



## **ST. XAVIER'S UNIVERSITY, KOLKATA**

### **SYLLABUS FOR BA ENGLISH (FOR THE BATCH 2022-23)**

**Action Area IIIB  
New Town, Kolkata - 700160  
West Bengal, India  
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COURSE OUTLINE										
Sem	Paper Code	Classification	Course Title	Full Marks	Pass Marks	CIA MARKS			End-Sem Marks	Credits
						W T	O	AT T		
I	BEHRCC110T	CC	Indian Classical Literature	100	40	10	5	5	80	6
	BEHRCC120T	CC	European Classical Literature	100	40	10	5	5	80	6
	BEHRGE130T	GE	Academic Writing and Composition	100	40	10	5	5	80	6
	BEHRAE140T	AE	English Communication -I	50	20	5	2.5	2.5	40	1
	BEHRAE150T	AE	Environmental Studies -I	50	20	5	2.5	2.5	40	1
	BEHRFN160A	AC	Foundation Course-I *	50	15	-			50	1
<b>TOTAL</b>				<b>450</b>	<b>TOTAL</b>				<b>21</b>	
II	BEHRCC210T	CC	Indian Writing in English	100	40	10	5	5	80	6
	BEHRCC220T	CC	British Poetry and Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries	100	40	10	5	5	80	6
	BEHRGE230T	GE	Media and Communication Skills	100	40	10	5	5	80	6
	BEHRAE240T	AE	English Communication -II	50	20	5	2.5	2.5	40	1
	BEHRAE250T	AE	Environmental Studies -II	50	20	5	2.5	2.5	40	1
	BEHRFN260A	AC	Foundation Course -II*	50	15	-			50	1
<b>TOTAL</b>				<b>450</b>	<b>TOTAL</b>				<b>21</b>	
III	BEHRCC310T	CC	American Literature	100	40	10	5	5	80	6
	BEHRCC320T	CC	Popular Literature	100	40	10	5	5	80	6
	BEHRCC330T	CC	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Centuries	100	40	10	5	5	80	6
	BEHRGE340T	GE	Contemporary India	100	40	10	5	5	80	6
	BEHRSE350T	SE	Film Studies	100	40	10	5	5	80	2
<b>TOTAL</b>				<b>500</b>	<b>TOTAL</b>				<b>26</b>	
IV	BEHRCC410T	CC	British Literature: 18 <sup>th</sup> Century	100	40	10	5	5	80	6
	BEHRCC420T	CC	British Romantic Literature	100	40	10	5	5	80	6
	BEHRCC430T	CC	British Literature: 19 <sup>th</sup> Century	100	40	10	5	5	80	6
	BEHRGE440T*	GE	Gender and Human Rights	100	40	10	5	5	80	6
	BEHRSE450T	SE	Business Communication	100	40	10	5	5	80	2
	BEHRDS460T*	DS	Literature and the Other Arts	100	40	10	5	5	80	6
<b>TOTAL</b>				<b>500</b>	<b>TOTAL</b>				<b>26</b>	
V	BEHRCC510T	CC	Women's Writing	100	40	10	5	5	80	6
	BEHRCC520T	CC	British Literature: The Early 20 <sup>th</sup> Century	100	40	10	5	5	80	6
	BEHRDS530T	DS	Literature of the Indian Diaspora	100	40	10	5	5	80	6
	BEHRDS540T	DS	Literary Theory	100	40	10	5	5	80	6
<b>TOTAL</b>				<b>400</b>	<b>TOTAL</b>				<b>24</b>	
VI	BEHRCC610T	CC	Modern European Drama	100	40	10	5	5	80	6
	BEHRCC620T	CC	Post-colonial Literature	100	40	10	5	5	80	6
	BEHRDS630T*	DS	Science Fiction and Detective Literature	100	40	10	5	5	80	6
	BEHRDS640T*	DS	Partition Literature	100	40	10	5	5	80	6
	BEHRDS650T*	DS	World Literature	100	40	10	5	5	80	6
<b>TOTAL</b>				<b>400</b>	<b>TOTAL</b>				<b>24</b>	

\* Students to choose 1 out of the 2 optional (GE, DS) papers in Semester IV.

\*\* Students to choose 2 out of the 3 optional (DS) papers in Semester VI.

**ACRONYMS (AS APPLICABLE) :**

CC=Core Course

GE =Generic Elective

AE=Ability Enhancement Compulsory Course

AC= Additional Compulsory Course

SE= Skill Enhancement Elective Course

DS= Discipline Specific Elective

T=Theory

P=Practical

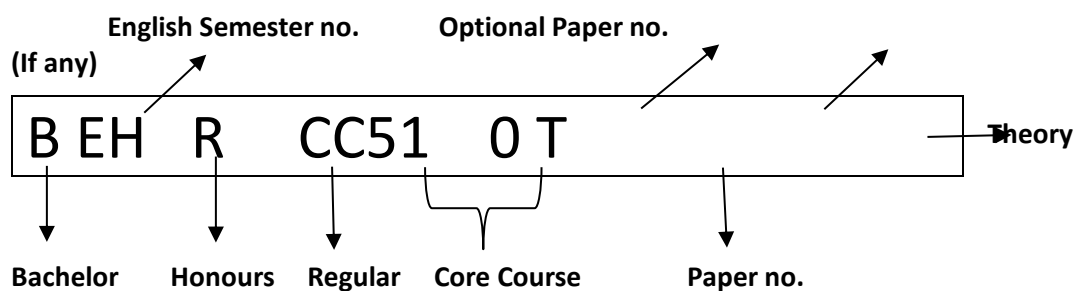
WT= Written test

A=Assignment

ATT=Attendance

O=Others (Seminar, Assignment, etc.)

**PAPER CODE ILLUSTRATION:**



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Signature  
Professor-In-Charge (with Date)

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Signature  
Dean (with Date)

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Controller of Examinations,  
St. Xavier's University, Kolkata

## SEMESTER : I

Total Marks :100

Paper Code: BEHRCC110T

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### INDIAN CLASSICAL LITERATURE

This course introduces students to Indian Classical Literature starting from Kalidasa's *Abhijana Shakuntalam* to Ilango Adigai's *The Book of Banci*. The purpose of the course is to enable students to develop an understanding of the prominent traditions of Sanskrit and Tamil literature through the study of certain definitive texts. Students will be introduced to classical theories on the tradition of the Indian Drama given in Bharata's *Natyashastra* and to modern interpretations of classical theories on the Indian drama. There will also be a parallel focus on the Indian epic through a study of select sections from *The Mahabharata* and *Cilappatikaram*. Possible topics for discussion include but are not limited to the aesthetics of the oral literary form, the epic and ideas of nationhood, and the study of the concept of Dharma.

