

Structure of B. A. Honours English under CBCS

Core Course

Paper Titles

1. Indian Classical Literature D-A.
2. European Classical Literature C-B.
3. Indian Writing in English J-E.
4. British Poetry and Drama: 14th to 17th Centuries A-H.
5. American Literature B-B.
6. Popular Literature J-K.
7. British Poetry and Drama: 17th and 18th Centuries AH.
8. British Literature: 18th Century J-E.
9. British Romantic Literature C-B.
10. British Literature: 19th Century B-B.
11. Women's Writing D-E.
12. British Literature: The Early 20th Century J-E.
13. Modern European Drama P-I.
14. Postcolonial Literatures S-B.

Discipline Centric Elective (Any four)

(DSE)

Paper Titles

1. Modern Indian Writing in English Translation A-H
2. Literature of the Indian Diaspora S-B
3. British Literature: Post World War II SR
4. Nineteenth Century European Realism
5. Literary Theory D-D
6. Literary Criticism S-E
7. Science fiction and Detective Literature B-B.
8. Literature and Cinema JR
9. World Literatures
10. Partition Literature P-I
11. Research Methodology
12. Travel writing
13. Autobiography

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Widen Choices

changes

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Offer - 4

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Gr. E - 1st Sem IR Women & Empowerment.
 2nd Sem P.I. Text & Performance
 3rd " P.I. Media & Communication skills.
 4th IR Gender & Human Rights.

Generic Elective (Any four)

5th - DSE (2 in Nos).

Paper Titles

1. Academic Writing and Composition
2. Media and Communication Skills - P.I.
3. Text and Performance - P.I.
4. Language and Linguistics ~~P.I.~~
- ✓ 5. Contemporary India: Women and Empowerment - IR - Coordinator (I & II)
- ✓ 6. Gender and Human Rights* - IR (UG IV)
7. Language, Literature and Culture

*Syllabus not received

Ability Enhancement Course (Compulsory)

P.I.

Paper Titles

1. Environmental Study*
2. English/MIL Communication ✓

* Syllabi not received

Ability Enhancement Elective Course (Any two)

Paper Titles

1. Film Studies *
2. English Language Teaching ✓ ~~P.I.~~
3. Soft Skills
4. Translation Studies
5. Creative Writing
6. Business Communication
7. Technical Writing

*Syllabus not received

Detailed Syllabi

I. B. A. Honours English under CBCS

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Core Course

CC

1.1

Paper 1: Indian Classical Literature

1. Kalidasa *Abhijnana Shakuntalam*, tr. Charidra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106-69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasisdass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Indian Epic Tradition: Themes and Recensions
Classical Indian Drama: Theory and Practice
Alankara and Rasa
Dharma and the Heroic

Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100-18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79-105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33-40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158-95.

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Paper 2: European Classical Literature

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
- Horace *Satires* I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background Prose Readings for Class Presentations

The Epic
Comedy and Tragedy in Classical Drama
The Athenian City State
Catharsis and Mimesis
Satire
Literary Cultures in Augustan Rome

Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

2.1

Paper 3: Indian Writing in English

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave'
'The Orphan Girl'
Kamala Das 'Introduction'
'My Grandmother's House'
Nissim Ezekiel 'Enterprise'
'The Night of the Scorpion'
Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'
'A Poem for Mother'

CC 2.1

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4. Mulk Raj Anand 'Two Lady Rams'
- Salman Rushdie 'The Free Radio'
- Rohinton Mistry 'Swimming Lesson'
- Shashi Deshpande 'The Intrusion'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature

Readings

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v-vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61-70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187-203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1-10.

