	Literature and Cinematic adaptations of Literature	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG604PT	Partition Texts	Discipline Specific Elective	4 - 2 - 0	6	50
BAHENG604TW	Travel Writing	Discipline Specific Elective	4 - 2 - 0	6	50
			SEMESTER TOTAL	24	200
			GRAND TOTAL	142	1300

DETAILS OF COURSES

DISCIPLINE CENTRIC CORE (14 PaPERS)									
SEMESTER I									
PAPER	NAME OF COURSE	module	Details of MODULE					TOTAL MARKS	remarks
BAHE NG10 1	History and Development of the English Language & Rhetoric and Prosody	1	History of the English Language: influences of Latin, French and Shakespeare						
		2	Development of the English Language: varieties of English – South Asian English, American English, English in the age of the internet						
		3	Rhetoric: Figures of Speech Prosody: Scansion (unseen)						
BAHE NG10 2	Renaissance and Elizabethan Literature	1	Literary History and Socio-cultural Background						
		2	Poetry: • Philip Sidney: <i>Loving in Truth</i> OR Edmund Spenser: <i>One Day I Wrote Her Name</i> • John Donne: <i>any one poem</i> • Andrew Marvell: <i>To His Coy Mistress</i> • Mary Wroth: <i>any one poem</i> • Mary Sidney: <i>any one poem</i>						
		3	Prose: Francis Bacon: <i>any two essays</i> OR Thomas More: <i>Utopia</i>						
		4	Drama: Ben Jonson: <i>any one play</i> OR Christopher Marlowe: <i>any one play</i>						
SEMESTER II									
BAHE NG20 1	The Puritan, Restoration and Augustan Age I	1	Literary and Socio-Cultural background						
		2	Poetry: • John Milton: <i>Paradise Lost (Book I)</i> • John Dryden: <i>any one poem</i> • Alexander Pope: <i>any one poem</i> • Thomas Gray: <i>Elegy Written in a Country Churchyard</i> OR William Collins: <i>Ode to Evening</i> • Anne Wharton: <i>any one poem</i> OR Katherine Philips: <i>any one poem</i> OR Mary Collier: <i>any one poem (ANY TWO POETS)</i>						
BAHE NG20 2	The Puritan, Restoration and Augustan Age II	1	Fiction: • Henry Fielding: <i>any one novel</i> OR Aphra Behn: <i>Oroonoko</i> • Daniel Defoe: <i>Robinson Crusoe</i> OR Jonathan Swift: <i>Gulliver's Travels</i> • Samuel Johnson: <i>any one essay</i>						
		2	Drama and Prose:						

			<ul style="list-style-type: none"> • Joseph Addison: <i>Sir Roger at Church</i> OR Richard Steele: <i>The Spectator Club</i> • Richard B. Sheridan: <i>The School for Scandal</i> OR Oliver Goldsmith: <i>She Stoops to Conquer</i> 				
SEMESTER II I							
BAHE NG30 1	Romantic Literature I	1	Literary History and Socio-Cultural Background: Origins of Romanticism				
		2	<ul style="list-style-type: none"> • Jane Austen: <i>any one novel</i> OR Mary Shelley: <i>Frankenstein</i> • Charles Lamb: <i>any two essays</i> OR William Hazlitt: <i>any one essay</i> • William Godwin: <i>any one essay</i> OR Thomas De Quincey: <i>any one essay</i> 				
BAHE NG30 2	Romantic Literature II	1	Literary History and Socio-Cultural Background: Late Romanticism				
		2	Early Romantic Poetry: <ul style="list-style-type: none"> • William Blake: <i>any two poems</i> • William Wordsworth: <i>any two poems</i> • Samuel Taylor Coleridge: <i>any two poems</i> 				
		3	Late Romantic Poetry: <ul style="list-style-type: none"> • Lord Byron: <i>any two poems</i> • P. B. Shelley: <i>any two poems</i> • John Keats: <i>any two poems</i> • Felicia Hemans: <i>any two poems</i> • Anna Seward: <i>any two poems</i> 				
BAHE NG30 3	Victorian Literature I	1	Literary History and Socio-cultural Background				
		2	<ul style="list-style-type: none"> • Oscar Wilde: <i>The Importance of Being Earnest</i> • John Ruskin: <i>any one essay</i> OR Thomas Carlyle: <i>any one essay</i> OR Walter Pater: <i>any one essay</i> 				
		3	Poetry: <ul style="list-style-type: none"> • Lord Alfred Tennyson: <i>any two poems</i> • Robert Browning: <i>any two poems</i> • Christina Georgiana Rossetti: <i>any two poems</i> 				
SEMESTER I v							
BAHE NG40 1	Victorian Literature II	1	Fiction: <ul style="list-style-type: none"> • Charles Dickens: <i>any one novel</i> OR Thomas Hardy: <i>any one novel</i> • Emily Bronte: <i>Wuthering Heights</i> OR George Eliot: <i>any one novel</i> • Olive Schreiner: <i>The Story of an African Farm</i> OR Lewis Carroll: <i>any one novel</i> 				
BAHE NG40 2	Modern Literature I	1	Literary History and Socio-cultural Background				
		2	<ul style="list-style-type: none"> • J. M. Synge: <i>any one play</i> OR T. S. Eliot: <i>Murder in the Cathedral</i> • George Bernard Shaw: <i>any one play</i> • Samuel Beckett: <i>any one play</i> OR Tom Stoppard: <i>any one play</i> OR Harold Pinter: <i>any</i> 				