## Paper 1: Indian Classical Literature

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra 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 Banarasidass, 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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Total Marks : 100

Paper Code: BEHRCC120T

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## EUROPEAN CLASSICAL LITERATURE

**Course Description / Objective :** The course introduces the students to Classical literature and acquaints them with Greek and Roman mythology. Students are also introduced to the Classical philosophy of Plato and Aristotle. The paper seeks to deal with the genre of epic and its relation to history through select readings from Homer's *Iliad*. Students are also introduced to Greek tragedy and Roman comedy through reading Sophocles and Plautus. An overview of Greek theatre architecture and performance becomes a necessary exercise for students.

**Syllabus :** **Module 1 :** Homer: *The Iliad*, tr. E.V. Rieu (Harmondsworth : Penguin, 1985)  
**Module 2 :** Sophocles: *Oedipus the King*, tr. Robert Fagles in Sophocles: *The Three Theban Plays* (Harmondsworth : Penguin, 1984).  
Plautus: *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

**Module 3 :** 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).

**Presentations / Paper :** (Self-Study with guidance for paper submission) – The Epic – Comedy and Tragedy in Classical Drama – The Athenian City State – Catharsis and Mimesis – Satire

**Reading / Reference Lists :**

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.

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**Total Marks : 100**

**Paper Code: BEHRGE130T**

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## ACADEMIC WRITING AND COMPOSITION

**Course Description / Objective :** The course is designed to help the students enhance their skills in academic writing through a practice of analysis, synthesis, and editing of passages along with book and media review. The course will introduce students to the basics of academic writing—from the process of critical thinking, through constructing examination answers correctly, to the details of editing passages and citations following the *MLA Handbook*. Taught with an emphasis on writing and practice, the course provides an insight into every kind of academic writing.

**Syllabus :**

**Module 1 :** Introduction to the writing process  
Introduction to the conventions of academic writing  
Citing resources; editing, book and media review

**Module 2 :** Writing in one’s own words: summarizing and paraphrasing  
Critical thinking; syntheses, analyses and evaluation  
Structuring and argument: introduction, main body, and conclusion

**Texts :** Renu Gupta, *A Course in Academic Writing* (New Delhi : Orient BlackSwan, 2010)

**Reading / Reference Lists :**

1. Liz Hamp-Lyons and Ben Heasley, *Study Writing: A Course in Writing Skills of Academic Purposes* (Cambridge : CUP, 2006)
2. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (new York : CUP 2<sup>nd</sup>edn, 1998)
3. Gerald Graff and Cathy Birkenstein, *They Say / I Say: The Moves That Matters in Academic Writing*(New York: Norton, 2009).

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**Total Marks :50**

**Paper Code: BEHRAE140T**

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## ENGLISH COMMUNICATION – I

**Course Description / Objective:** The course aims to introduce students to knowledge, ideas, and

concepts in English language-use and communication. It focuses on the technicalities of proper pronunciation, structure, and style in English-Language communication. Theories and modes of communication, as well as barriers to communication, are also covered. Different forms of communication, including various oral and written modes, are also discussed.

### **Module I**

Theory Of Communication; Types and Modes Of Communication; Barriers to communication  
Intra-Personal, Inter-Personal and Group Communication

### **Module II**

Dialogue; Group Discussion; Effective Communication / Mis-Communication Interview;  
Public Speaking

### **Module III**

Close Reading; Comprehension; Summary paraphrasing; Analysis and interpretation

### **Module IV (Writing Skills)**

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*, ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Bratati Biswas

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**Full Marks: 50**

**Paper Code :BEHRAE150T**

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## **ENVIRONMENTAL STUDIES – I**

- ❖ **Unit 1 : Introduction to environmental studies** (2 lectures)
  - Multidisciplinary nature of environmental studies; Scope and importance; the need for environmental education. Concept of sustainability and sustainable development.
- ❖ **Unit 2 : Ecosystems** (3 Lectures)
  - What is an ecosystem? Structure: food chains, food webs and function of ecosystem: Energy flow in an ecosystem, nutrient cycle and ecological succession. Ecological Interactions.
  - **Case studies of the following ecosystems:**
    - a) Forest ecosystem b) Grassland ecosystem c) Desert ecosystem d) Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)
- ❖ **Unit 3: Biodiversity and Conservation** (4 lectures)
  - a) Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots
  - b) India as a mega-biodiversity nation; Endangered and endemic species of India
  - c) Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions; Conservation of biodiversity: *In-situ and Ex-situ* conservation of biodiversity.

- d) Nature reserves, tribal populations and rights (Niyamgiri-Vedanta, POSCO), and human wildlife conflicts in Indian context (Sundarban-Human-Tiger encounters).
- e) Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value.

❖ **Unit 4: Environmental Pollution and Global Environmental Issues** (6 lectures)

- a) Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution.
- b) Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- c) Nuclear hazards and human health risks (Chernobyl, 3 mile Island, Daiichi- Fukushima)
- d) Solid waste management: Control measures of urban and industrial waste, special reference to e-waste, Biomedical waste.
- e) Pollution Tragedies: Love canal, Bhopal Gas, Endosulfan, Minamata and Flint water

❖ **TEXTBOOKS :**

- ✂ **Basu, M. and Xavier, S.,** *Fundamentals of Environmental Studies*, Cambridge University Press, 2016.
- ✂ **Mitra, A. K and Chakraborty, R.,** *Introduction to Environmental Studies*, Book Syndicate, 2016.
- ✂ **Enger, E. and Smith, B.,** *Environmental Science: A Study of Interrelationships*, Publisher: McGraw-Hill Higher Education; 12th edition, 2010.
- ✂ **Basu, R.N,** *Environment*, University of Calcutta, 2000.

❖ **SUGGESTED READINGS :**

- ✓ Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt. [SEP]
- ✓ Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India* Univ. of California Press.
- ✓ Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
- ✓ Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
- ✓ Agrawal, KM, Sikdar, PK and Deb, SC, A Text book of Environment, Macmillan Publication.

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## SEMESTER : II

**Total Marks : 100**

**Paper Code: BEHRCC210T**

### INDIAN WRITING IN ENGLISH

**Course Description / Objective:** This course is aimed at introducing the students to the fundamentals of Indian Writing in English, tracing its genesis, growth, and evolution against the colonial encounter and the rubric of English education in India.

Exploring its hybrid status, informed by multiple cultural and intellectual traditions, the course reads Indian English poetry, novels, and short stories to deliberate upon the complex dynamics operative in



the theories of the nation, caste, subalternity, gender, and postcoloniality. It also addresses, through literature, the ideological intricacies embedded in emergent discourses of globalization, neo-colonialism, borders and migration.