2.2 - AM

Paper 4: British Poetry and Drama: 14th to 17th Centuries

1. Geoffrey Chaucer *The Wife of Bath's Prologue* ✓
- Edmund Spenser Selections from *Amoretti*:
Sonnet LXVII 'Like as a huntsman...'
Sonnet LVII 'Sweet warrior...'
Sonnet LXXV 'One day I wrote her name...'
- John Donne 'The Sunne Rising'
'Batter My Heart'
- 'Valediction: forbidding mourning'
2. ~~Christopher Marlowe *Doctor Faustus*~~
3. William Shakespeare *Macbeth* ✓
4. William Shakespeare *Twelfth Night*

CC
2.2

Suggested Topics and Background Prose Readings for Class Presentations

Renaissance Humanism
The Stage, Court and City
Religious and Political Thought
Ideas of Love and Marriage
The Writer in Society

Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476-9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704-11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324-8, 330-5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13-18.

Paper 5: American Literature

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'
F. Scott Fitzgerald 'The Crack-up'
William Faulkner 'Dry September'
4. Anne Bradstreet 'The Prologue'
Walt Whitman Selections from *Leaves of Grass*:
'O Captain, My Captain'
'Passage to India' (lines 1-68)
Alexie Sherman Alexie 'Crow Testament'
'Evolution'

CC
3.1 - B.B.

Suggested Topics and Background Prose Readings for Class Presentations

The American Dream
Social Realism and the American Novel
Folklore and the American Novel

Black Women's Writings
Questions of Form in American Poetry

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Paper 6: Popular Literature

1. Lewis Carroll *Through the Looking Glass* : ~~SA~~
2. Agatha Christie *The Murder of Roger Ackroyd* . ~~SA~~
3. Shyam Selvadurai *Funny Boy* J. R.
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar* (For the Visually Challenged students)

CC
3.2 J.R.
(+SNS)

Suggested Topics and Background Prose Readings for Class Presentations
Topics

Coming of Age
The Canonical and the Popular
Caste, Gender and Identity
Ethics and Education in Children's Literature
Sense and Nonsense
The Graphic Novel

Readings

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii-xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29-38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542-61.

Paper 7: British Poetry and Drama: 17th and 18th Centuries

1. John Milton *Paradise Lost: Book 1* AM
2. John Webster *The Duchess of Malfi* •
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock* •

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3.3

A.M.

Suggested Topics and Background Prose Readings for Class Presentations Topics

Religious and Secular Thought in the 17th Century
The Stage, the State and the Market
The Mock-epic and Satire
Women in the 17th Century
The Comedy of Manners

Readings

1. The Holy Bible, *Genesis*, chaps. 1-4, *The Gospel according to St. Luke*, chaps. 1-7 and 22-4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767-8.

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S.E.

Paper 8: British Literature: 18th Century

1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)
3. Samuel Johnson 'London'

- Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Enlightenment and Neoclassicism
 Restoration Comedy
 The Country and the City
 The Novel and the Periodical Press

Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194-7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693-4, 2774-7.

Paper 9: British Romantic Literature

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4.2

C.B.

1. William Blake 'The Lamb',
 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*)
 'The Tyger' (*The Songs of Experience*)
 'Introduction' to *The Songs of Innocence*
 Robert Burns 'A Bard's Epitaph'
 'Scots Wha Hae'
2. William Wordsworth 'Tintern Abbey'
 'Ode: Intimations of Immortality'
 Samuel Taylor Coleridge 'Kubla Khan'
 'Dejection: An Ode'
3. Lord George Gordon
 Noel Byron 'Childe Harold': canto III, verses 36-45
 (lines 316-405); canto IV, verses 178-86
 (lines 1594-674)

~~R. Ghosh~~

R. Ghosh ✓

3.
 Percy Bysshe Shelley 'Ode to the West Wind' >>
 'Ozymandias'
 'Hymn to Intellectual Beauty'
 John Keats 'Ode to a Nightingale' } CB
 'To Autumn'
 'On First Looking into Chapman's Homer'
 4. Mary Shelley *Frankenstein* — P.E. 3.2.2020