			<i>one play</i>					
BAHE NG40 3	Modern Literature II	British	1	Poetry: <ul style="list-style-type: none"> W. B. Yeats: <i>any two poems</i> T. S. Eliot: <i>any two poems</i> Ted Hughes: <i>any two poems</i> OR Seamus Heaney: <i>any two poems</i> Dylan Thomas: <i>any two poems</i> OR Philip Larkin: <i>any two poems</i> Sylvia Plath: <i>any two poems</i> 	} Any Two poets (Two poems each)			
			2	Fiction: <ul style="list-style-type: none"> George Orwell: <i>any one novel</i> OR Graham Greene: <i>any one novel</i> James Joyce: <i>A Portrait of the Artist as a Young Man</i> OR Virginia Woolf: <i>any one novel</i> Katherine Mansfield: <i>any one short story</i> OR Joseph Conrad: <i>any one short story</i> 				
SEMESTER V								
BAHE NG50 1	William Shakespeare		1	Sonnets: <i>any four sonnets</i> Drama: <ul style="list-style-type: none"> <i>Twelfth Night</i> OR <i>As You Like It</i> <i>Macbeth</i> OR <i>Othello</i> OR <i>any one History Play</i> 				
BAHE NG50 2	Indian Literature Aesthetics	Classical and	1	Indian Classical Literature: <ul style="list-style-type: none"> Kalidasa: <i>Abhijnanashakuntalam</i> Sudraka: <i>Mrchhakatika</i> 				
			2	Indian Classical Aesthetics: <ul style="list-style-type: none"> <i>The Indian Epic Tradition: Themes and Recensions</i> <i>Classical Indian Drama: Theory and Practice</i> <i>Alankar and Rasa</i> 				
SEMESTER VI								
BAHE NG60 1	European and Literature	Classical Medieval	1	European Classical Literature: <ul style="list-style-type: none"> Homer: <i>The Iliad</i> OR <i>Odyssey</i> Sophocles: <i>Oedipus the King</i> OR Dante Alighieri: <i>Canto I from The Inferno</i> 				
			2	Medieval European Literature: <ul style="list-style-type: none"> Geoffrey Chaucer: <i>from The Canterbury Tales: The General Prologue and any one other 'Tale'</i> Petrarch: <i>any two poems</i> 				
BAHE NG60	Indian English	Writing in	1	Poetry: <ul style="list-style-type: none"> Toru Dutt: <i>any two poems</i> OR Sarojini Naidu: <i>any two poems</i> Nissim Ezekiel: <i>any two poems</i> OR Arun Kolatkar: <i>any two poems</i> Vikram Seth: <i>any two poems</i> OR Kamala Das: <i>any two poems</i> 				
			2	Novel and Prose:				

2			<ul style="list-style-type: none"> • R. K. Narayan: <i>any one novel</i> OR Raja Rao: <i>Kanthapura</i> • Amitav Ghosh: <i>The Calcutta Chromosome</i> OR Arundhati Roy: <i>The God of Small Things</i> • Rabindranath Tagore: <i>Nationalism (any one essay)</i> 					
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**** THE FULL MARKS FOR EACH COURSE IS 50, WHICH INCLUDES INTERNAL EVALUATION OF 10 MARKS**

Discipline Specific Elective (Any Four)

BAHENG503MI: Modern Indian Writing in English Translation

Any Two from Groups 1 & 2

Group 1.

- Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).
- Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr.M. Assaduddin (New Delhi: Penguin Books, 2009).
- Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi:Fiction House, 2002).
- Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).

Group 2.

- Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
- G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
- Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
- Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).

Group 3.

- Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

Group 4.

- G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Aesthetics of Translation; Linguistic Regions and Languages; Modernity in Indian Literature; Caste, Gender and Resistance; Questions of Form in 20th Century Indian Literature.

Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

BAHENG503ID: Literature of the Indian Diaspora

Any Three out of four

1. M. G. Vassanji *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry *Such a Long Journey* (Alfred A Knopf)
3. Meera Syal *Anita and Me* (Harper Collins)
4. Jhumpa Lahiri *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Diaspora; Nostalgia; New Medium; Alienation

Reading

1. "Introduction: The Diasporic Imaginary" in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & Hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

1. Marxism

Readings

- a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

2. Feminism

Readings

- a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism

Readings

- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

4. Postcolonial Studies

Readings

- a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

Suggested Background Prose Readings and Topics for Class Presentations Topics

The East and the West; Questions of Alterity; Power, Language, and Representation; The State and Culture

Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

BAHENG504LC: Literary Criticism

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
2. S.T. Coleridge: *Biographia Literaria*. Chapter IV
3. Virginia Woolf: Modern Fiction
4. T.S. Eliot: "Tradition and the Individual Talent" 1919
5. I.A. Richards: *Principles of Literary Criticism* Chapters 1 London 1924 and *Practical Criticism*. London, 1929
6. Cleanth Brooks: "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
7. Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995
8. Meenakshi Mukherjee: from *The Perishable Empire*. Oxford

Suggested Topics and Background Prose Readings for Class Presentations Topics

Summarising and Critiquing; Point of View; Reading and Interpreting; Media Criticism; Plot and Setting; Citing from Critics' Interpretations

Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

BAHENG603SD: Science Fiction and Detective Literature

Any One from each group

Group 1.

- Arthur Conan Doyle *The Hound of the Baskervilles*
- Agatha Christie *The Murder at the Vicarage*

Group 2.

- Raymond Chandler *The Big Sleep*
- Dashiell Hammett *The Maltese Falcon*

Group 3.

- H. G. Wells *The War of the Worlds*
- C. Clarke *2001: A Space Odyssey*

Group 4.

- Margaret Atwood *The Handmaid's Tale*

- Philip. K. Dick *The Man in the High Castle*

Suggested Topics and Readings for Class Presentation

Topics

Crime across the Media; Constructions of Criminal Identity; Cultural Stereotypes in Crime Fiction; Crime Fiction and Cultural Nostalgia; Crime Fiction and Ethics; Crime and Censorship

Readings

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html>
3. W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/theguilty-vicarage/>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

BAHENG603CL: Literature and Cinematic adaptations of Literature

Reading

James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

1. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
2. William Shakespeare, *Hamlet* and *Othello* and Vishal Bharadwaj's adaptations: *Haider* and *Omkara*
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

Suggested Topics and Background Prose Readings for Class Presentations Topics

Theories of Adaptation; Transformation and Transposition; Hollywood and 'Bollywood'; The 'Two Ways of Seeing'; Adaptation as Interpretation

Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennett (London and New York: Routledge, 1990).
5. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
6. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
7. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
8. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

BAHENG604PT: Partition Texts

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995)

OR

2. Amitav Ghosh, *The Shadow Lines*

3. (Any **two** from a, b, c, d)

a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.

c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

4. (Any **two** from a,b,c)

a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.

b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001)

5. *Tamas* (television); Director: Govind Nihalani, 1988

6. *Subarnarekha*; Director: Ritwik Ghatak, 1965

Suggested Topics and Readings for Class Presentation Topics

Colonialism, Nationalism, and the Partition; Communalism and Violence; Homelessness and Exile; Women in the Partition

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).

2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).

3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

BAHENG604TW: Travel Writing

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher

2. Al Biruni: Chapter LXIII, LXIV in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India

3. Mark Twain: *The Innocent Abroad* (Chapter VIII and IX) (Wordsworth Classic Edition)

4. Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (The Expert), Harper Perennial

5. William Dalrymple: *The Age Of Kali* (Chapter 3, The New India) Penguin Books
6. Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
7. Fanny Parkes: from *Wanderings of a Pilgrim*
8. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations Topics:

Travel Writing and Ethnography; Gender and Travel; Globalization and Travel; Travel and Religion; Orientalism and Travel

Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

**** THE FULL MARKS FOR EACH COURSE IS 50, WHICH INCLUDES INTERNAL EVALUATION OF 10 MARKS**

Interdisciplinary Elective (Any Four)

BAHENG103MC: Media and Communication Skills

Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication
Topics for Student Presentations:
 - a. Case studies on current issues Indian journalism
 - b. Performing street plays
 - c. Writing pamphlets and posters, etc.