### **Module 1: Novel**

1. R.K. Narayan: *The Guide/ Swami and Friends*
2. Anita Desai: *In Custody*

(any one novel to be taught)

### **Module 2: Poetry**

- H.L.V. Derozio: 'Freedom to the Slave', 'The Orphan Girl'  
Kamala Das: 'The Old Playhouse', 'My Grandmother's House'  
Nissim Ezekiel: 'Goodbye Party for Miss Pushpa T.S.', 'The Night of the Scorpion'  
Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom'  
'A Poem for Mother'

(any 3 poets to be taught)

### **Module 3: Short Story**

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

(any 3 authors to be taught)

### **Suggested 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, 2<sup>nd</sup>edn, 2005) pp. 1-10.

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**Total Marks : 100**

**Paper Code: BEHRCC220T**

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## **BRITISH POETRY AND DRAMA: 14<sup>TH</sup> TO 17<sup>TH</sup> CENTURIES**

### **Course Description / Objective: ---**

This course will introduce students to some of the seminal texts of British poetry and drama from the fourteenth to the seventeenth centuries. Through selections from Geoffrey Chaucer's *Canterbury Tales*, Edmund Spenser's *Amoretti* and John Donne's poetry, students will be introduced to arguments on the development of the English vernacular, the evolution of the English sonnet and the key aspects of metaphysical poetry. Study of the plays by Christopher Marlowe and William Shakespeare will introduce students to concepts such as Renaissance humanism, the political role of Renaissance theatre, the serviceable role of rhetoric as an instrument of social transformation, among others.

## 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*

### Suggested Topics and Background Prose Readings for Class Presentations Topics

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.

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**Total Marks : 100**

**Paper Code: BEHRGE230T**

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## MEDIA AND COMMUNICATION SKILLS

### Syllabus:

1. Communication: Definition, Types, Forms, Characteristics, 7C's, Barriers to Communication.
2. Mass Communication: Definition of Mass Communication, Media, Mass line Communication, Types of Mass Media, Characteristic features.
3. Communication Models: Shanon & Weaver, Lasswell, George Gerber, Gatekeeping, Newcomb.
4. Communication Theories: Magic Bullet, Normative, agenda setting, Spiral of Silence, cognitive dissonance, cultivation.

5. Folk & Traditional Media.
5. Mass Communication in the Digital Era.
6. Media & Society.
7. Writing for Media: Report Writing, Feature, Article, Editorial, Letter to Editor, pamphlets.
8. Advertisement: Introduction, promotional mix, definition, objectives, types, appeals, advertising copy, copy writing, Ethics.

**Presentations of Papers:**

1. Case studies on current issues Indian journalism.
2. Street plays.
3. Students can visit important cultural events in the city and write reports on them.

**Reading / Reference Lists:**

1. *Mass Communication Theory* – Dennis McQuail
2. *Mass Communication & Journalism in India* – D.S. Mehta
3. *Mass Communication in India* – Keval J. Kumar
4. *Mass Communication*– Carter Martin D.
5. *Mass Communication Theory*– Stanley J. Baren& Dennis K. Davis
6. *Professional Journalism*– Kamath, M. V.
7. *Into the Newsroom* - Teel, Leonard Ray.
8. *The Professional Journalist*- Hohenberg, J.
9. *Advertising Made Simple* - Jefkins, Frank.
10. *Foundations of Advertising: Theory & Practice* - Chunawalla, S. A., and K. C. Sethia.
11. *Advertising Management*- Batra, Rajeev, John G. Myers, and David A. Aaker.

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**Total Marks : 50**

**Paper Code: BEHRAE240T**

**ENGLISH COMMUNICATION – II**

**Course Description / Objective:** The course is designed to introduce the students to a study of literature and thereby improve their language-use, and writing skills. Literature is used as a means to improve students’ ability to communicate effectively in the English language.

**Syllabus :**

**Module 1: (Literature)**

**Short Stories:** ‘The Last Leaf’ – O. Henry, ‘The Astrologer’s Day’ – R.K. Narayan, ‘The Postmaster’ – Rabindranath Tagore

**Poems:** ‘The Listeners’ – Walter de la Mare, ‘The Highway Man’ – Alfred Noyes, ‘Stopping by the Woods’ – Robert Frost

**Module 2: (Language)**

**Monologue:** Narrate the story of ‘The Astrologer’s Day’, ‘The Listeners’, and ‘Stopping by the Woods’ in form of a prose monologue.

**Dialogue writing:** Narrate the story of ‘The Astrologer’s Day’ and ‘The Listeners’ in the form of a dialogue.

**Group discussion:** Discuss in your group: 1) 'The Astrologer's Day' is a snapshot of contemporary India; 2) 'The Listeners' evokes a sense of mystery; 3) The image of love as depicted in 'The Last Leaf'; 4) The theme of romance in 'The Highway Man'; 5) Themes in 'Stopping by the Woods'; 6) The theme of individual aspiration in 'The Postmaster'.

**Interview:** Face an interview on the topics 1) the 'relevance of astrology in the scientific age'; 2) 'significance of art' in life with reference to 'The Last Leaf'; 3) The correlation between 'love' and 'sacrifice' with reference to 'The Highway Man'; 4) Reflections on life in 'Stopping by the Woods' 5) Human relationship with reference to 'The Postmaster'.

**Comprehension:** Answer questions from the select sections of 'The Last Leaf' or 'The Postmaster'.

**Summary and paraphrasing:** Paraphrase the poems, 'The Highway Man' and 'The Listeners' and 'Stopping by the Woods'.

**Write a report on any given topic**

**Write a letter as per the given directions**

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**Total Marks : 50**

**Paper Code: BEHRAE250T**

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## **ENVIRONMENTAL STUDIES – II**

### **Unit 5: Natural Resources: Renewable and Non-renewable Resources (6 lectures)**

- A. Land resources and land use change; Land degradation, soil erosion and desertification.
- i. Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.
- ii. Disaster management: floods, earthquake, cyclones and landslides. Resettlement and rehabilitation of project affected persons; case studies.
- Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).
- D. Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies.

### **Unit 6: Environmental Management: Laws, Policies & Practices (7 lectures)**

UN Initiatives and International agreements: Montreal and Kyoto protocols, Paris Climate Summit (2015) and Convention on Biological Diversity (CBD).

Environmental ethics: Role of Indian and other religions and cultures in environmental conservation. Green Politics, Earth Hour, Green Option Technologies, ISO standards: ISO 9000 and 14000. Environmental communication and public awareness, Role of National

Green Tribunal; EIA Formulations, stages, Merits and demerits: case studies (e.g., CNG vehicles, Bharat IV stage)

Environment Laws: Environment Protection Act (1986); Air (Prevention & Control of Pollution) Act (1981); Forest Conservation Act (1980); Water (Prevention and control of Pollution) Act (1974); Wildlife Protection Act (1972).

### **Unit7: Human Population and the Environment**

**(2 lectures)**

Human population growth: Impacts on environment, human health and welfare. Family Welfare Programs, Human Rights.