Suggested Topics and Background Prose Readings for Class Presentations

Reason and Imagination
 Conceptions of Nature
 Literature and Revolution
 The Gothic
 The Romantic Lyric

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- . Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Paper 10: British Literature: 19th Century

1. Jane Austen *Pride and Prejudice* ✓
2. Charlotte Brontë *Jane Eyre* ✓
3. Charles Dickens *Hard Times* ✓
4. Alfred Tennyson 'The Lady of Shalott' ✓
 'Ulysses' ✓
 'The Defence of Lucknow' ✓
 Robert Browning 'My Last Duchess' ✓
 'The Last Ride Together' ✓
 'Fra Lippo Lippi' ✓
 Christina Rossetti 'The Goblin Market' ✓

Suggested Topics and Background Prose Readings for Class Presentations

Utilitarianism
 The 19th Century Novel
 Marriage and Sexuality
 The Writer and Society
 Faith and Doubt
 The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Paper 11: Women's Writing

CC
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 D. Das

1. Emily Dickinson 'I cannot live with you'
 'I'm wife; I've finished that'
 Sylvia Plath 'Daddy'
 'Lady Lazarus'
 Eunice De Souza 'Advice to Women'
 'Bequest'
2. Alice Walker *The Color Purple* ✓
3. Charlotte Perkins Gilman 'The Yellow Wallpaper' ✓
 Katherine Mansfield 'Bliss'
 Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
 Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191-2.

Suggested Topics and Background Prose Readings for Class Presentations

The Confessional Mode in Women's Writing
Sexual Politics
Race, Caste and Gender
Social Reform and Women's Rights

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3-18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1-25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172-97.

Paper 12: British Literature: The Early 20th Century

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers* J.R.
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda and the Swan'
'The Second Coming'
'No Second Troy'
'Sailing to Byzantium'
T.S. Eliot 'The Love Song of J. Alfred Prufrock' ✓
'Sweeney among the Nightingales' ✓
'The Hollow Men' ✓

CC
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J.R.

Suggested Topics and Background Prose Readings for Class Presentations

Modernism, Post-modernism and non-European Cultures
The Women's Movement in the Early 20th Century
Psychoanalysis and the Stream of Consciousness

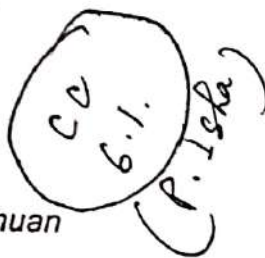
The Uses of Myth
The Avant Garde

Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578-80, 559-63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319-25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9-27.

Paper 13: Modern European Drama

- Henrik Ibsen *Ghosts*
- Bertolt Brecht *The Good Woman of Szechuan*
- Samuel Beckett *Waiting for Godot*
- Eugene Ionesco *Rhinoceros*

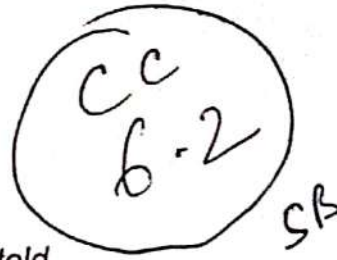


Suggested Topics and Background Prose Readings for Class Presentations

Politics, Social Change and the Stage
Text and Performance
European Drama: Realism and Beyond
Tragedy and Heroism in Modern European Drama
The Theatre of the Absurd

Readings

- Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121-5, 137-46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68-76, 121-8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303-24.



aper 14: Postcolonial Literatures

Chinua Achebe *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 Way Spain Was'
 Derek Walcott 'A Far Cry from Africa'
 'Names'
 David Malouf 'Revolving Days'
 'Wild Lemons'
 Mamang Dai 'Small Towns and the River'
 'The Voice of the Mountain'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