Advertisement

1. Types of advertisements

2. Advertising ethics
3. How to create advertisements/storyboards
 - Topics for Student Presentations:
 - a. Creating an advertisement/visualization
 - b. Enacting an advertisement in a group
 - c. Creating jingles and taglines

Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media
 - Topics for Student Presentations:
 - a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
 - b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
 - c. Editing articles
 - d. Writing an editorial on a topical subject

Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

BAHENG203TP: Text and Performance

Introduction to theories of Performance

1. Historical overview of Western and Indian theatre
2. Forms and Periods: Classical, Contemporary, Stylized, Naturalist
 - Topics for Student Presentations:
 - a. Perspectives on theatre and performance
 - b. Historical development of theatrical forms
 - c. Folk traditions

Theatrical Forms and Practices

1. Types of theatre, semiotics of performative spaces, e.g. proscenium, 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization
 - Topics for Student Presentations:
 - a. On the different types of performative space in practice
 - b. Poetry reading, elocution, expressive gestures, and choreographed movement

Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata
 - Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

BAHENG304WE: Contemporary India: Women and Empowerment

1. Social Construction of Gender (Masculinity and Femininity) Patriarchy

2. History of Women's Movements in India (Pre-independence, post-independence)

- Women, Nationalism, Partition
- Women and Political Participation
- Women and Professions

3. Women and Law

- Women and the Indian Constitution

- Personal Laws (Customary practices on inheritance and Marriage)
- Supplemented by workshop on legal awareness

4. Women and Environment

5. Women and Health

6. Issues of Domestic violence, Female foeticide, sexual harassment

7. Contemporary voices: Meena Kandasamy (selections from) *Ms. Militancy*; Amruta Patil *Kari*; Songs by Moushumi Bhowmick

BAHENG103AW: Academic Writing and Composition

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient Black Swan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd Edn., 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

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Compulsory Ability Enhancement Course

UG204E: English

1. Introduction: Theory of Communication, Types and modes of Communication

2. Language of Communication:

- Verbal and Non-verbal
- (Spoken and Written)
- Personal, Social and Business
- Barriers and Strategies
- Intra-personal, Inter-personal and Group communication

3. Speaking Skills:

- Monologue
- Dialogue
- Group Discussion
- Effective Communication/ Mis- Communication
- Interview
- Public Speech

4. Reading and Understanding

- Close Reading
- Comprehension
- Summary Paraphrasing
- Analysis and Interpretation
- Translation (from Indian language to English and vice-versa) Literary/Knowledge Texts

5. Writing Skills

- Documenting
- Report Writing
- Making notes
- Letter writing

Recommended Readings:

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

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Skill Enhancement Course (Any Two)

BAHENG305EL: English Language Teaching

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

BAHENG305EP: Editing and Publishing Basics

- Introduction (including overviews of digital humanities and e-publishing)
- Role of the editor
- Parts of a book
- Copy-editing and proofing
- Documentation
- Indexing
- Copyright
- Office Correspondence
- Overview of publishing
- Choices in publishing – ethics and publishing
- Editing with software—introduction only
- Elementary book design—with an introduction to cover and page design
- Commissioning and contracts (textbook and trade commissioning)
- Editing for corporate publishers (trade and textbooks)
- Production (typesetting, proofreading processes)
- Manufacturing (printing, warehousing, reprinting—with emphasis on editorial intervention at that point)
- Marketing, Publicity and Distribution (trade and textbook, with some reference to e-books)
- Press Visit
- Projects/Presentations

BAHENG305TS: Translation Studies Basics

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
2. Exercises in different Types / modes of translation, such as:
 - Semantic / Literal translation
 - Free / sense/ literary translation
 - Functional / communicative translation

- Technical / Official
- Transcreation
- Audio-visual translation

3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.

b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.

Practice: Translation in Mass Communication / Advertising, subtitling, dubbing

1. Exercises to comprehend Equivalence in translation: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

Practice: Tasks of Translation in Business: Advertising

2. Discussions on issues of Translation and Gender by attempting translation for media, films and advertisements from different languages.

3. Developing skills for Interpreting: understanding its dynamics and challenges. Interpreting: Simultaneous and Consecutive (practical application)

Practice: Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

Resources to be used: Dictionaries; Encyclopaedias; Thesauri; Glossaries; Software of translation

Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.
2. *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge, 2001.
3. Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*, New York: Routledge, 1996.
4. Catford, I.C., *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg,
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.

BAHENG405CW: Creative Writing

Unit 1. What is Creative Writing

Unit 2. The Art and Craft of Writing

Unit 3. Modes of creative Writing

Unit 4. Writing for the Media

Unit 5. Preparing for Publication

Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

BAHENG405BC: Business Communication

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication
9. Making oral presentations

Suggested Readings:

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

BAHENG405TW: Technical Writing

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

Suggested Readings

1. M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English. For academic and professional purposes*, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

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