Environmental movements: Chipko, Silent valley, Bishnoi, Narmada Bachao Andolan, Nava Danya.

Role of Information Technology (IT) in environment and Human Health

### **Unit8: Field work**

**(Equal to 5 lectures)**

Visit to an area to document environmental assets: river/ forest/ flora/fauna, etc.

Visit to a local polluted site-Urban / Rural / Industrial / Agricultural.

Study of common plants, insects, birds and basic principles of identification.

Study of simple ecosystems-pond, river, Delhi Ridge, etc.

### **Text Books:**

- i. **Basu, M. and Xavier, S.,** *Fundamentals of Environmental Studies*, Cambridge University Press, 2016.
- ii. **Mitra, A. K and Chakraborty, R.,** *Introduction to Environmental Studies*, Book Syndicate, 2016.
- iii. **Enger, E. and Smith, B.,** *Environmental Science: A Study of Interrelationships*, Publisher: McGraw-Hill Higher Education; 12th edition, 2010.
- iv. **Basu, R.N,** *Environment*, University of Calcutta, 2000.

### **Suggested Readings:**

- ii. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
- iii. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- iv. Grumbine, R. Edward, and Pandit, M.K. 2013. ; Threats from India's Himalaya Dams.' *Science*, 339: 36-37.
- v. McCully, P. 1996. *Rivers No More: The Environmental Effects of Dams* (pp. 29-64). Zed Books.
- vi. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
- vii. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental Law and Policy in India. Tripathi 1992*.
- viii. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.
- ix. Ghosh Roy, MK, *Sustainable Development: Environment, Energy and Water Resources*, Ane Books Pvt. Ltd., 2011.
- x. Karpagam, M and Geetha Jaikumar, *Green Management, Theory and Applications*, Ane Books Pvt. Ltd., 2010.

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## SEMESTER : III

**Total Marks:** 100

**Paper Code:** BEHRCC310T

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### AMERICAN LITERATURE

**Course Description / Objective:** The course will enable the students to comprehend the diversity of American literature. It encourages the appreciation of style and content in American prose, poetry, and drama, and explore themes and motifs such as the American Dream, social realism in fiction, and the issues of race and gender through the texts selected for detailed study.

**Syllabus:**

**Module 1:** Tennessee Williams: *The Glass Menagerie* or *A Streetcar Named Desire*

**Module 2:** Toni Morrison: *Beloved* or *Tar Baby*

**Module 3:** **(Poetry)** (Any two)

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'

**(Short Story)** (Any two)

Edgar Allan Poe: 'The Purloined Letter'

F. Scott Fitzgerald: 'The Crack-up'

William Faulkner: 'Dry September'

#### **Presentations of Papers :**

The American Dream --- Social Realism and the American Novel --- Folklore and the American Novel --- Black Women's Writings --- Questions of Form in American Poetry

#### **Reading / Reference Lists:**

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.

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**Total Marks :** 100

**Paper Code:** BEHRCC320T

## POPULAR LITERATURE

**Course Description / Objective:** The course is designed to encourage the student to think critically about popular literature. Through the study of set texts, students will debate the categories of the 'popular' and the 'canonical' and identify the conventions, formulas, themes and styles of popular genres such as fantasy, detective fiction, the gothic, children's literature and nonsense literature. An assessment of the literary and cultural value of these popular texts will sensitize students to the ways in which popular fiction reflects and engages with questions of caste, gender, identity, ethics and education.

**Syllabus : Module 1 (Fantasy):**

Lewis Carroll: *Through the Looking Glass*

OR

J.R.R Tolkien: *The Hobbit*

**Module 2 (Detective Fiction/Gothic):**

Arthur Conan Doyle: *The Hound of Baskervilles*

OR

Selection of short stories by Doyle

OR

Gothic short stories by Elizabeth Gaskell

**Module 3 (Graphic Novel):**

Vishwajyoti Ghosh: *Delhi Calm*

OR

Alan Moore: *From Hell* / Marjane Satrapi: *Persepolis* / Alan Moore and Dave Gibbons: *Watchmen*

**Module 4(Nonsense Literature):**

A comparative study of Edward Lear and Sukumar Ray

(Other texts may be offered including children's literature)

**Presentations of Papers:**

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

**Reading / Reference Lists :**

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.

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**Total Marks : 100**

**Paper Code: BEHRCC330T**

## BRITISH POETRY AND DRAMA: 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES

**Course Description / Objective:** The course will introduce students to British poetry and drama of the Seventeenth and Eighteenth centuries through both canonical and non-canonical texts, presenting poetic forms and styles in the epic and mock-epic and forms and developments in seventeenth century theatre through decadent drama and the comedy of manners. Studied within the literary, cultural and political context of the age, the texts provide insights into seventeenth-century religious and secular thought, gender issues, the literary marketplace and the rise of the middle class.

**Syllabus:** **Module 1:** John Milton: *Paradise Lost: Book 1*  
**Module 2:** John Webster: *The Duchess of Malfi*  
OR  
Aphra Behn: *The Rover*  
**Module 3:** Alexander Pope: *The Rape of the Lock*

### **Presentations of Papers:**

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

### **Reading / Reference Lists :**

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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**Total Marks : 100**

**Paper Code: BEHRGE340T**

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## CONTEMPORARY INDIA [WOMEN AND EMPOWERMENT]

**Course Description / Objective:** The course aims to sensitize students to the structures of patriarchy that creates gender differentials, deep-rooted in Indian society. It seeks to orient students on the burning issues marring the progress of women, and the need for a social and legal change in their favour. The goal is to develop an understanding among students on gender mainstreaming strategies and the significance of the women's movement in India.

### **Course Contents:**

#### **Unit 1. Social Construction of Gender & Expressions of Gender Disparity:**

Gender as a Social Construct, Gender Identity, Public and Domestic Dichotomy, Patriarchy. Feminism: Major Feminist Thoughts. Women's Position from Vedic Period to Modern Era. Illiteracy among Women: Current Issues in Women's Education. Women and Health Issues. Gender and Work Invisibility, Impact of Recent Economic Policies and Women in the Unorganized Sector. Level of



Political Integration and Participation of Indian Women. Gender-based Violence: Sex Selective Abortion, Domestic Violence, Trafficking, Rape, Sexual Harassment at Workplace, Acid Attack, Honour Killing. Problems of Tribal, Disable and Elderly Women.

## **Unit 2. Gender Mainstreaming and Mechanisms:**

Constitutional Safeguards, Legal Strategies for the Empowerment of Women: Hindu Marriage Act 1955, Muslim Marriage Act, 1954, Indian Christian Marriage Act 1872, Hindu Succession Act 1956 with Recent Amendments, Medical Termination of Pregnancy Act 1971, Pre-Conception & Pre-Natal Diagnostic Techniques Act, 1994, Protection of Women from Domestic Violence Act, 2005, The Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act 2013, The Maternity Benefit Amendment Act 2017. Provisions under IPC & CRPC. Women Welfare Programmes in India and Policies. Institutional Mechanisms: National Commission for Women, Rashtriya Mahila Kosh, Family Court, Family Counselling Centres.