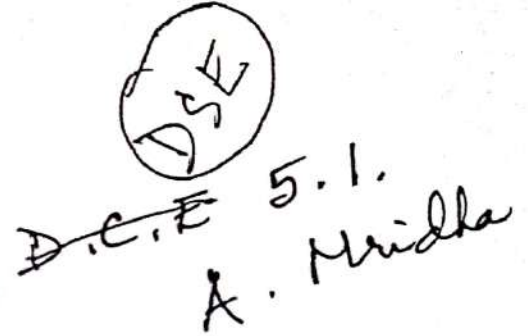
De-colonization, Globalization and Literature
 Literature and Identity Politics
 Writing for the New World Audience
 Region, Race, and Gender
 Postcolonial Literatures and Questions of Form

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 Thiong'o, '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).

II. Discipline Centric Elective (Any Four)

Detailed Syllabi



Paper 1: Modern Indian Writing in English Translation

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

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.

Paper 2: Literature of the Indian Diaspora

1. M. G. Vassanji *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry *A Fine Balance* (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.

Proposed for 6th Sem.
J.R.
DSE
(DCE)

Paper 3: British Literature: Post World War II

1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Launderette*
4. Phillip Larkin 'Whitsun Weddings'
- 'Church Going'
- Ted Hughes 'Hawk Roosting'
- 'Crow's Fall'
- Seamus Heaney 'Digging' / S.B.
- 'Casualty'
- Carol Anne Duffy 'Text'
- 'Stealing'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Postmodernism in British Literature
 Britishness after 1960s
 Intertextuality and Experimentation
 Literature and Counterculture

Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23-38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1-16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

Paper 4: Nineteenth Century European Realism

1. Ivan Turgenev *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyevsky *Crime and Punishment*, tr. Jessie Coulson (London: Norton, 1989).
3. Honore de Balzac *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

Suggested Topics and Background Prose Readings for Class Presentations Topics

History, Realism and the Novel Form

Ethics and the Novel

The Novel and its Readership in the 19th Century

Politics and the Russian Novel: Slavophiles and Westernizers

Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
3. Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

Paper 5: Literary Theory

1. Marxism
 - 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
 - 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.

Poststructuralism

- 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

- 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).

Paper 6: Literary Criticism

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
 S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction
 T.S. Eliot: "Tradition and the Individual Talent" 1919
 "The Function of Criticism" 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.
 London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in
The Well-Wrought Urn: Studies in the Structure of Poetry (1947)
 Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

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

Paper 7: Science Fiction and Detective Literature

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. H.R.F. Keating *Inspector Ghote Goes by Train*

DGE
5.2 (B.B.)

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.george-orwell.org/Raffles_and_Miss_Blandish/0.html>
3. W.H. Auden, *The Guilty Vicarage*, available at: <chapters.org/archive/1943/05/the-guilty-vicarage/>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerar.html>>

Paper 3: Literature and Cinema

1. 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.
2. 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).
3. Bansi 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).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

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.

Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkaara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:

1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Paper 9: World Literatures

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
- Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
 Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
 Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
 Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
 Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

Suggested Topics and Background Prose Readings for Class Presentations

The Idea of World Literature
 Memory, Displacement and Diaspora
 Hybridity, Race and Culture
 Adult Reception of Children's Literature
 Literary Translation and the Circulation of Literary Texts
 Aesthetics and Politics in Poetry

Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 10: Partition Literature

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. 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.

Structure of Semester System under CBCS:

The CBCS structure for under-graduate academic programmes (Bachelor's Degrees) consists of five types of courses viz. Core Course (CC), Ability Enhancement Compulsory Course (AECC), Skill Enhancement Course (SEC), Discipline Specific Elective (DSE) Course and Generic Elective (GE) course.

Core Course (CC): A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

Ability Enhancement Compulsory Courses (AECC): "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English / MIL Communication. These are mandatory for all disciplines.

Skill Enhancement Courses (SEC): These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge. SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

Discipline Specific Elective (DSE) Course: DSE courses offered by the main discipline / subject of study are referred to as Discipline Specific Elective. The University / Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).