## **Unit 3. Women and Environment:**

Women in Nature, Nature as the Feminine Principle. Women's Relationship to the Environment. The Growth of Eco-Feminism and Eco-Feminist Movements.

## **Unit 4. Women's Movement & Organizations in India:**

History of Women's Movements in India (Pre-Independence, Post-Independence). The Emergence of Women's Organizations. Growth and Development of Women's Studies as an Academic Discipline.

### **Readings :**

- Kurane, A. *Issues in Women's Development*, Rawat Publications, 2012.
- Forbes, G. *Women in Modern India*, Cambridge University Press, 2012.
- Lingamurthy, N. *Towards Gender Equality*, Serials Publications, 2007.
- Khullar, M. (ed.) *Writing the Women's Movement: A Reader*, New Delhi: Zubaan, 2005.
- Ray, B. (ed.) *Women of India: Colonial and Post Colonial Periods in History of Sciences and Philosophy in Indian Civilization*, Vol, IX Part 3, Sage, New Delhi, 2005.
- Goonesekere, S.(ed.) *Violence, Law and Women's Rights in South Asia*. New Delhi: Sage Publications 2004.
- Chaterjee, M. *Feminism and Women's Human Rights*, Aavishkar Publishers, India 2004.
- Rege, S. *Sociology of Gender*, London: Sage, 2003.
- Seth, M. *Women and Development: The Indian Experience* New Delhi: Sage Publications 2001.
- Desai, N et al. *Women in Indian Society*, National Book Trust India, New Delhi, 1999.
- Saxena, S. *Crime against Women and Protective Laws*. New Delhi: Deep and Deep, 1999.
- Poonacha, V. *Gender within the Human Rights Discourse*, RCWS, SNTD, Bombay 1995.
- Kabeer, N. *Reserved Realities: Gender Hierarchies In Development Thought*. London, 1994.
- Kumar, R. *History of Doing: An Illustrated Account of Movement for Women's Rights and Feminism in India 1800-1990*. New Delhi: Kali for Women 1993.
- Gandhi, N. & Shah, N. *Issues at Stake: Theory and Practice in the Contemporary Women's Movement in India*. New Delhi: Kali for Women 1993.
- Mies, M & V Shiva. *Ecofeminism*. Delhi: Kali for Women, 1993.
- Krishnaraj, M. (ed.) *Women and Development: The India Experience*. Mumbai, Rawat, 1988.
- Shiva, Vandana. *Staying Alive*. New Delhi: Kali for Women, 1988.

- Bouserup, E. *Women's Role in Economic Development*. New York, 1970.

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**Total Marks : 100**

**Paper Code: BEHRSE350T**

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## **FILM STUDIES**

**Course Description / Objective:** The course aims to introduce the students to the basic elements of cinema, its narrative techniques, and cinema movements in India. It seeks to equip students to analyse and understand the art of narrative cinema. The course seeks to explore the specificity, history, and function of media forms, focusing on the language of cinema and the critical repertoire of film/media theories. Film will be discussed as an art, a text, a technology, a commercial product, a psychological experience, and a social practice, its various aspects and its fascinating contradictions outlined for study.

### **Unit I**

Unit Objective: To learn the evolution of Film Grammar

- Early cinema
- Evolution of Narrative Cinema

### **Unit II**

Unit Objective: To learn about the Studio system of Film Production

- Distribution of Films
- Hollywood Studio System
- Film making and its processes

### **Unit III**

Unit Objective: To develop an insight into Indian Cinema

- Examination of mainstream 'India' cinema vs regional film industries (South, Tollywood)
- Bombay Talkies to Bollywood
- Making films in Digital Era
- Animation

### **Unit IV**

Unit Objective: To develop a practice of watching and analyzing films

Watching films from different era of different types

### **Suggested Readings:**

- Barnouw, Erik, and Subrahmanyam Krishnaswamy. 2001. *Indian Film*. Replica Books.
- Bondanella, Peter. 2001. *Italian Cinema: From Neorealism to the Present*. Continuum International Publishing Group.
- Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- Kracauer, Siegfried. 1947. *From Caligari to Hitler: A Psychological History of the German Film*. [Princeton, N.J.]: Princeton University Press.

- Monaco, James, et al. 2000. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. New York: Oxford, University Press.
- Kuleshov, Lev Vladimirovich. *Kuleshov on Film: Writings*. Univ of California Press, 1974.

### Selected Filmography:

- *Casablanca* by Michael Curtiz
- *Battleship Potemkin* by Sergi Eisenstien
- *Cabinet of Dr. Caligari* by Robert Wiene
- *The Bicycle Thief* by Vittorio De Sica
- *Breathless* by Jean-Luc-Godard
- *400 Blows* by François Truffau
- *Pather Panchali* by Satyajit Ray
- *Meghe Dhaka Tara* by Ritwik Ghatak
- *Bhuvan Shome* by Mrinal Sen
- *Deewar* by Yash Chopra
- *Dilwale Dulhaniya Le Jayenge* by Aditya Chopra

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## SEMESTER : IV

Total Marks : 100

Paper Code: BEHRCC410T

### BRITISH LITERATURE: 18<sup>TH</sup> CENTURY

**Course Description / Objective:** This course is designed to introduce students to Neoclassicism in literature while examining its connection to the social and cultural conditions of the age of Enlightenment. Representative texts present the range and variety of Neoclassical literature, enabling a study of forms, and the attitudes and conventions which shape them. The syllabus covers Restoration comedy, eighteenth century prose satire, trends in eighteenth century poetry and the rise of the novel, and encourages a wider acquaintance with periodical literature.

**Syllabus :**

**Module 1 :** William Congreve: *The Way of the World* / Oliver Goldsmith: *She Stoops to Conquer*

**Module 2 :** Samuel Johnson: *London*  
Thomas Gray: 'Elegy Written in a Country Churchyard'

**Module 3:** (Any One)  
Jonathan Swift: *Gulliver's Travels* (Books I, III and IV)  
Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*  
Daniel Defoe: *Robinson Crusoe*

### Presentations of Papers :

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

**Reading / Reference Lists :**

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.

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**Total Marks:** 100

**Paper Code:** BEHRCC420T

## BRITISH ROMANTIC LITERATURE

**Course Description / Objective:** The British Romantic movement (spanning roughly from the late eighteenth to the early nineteenth century), occupies a significant place in the literary history of England. Through a close study of prescribed texts, it is important for students to explore the key constituent features of British Romantic writing: conceptions of nature; solace in or reconciliation with the natural world through art; revolt against the established canons of neoclassical aesthetics in favour of values by-and-large more individual, inward and emotional; the conception of the sublime, renouncement of rationalism and order (associated with the preceding Enlightenment era), central preoccupation with the healing power of imagination, predominance of the lyric form as a means of poetic expression, among several others.

Reaction against the Enlightenment was also reflected in Romantic writing especially in the rise of the Gothic genre and exploration of medievalism, especially in the works of Ann Radcliffe, Samuel Taylor Coleridge, John Keats and Mary Shelley among several others. The course will introduce students to these developments. Students are also expected to read into the background and the significant socio-political factors that led to the British Romantic movement. As, for instance, one of the catalysts that contributed to the development of the British Romanticism as a major movement was the French Revolution with its ideals of liberty, equality and fraternity. As a part of the course, these ancillary issues also need to be explored by the student in detail.

**Syllabus: Module 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'.  
 William Wordsworth: 'Tintern Abbey', 'Ode: Intimations of Immortality'  
 Samuel Taylor Coleridge: 'Kubla Khan', 'Dejection: An Ode'.

**Module 2:** Lord George Gordon Noel Byron: *Childe Harold's Pilgrimage*: canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674).  
Percy Bysshe Shelley: 'Ode to the West Wind', 'Ozymandias', 'Hymn to Intellectual Beauty'.  
John Keats: 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'.

**Module 3:** Mary Shelley: *Frankenstein*

**Presentations of Papers:** Reason and Imagination --- Conceptions of Nature --- Literature and Revolution --- The Gothic --- The Romantic Lyric

**Reading / Reference List:**

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 on Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

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**Total Marks:** 100

**Paper Code:** BEHRCC430T

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## BRITISH LITERATURE: 19<sup>TH</sup> CENTURY

**Course Description / Objective:** The course on nineteenth-century British Literature aims to highlight the range and variety of fiction and poetry of the Romantic and Victorian period. The texts chosen from the two most creative and complex periods in British literary history represent the multiple cross-currents influencing the shaping of a specific sensibility. The students are expected to gain a critical understanding of the social, historical, economic and cultural milieu of the times with reference to issues such as gender, and identity formation, and forms of poetry like the dramatic monologue.

**Syllabus:**

**Module 1:** (Any One)  
Jane Austen: *Pride and Prejudice*  
Charlotte Bronte: *Jane Eyre*

**Module 2:** Charles Dickens: *Hard Times*

**Module 3:** 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'.

**Presentations of Papers:**

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

### Reading / Reference Lists:

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.

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Total Marks : 100

Paper Code: BEHRGE440T

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## GENDER AND HUMAN RIGHTS

**Course Description / Objective:** This course seeks to sensitize the students on perspectives and stereotyping as outlined in Gender Studies. It aims to create awareness on various women's movements, rights, and law. Issues that will be discussed include constructions of masculinity and femininity, gender stereotyping, and gender and law. The second section of the syllabus will seek to introduce students to the human rights discourse.

### Syllabus:

#### Module 1: GENDER

1. **The Relevance and Need for Gender Studies:**
  - a) What is gender? The cultural construction of masculinity and femininity
  - b) Perspective of the nature-culture debate in Gender Studies
2. **Gender Stereotyping** - issues and challenges
3. **Women's Movements and Empowerment**- problems for a contemporary theory of gender
4. **Gender Rights and Law** - Legal and Statutory Redressal and Support

#### Module 2 : INTRODUCTION TO HUMAN RIGHTS

1. **Understanding human rights**
2. **International Human Rights Conventions, treaty bodies and Agencies**
3. **Essential Rights For Human Development:** Right to equality; Right to Education; Right to Health; Human Rights and HIV/AIDS; Rights of the Disabled and Other Vulnerable Groups; Right to Food; Right to Adequate Shelter; Right to Information; Human Rights in Conflict and Post-conflict Situations.
4. **Human rights and Redressal Mechanism:** The Role of the Government, voluntary groups and NGOs in affirmative action; Studying the laws arising out violation of Rights

## 5. Human Rights and India

### Reading / Reference Lists :

1. Geetha, V. 2002. *Gender*, Calcutta: Stree
2. Sherry Ortner. 1974. 'Is male to female as nature is to culture?' In M.Z. Rosaldo and L. Lamphere (Eds.) *Women, culture and society*. Stanford: Stanford University Press (pp. 67-87)
3. Documentary: *Being Male Being Koti*, Directed by Mahuya Bandyopadhyay
4. Uberoi, Patricia. 1990. 'Feminine Identity and National Ethos in Indian Calendar Art', In *Economic and Political Weekly* Vol. 25, No.17. (pp. WS41- WS48)
5. Susie, Tharu and Tejaswini Niranjana. 1999. 'Problems for a Contemporary theory of gender' in Nivedita Menon (ed.) *Gender and Politics in India*, New Delhi: Oxford University Press (pp. 494-525)
6. Kumar, Radha. 1999. 'From Chipko to Sati: The Contemporary Indian Women's Movement' In Nivedita Menon (ed.) *Gender and Politics in India*. New Delhi: Oxford University Press (pp. 342 – 369)
7. Menon, Nivedita. 2012. *Seeing Like a Feminist*. New Delhi: Zubaan/ Penguin Books. pp. 93-110.
8. Guidelines for the Prevention and Protection of Women against Sexual Harassment <https://www.sxuk.edu.in/campus/documents/Guidelines-Against-SexualHarassment.pdf>

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**Total Marks:** 100

**Paper Code:** BEHRSE450T

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## BUSINESS COMMUNICATION

**Course Description / Objective:** The course seeks to provide an outline to effective Organizational Communication. It aims to underline the nuances of Business communication. It is focused on developing key skills, mostly importantly, public speaking. It also seeks to further grounds students in the rudiments of English grammar and usage.

### Syllabus:

#### Part – 1:

1. **Basic Language Skills and Grammar:** The students learn and practice basic communicative skills such as how to introduce themselves, how to interact with strangers and how to open a conversation.
2. **Phonetics and Accent:** Students are exposed to the basics of reading phonetic transcript and pronunciation. They are made to read aloud excerpts from magazines and newspapers in the classroom using the microphone. Using the microphone helps them develop their vocal skills and tonal quality of speech.
3. **Communicative English:** Students undergo role playing activities to understand the purpose and responses in an interpersonal communication from personal to professional situations. Stanford University's Business School after a lot of research work has come up with these role-playing activities to help learners become good speakers and overcome their anxiety of communicating in public. Following their research work, students are made to do certain

exercises in the class helping them overcome their stage-fear.

To understand the dynamics of group communication, students are made to participate in various team activities followed by their experience sharing and learning. Students make Group Presentations which are part of their internal evaluation.