Generic Elective (GE) Course: An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective. A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

No candidate will be allowed to take up Honours Subject as Generic Elective.

6.2: The University will award only BA Honours / BFA Honours Degree in any subject. BA Honours in a discipline may be awarded if a student completes 14 core courses in that discipline, 4 Ability Enhancement Compulsory Courses (AECC), minimum 2 Skill Enhancement Courses (SEC) and 4 courses each from a list of Discipline Specific Elective and Generic Elective papers respectively.

BFA Honours in a discipline may be awarded if a student completes 22 core courses in that discipline, 4 Ability Enhancement Compulsory Courses (AECC), minimum 2 Skill Enhancement Courses (SEC) and 4 courses each from a list of Discipline Specific Elective and Generic Elective papers respectively.

B.A. Honours CBCS Structure along with allotment of credits under the Faculties of Arts & Fine Arts

Sem	Core Courses (14)	AECC (4)	SEC (2)	DSE (4)	GE (4)	Total Credit
1	<u>CCI.1</u> Credit-6 <u>C.C.1.2</u> Credit-6 (Sum of credits = 12)	<u>AECC 1.1</u> English Communication/ Bengali (MIL) (Credit-1) <u>AECC 1.2</u> ENVC. (Credit-1)			<u>GE 1.1</u> (Credit-6) (Full Marks = 100)	20
2	<u>CC 2.1</u> Credit-6 <u>CC 2.2</u> Credit-6 (Sum of credits = 12)	<u>AECC 2.1</u> English Communication/ Bengali (MIL) (Credit-1) <u>AECC 2.2</u> ENVC. (Credit-1)			<u>GE 2.1</u> (Credit-6) (Full Marks = 100)	20
3	<u>CC 3.1</u> Credit-6 <u>CC 3.2</u> Credit-6 <u>CC 3.3</u> Credit-6 (Sum of credits = 18)		<u>SEC 3.1</u> (Credit-2)		<u>GE 3.1</u> (Credit-6) (Full Marks = 100)	26
4	<u>CC 4.1</u> Credit-6 <u>CC 4.2</u> Credit-6 <u>CC 4.3</u> Credit-6 (Sum of credits = 18)		<u>SEC 4.1</u> (Credit-2)		<u>GE 4.1</u> (Credit-6) (Full Marks = 100)	26
5	<u>CC5.1</u> Credit-6 <u>C.C.5.2</u> Credit-6 (Sum of credits = 12)			<u>DSE 5.1</u> (Credit-6) <u>DSE 5.2</u> (Credit-6) (Sum of credits = 12)		24
6	<u>CC 6.1</u> Credit-6 <u>CC 6.2</u> Credit-6 (Sum of credits = 12)			<u>DSE 6.1</u> (Credit-6) <u>DSE 6.2</u> (Credit-6) (Sum of credits = 12)		24
	Total CC = 14 Total Full Marks = 700	Total AECC = 04 Total Full Marks = 200	Total SEC = 02 Total Full Marks = 100	Total DSE = 04 Total Full Marks = 200	Total GE = 04 Total Full Marks = 400	Total Credit = 140 Total Full Marks = 1600

Structure of Semester System under CBCS:

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- 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. 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) p. x.

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.

Films

Garam Hawa (dir. M.S. Sathyu, 1974).
Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
Subamarekha (dir. Ritwik Ghatak, 1965)

Paper 11: Research Methodology

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

Paper 12: Travel Writing

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)
Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
3. William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books
Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (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.

Paper 13: Autobiography

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women, 1998). A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968). Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

Suggested Topics and Background Prose Readings for class Presentations

Topics:

Self and society
 Role of memory in writing autobiography
 Autobiography as resistance
 Autobiography as rewriting history

Readings:

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

III Generic Elective (Any Four)

Paper 1: Academic Writing and Composition (Any four)

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

Suggested Readings

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

Paper 2: 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:

- Creating an advertisement/visualization
- Enacting an advertisement in a group
- Creating jingles and taglines

Gr. E (3rd Sem)
P. I (Co-ordinator)

3. 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

4. Introduction to Cyber Media and Social Media

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

Paper 3: Text and Performance

1. Introduction

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

GE 2.1
PI

10.1.19

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

2. 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

3. 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

4. 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.