4. **Developing Body Language and Expression:** Students are trained how to develop eye contact, facial expression, non-vocal bodily movements and posture while presenting in front of the audience. They learn about the advantages of having a good body language and how it helps them deliver a good speech. These help them to have an idea of 'para language', audio and visual signs.
5. **Public Speaking:** Speaking in public helps the student gain self-confidence. So they are taught about the characteristics of a good speaker; shown videos of eminent public speakers. They are taught how to make their topics interesting and audience-oriented; how to draw public attention by making their background analysis of the audience prior to their speech. For practical purpose students are called upon individually to give a speech before their classmates.
6. **Theories of Communication:** Importance of Communication, Communication Process, Channels of communication, Significance of Feedback, Barriers to Effective Communication, Ways to overcome the Barriers.
7. **Developing Formal Writing Skills:** To hone their writing skills, students are exposed to Essay writing which are different than the creative essays. They are made to understand the purpose of writing in a formal language and how it is different from creative writing.
8. **Formal Letter and E-Mail Writing:** Students learn how to write formal letters; more than the format, in this unit the focus is on the style of language used in a formal letter which has an authority of the message to be conveyed yet not offensive. Students are taught how to generally introduce a formal letter and conclude it following a narrative which avoids any kind of exaggeration and jargon.

Following the same style of language and narration they are taught about the usage of e-mail in today's world. The importance of it and the way they should use it, eg. the usage of 'CC', 'BCC', how to attach files and what to write before they attach any document

## **Part - 2 :**

1. **Academic Vocabulary and English for Business Communication:** Students are expected to read newspapers, business news, magazines to build vocabulary for the business communication. The reading material is provided by the faculty as and when required.
2. **Reading Comprehension:** Comprehending notices, advertisements, official documents, booklets, newspapers, instructional manuals and other documents. Students learn by practice: What is comprehension, How to comprehend, Ways of reading: skimming, inferring, interpreting, understanding the tone of language and making important notes.
3. **Précis Writing:** Students learn how to express the presented ideas in concise and accurate manner in their own language.
4. **Report Writing:** How to read the details and present them as a report especially in the



organizational set up.

Students are exposed to different nature and types of reports

5. **Appreciation of Movies:** As an important medium of Mass Communication, students learn to critically appreciate movies. This helps them learn constructive criticism and the art of appreciation through communication medium
6. **Listening Practice:** Students are given rigorous listening activities and they learn in a process: What is effective listening skills, Types of listening, Barriers to effective listening, Ways to overcome the barriers, Role plays, Other forms of listening practice such as audio-video lectures, speeches, debates, discussions and songs.
7. **Group Discussion, Official Meetings and Minutes of a Meeting:** To participate in a group discussion a learner requires patience to hear out what others are telling. Listening practice helps the students to grow as a good listener.  
The students are made to understand the nature of discussion in a group, difference between debate and discussion, ways to form and present the arguments and ways to defend themselves. The students are practically told to make groups and take down Minutes of the Meeting on a given topic; in the process they are taught how to call for a meeting, how to organize it maintaining certain decorum and how to take down Minutes of the Meeting.
8. **Job Applications:** On the basis of Formal Letters, they are taught how to write application for jobs with reference to advertisements; how to write offer letters for recruitment of employees and how to write resignation letters.
9. **Resume Writing and Interview Skills:** The students are equipped with the entire process of acquiring a job with special reference to preparing a resume. They learn the skills of appearing in an interview and being successful in it.

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**Total Marks:** 100

**Paper Code:** BEHRSE460T

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## **LITERATURE AND THE OTHER ARTS**

### **Course Description**

This course aims to situate literature in the present day and evaluate its relevance in relation to the other arts that permeate the cultural sphere as well as the academic environment of students living in a globalized twenty-first century. As literature departments increasingly turn towards cultural studies, the age-old dominance of the printed book in English syllabi is challenged by a shift in focus towards other arts and cultural products, such as film, music, visual art, graphic novels, and digital media. In particular, this course will focus on the relationship the other arts have with literature: what are the politics of adaptation; what do the afterlives of canonical literary texts tell us about the canon itself as well as geo-politics in a post-colonial world; what is “the literary” itself, and how is it transformed when imbricated with song and performance; how may popular musical forms such as rock, hip-hop and rap be read *as* literature; what are the relationships between literary movements

through the ages and visual art; how has visual art informed literary production, and vice-versa? This inherently interdisciplinary paper will appeal to young students of all ages, while introducing them to how literature and the other arts are intertwined in sustaining cultural and socio-political belief systems at various junctures in history.

### **Module 1: Literature and Cinema**

Vishal Bhardwaj, *Haider*

Ritwik Ghatak, *Meghe Dhaka Tara*

Satyajit Ray, *Charulata*

### **Module 2: Literature and Music**

Bob Dylan, *Blonde on Blonde*

Led Zeppelin, *Led Zeppelin IV*

Red Hot Chili Peppers, selections from *Stadium Arcadium*

### **Module 3: Literature and Visual Arts**

Romanticism in art: Selections from artworks by Eugene Delacroix, Caspar David Friedrich, Theodore Gericault, and Francisco Goya.

Pre-Raphaelite art and literature: selections from D. G. Rossetti, John Everett Millais, John William Waterhouse, and William Holman Hunt.

Art and modernism: Selections from Modernist poetry and literature alongside the study of paintings, from the Impressionists (Monet et al) to the Surrealists (Dali et al) to the Cubists (Picasso and others).

### **Presentation Topics**

Post/ De/ Neo Colonial approaches to Visuality Studies

On the body and the gaze

On psychoanalysis and the role of the spectator

On particular memory and public history

Politics of rock music

### **Reference/Reading List**

1. David Yaffe, *Bob Dylan: Like a Complete Unknown*. Yale University Press.
2. Jeff Taylor and Chad Israelson, *The Political World of Bob Dylan: Freedom and Justice, Power and Sin*.
3. Stephen Davis, *Hammer of the Gods: The Led Zeppelin Saga*. William Morrowson and co.
4. Jean-Michael Guedson and Philippe Margotin, *Led Zeppelin, All the Songs: The Story Behind Every Track*. Black Dog and Leventhall.
5. Linda Hutcheon, "On the Art of Adaptation", *Daedalus*, vol. 133, (2004).
6. Laura Mulvey, "Visual Pleasure and Narrative Cinema," In *Visual and Other Pleasures. Language, Discourse, Society*. Palgrave Macmillan, London. [https://doi.org/10.1007/978-1-349-19798-9\\_3](https://doi.org/10.1007/978-1-349-19798-9_3)
7. Nicholas Mirzoeff. *The Visual Culture Reader*. Routledge: London, 2012.
8. Timothy Hampton. *Bob Dylan's Poetics: How the Songs Work*. Zone Books: Princeton, New Jersey, 2019.