Paper 4: Language and Linguistics

- 1 Language: language and communication; language varieties: standard and non-standard language; language change.
Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
- 2 Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill. Introduction: Chapter 3
- 3 Phonology and Morphology: Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
- 4 Syntax and semantics: categories and constituents phrase structure; maxims of conversation.
Akmajian, A., R. A. Demers and R. M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

Paper 5: Contemporary India: Women and Empowerment

6.1
2.1
J.P. (U.G. 1102)

Social Construction of Gender (Masculinity and Femininity)
Patriarchy
History of Women's Movements in India (Pre-independence, post independence)
Women, Nationalism, Partition
Women and Political Participation
Women and Law
Women and the Indian Constitution
Personal Laws (Customary practices on inheritance and Marriage)
(Supplemented by workshop on legal awareness)
Women and Environment
State interventions, Domestic violence, Female foeticide, sexual harassment
Female Voices: *Sultana's Dream*
Dalit Discourse: * Details awaited

Paper 6: Gender and Human Rights

abi not received

GE 4.1

J.P. (U.G. IV)

Syllabus revised and submitted by Dr J. Ray, Co-ordinator
on 05.02.19

Paper 7: Language, Literature and Culture

An anthology of writings on diversities in India

Editorial Board: Department of English, University of Delhi

ELECTIVE ENGLISH

UG IV

(Please see below)
1.1.19

GENDER AND HUMAN RIGHTS

- (A.M.)
- ④ Instead of *Thumpu Lalini*, *The Lowland*
1. Joan Williams. *Unbending Gender*, O.U.P. 2001
 2. Edward Albee. *Who's Afraid of Virginia Woolf?*
 3. Charlotte Perkins Gilman. "The Yellow Wallpaper"
 4. Arlie Russell Hochschild. *The Second Shift*

5.2.19

Jayeeta Ray
JAYEETA RAY
Co-Ordinator
5/2/2019

1V. Ability Enhancement Course Compulsory

Paper 1: Environmental Study

Syllabi not received

Paper 2: English/MIL Communication

English Communication

Credits: 2

Preamble:

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are:

Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

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

Priyanka (approved by the H.O.D., Dept of English, to be taught for the course)

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

3rd Sem.**V. Skill Enhancement Course (Any Two)****Paper 1: Film Studies**

Syllabi not received

Paper 2: English Language Teaching (Any four) ✓

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).

Paper 3: Soft Skills(SECL.1)

Teamwork
Emotional Intelligence
Adaptability
Leadership
Problem solving

Suggested Readings

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Precis, Composition, Essays, Poems eds.* Kaushik, et al.



Paper 4: Translation Studies (Any four)

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:
 - a. Semantic / Literal translation
 - b. Free / sense/ literary translation
 - c. Functional / communicative translation
 - d. Technical / Official
 - e. Transcreation
 - f. 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 for Practice:

Dictionaries
Encyclopedias
Thesauri
Glossaries
Software of translation

Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.
(Useful exercises for practical translation and training)
2. ————— (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Julianà. *A Model for Translation Quality Assessment*. Tubingen: 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.

Paper 5: 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

Handwritten note: A circle containing "SW" and "i" with an arrow pointing to "P.I. Coordinator."

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

Paper 6: Business Communication (Any four)

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
(Viva for internal assessment)
9. Making oral presentations
(Viva for internal assessment)

Suggested Readings:

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Leskar, 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

Paper 7: 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 A. Panley: *"Technical Report Writing Today"* - Biztaantra.

Additional Reference Books

5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).