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WOMEN'S WRITING

**Course Description / Objective:** The course is a broad critical survey of women's writing in diverse literary traditions. It is primarily designed to enhance the students' understanding of the seminal issues in creative and critical texts authored by women. The poems, fictional and non-fictional works from multi-cultural contexts offer a focused perspective on the changing configuration of socio-historical backgrounds with reference to patriarchy, gender politics and reform movements.

**Syllabus: Module 1:** Alice Walker: *The Color Purple*

Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11-19; chap. 2, pp. 19-38.

**Module 2: Poetry**

Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that'.

Maya Angelou: 'Caged Bird', 'Still I Rise'

Sylvia Plath: 'Daddy', 'Lady Lazarus'.

Eunice De Souza: 'Advice to Women', 'Bequest'.

**Module 3:** Katherine Mansfield: 'Bliss'

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

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.

**Presentations of Papers:**

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

**Reading / Reference Lists:**

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.
2. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1-25.
3. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York:

**Total Marks:** 100

**Paper Code:** BEHRCC520T

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## BRITISH LITERATURE: THE EARLY 20<sup>TH</sup> CENTURY

**Course Description / Objective:** British literature of the early twentieth century is critically significant as it occupies a crucial position in the shaping and development of modernism and post-modernism. The texts in the syllabus would acquaint the student with some of the key traits of literary modernism both in content and style/technique. It also encourages the student to critically explore some of the major art movements like Impressionism, Stream of Consciousness, Expressionism etc.

**Syllabus : Module 1 :** (Any two)

Joseph Conrad: *Heart of Darkness*

D.H. Lawrence: *Sons and Lovers*

Virginia Woolf: *Mrs. Dalloway*

**Module 2:** W.B. Yeats: 'Leda and the Swan', 'The Second Coming', 'No Second Troy', 'Sailing to Byzantium', 'An Acre of Grass' and 'The Wild Swans at Coole'  
T.S. Eliot: 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales', 'The Hollow Men', 'Preludes' and 'Marina'

**Presentations of Papers:**

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

**Reading / Reference Lists :**

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.

**Total Marks :** 100

**Paper Code:** BEHRDS530T

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## LITERATURE OF THE INDIAN DIASPORA

**Course Description / Objective:** This course aims to introduce students to the theory of Diaspora, the concept of its inception, narrative techniques used by writers of the Indian Diaspora, and

representation of these (wherever possible) texts in films. It will seek to equip students to analyze and understand the concept of Diaspora in detail. The course will explore the specificity, history, and function of various writers and how their style of representation helps in the evolution of the whole gamut, focusing on the narrative and the critical repertoire of Diaspora theories. It will seek to develop a knowledge of how various socio-political forces change the context and perspective of the old and the new Diaspora.

- Syllabus:**
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 / Reference Lists:**

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

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**Total Marks : 100**

**Paper Code: BEHRDS540T**

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**LITERARY THEORY**

**Course Description / Objective:** This course is designed to expose students to literary theory and criticism. Students will read theoretical writings that cover key components integral for literary analysis such as Marxism, feminist theory, post-structuralism, and postcolonial theory. The course will offer an in-depth engagement with primary theoretical writings and encourage the students to understand the cultural "text" from the dual perspectives of semiotics and hermeneutics. With regards to semiotics, students will be introduced to the relation between the signifier and the signified, the intentionality of reference and the politicization of signs in acts of communication. Through an equal and uniform approach to the hermeneutics of reading or the manner of interpreting the texts, students will be familiarized with varying interpretative practices, from deconstruction to postcolonial studies.

## 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.
3. 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

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).

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## SEMESTER : VI

Total Marks : 100

Paper Code: BEHRCC610T

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## MODERN EUROPEAN DRAMA

**Course description/ Objective :** Moving from drawing-room comedy to absurdism, from the drama of political protest to epic theatre, this course includes a wide range of European drama that has been composed during the past century. Many of these plays are now acknowledged "classics" of modern drama; the rest are fine examples of contemporary plays that have broken new ground. The course will attempt to study them both as distinguished writing and as scripts for performance.

By engaging students with plays produced in Europe, the course endeavours to shift focus from the British tradition to interpret and understand some of the preeminent dramatic forms, concepts and texts in the modern period, and to engage with drama and dramatics cross-culturally. The course will examine plays of European playwrights from the late 19th and early 20th centuries through text analysis and performance activities. Works have been selected from the repertoires of key playwrights, for example Ibsen, Chekhov, Pirandello, Brecht, and Ionesco. A brief history of European theatre in the specified time frame will also be studied in the course. The students will be able to evaluate and compare various perspectives and styles that these plays offer and analyse important themes and debates that emerge through them.

**Syllabus:**

- Module 1:** Henrik Ibsen: *Ghosts* OR *Doll's House* OR Anton Chekov: *The Cherry Orchard*
- Module 2:** Bertolt Brecht: *The Good Woman of Szechuan*
- Module 3:** Eugene Ionesco *Rhinoceros*
- Module 4:** Pirandello, *Six Characters in Search of an Author*  
(4 plays to be taught)

### Reading / Reference Lists:

1. Ian Donaldson (eds.), *Transformations in Modern European Drama*, Palgrave Macmillan, 1983
2. Martin Esslin, *Theatre of the Absurd*, Vintage Books, 2001
3. Michael Y. Bennett, *The Cambridge Introductions to Theatre and Literature of the Absurd*, Cambridge University Press, 2015
4. James McFarlane, *Henrik Ibsen: A Critical Anthology*. Harmondsworth: Penguin, 1970
5. John Sullivan, *Contemporary Theatre: Bertold Brecht [and Others.]*. Kansas City, Mo.: Public Library, 1968
6. C. E. J. Dolamore, *Ionesco: Rhinoceros*. London: Grant and Cutler, 1985
7. Glauco Cambon, *Pirandello: A Collection of Critical Essays*. Englewood Cliffs (N.J): Prentice-Hall, 1967

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**Total Marks : 100**

**Paper Code: BEHRCC620T**

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## POSTCOLONIAL LITERATURES

**Course description/ Objective :** Postcolonial literature may be described as a set of literary responses to the historical experience of colonialism, beginning with colonial contact, and continuing

into a postcolonial present rather than ending with the liberation of former colonies. In myriad ways, the authors represented in this course interrogate the historical experience of colonialism, laying bare the asymmetrical power relations created by the experience of colonial subjugation, and responding to the fractured socio-political, epistemological, and psychological terrain of the postcolonial.

The course is global in its outlook and introduces students to a wide range of postcolonial literature from Africa, Latin America, the Caribbean, Australia, and North East India. While recognising the rootedness of postcolonial literature to particular spaces and historical contexts, the course will also try to outline shared histories of oppression and struggle, highlighting commonalities and continuities as loci for the articulation of resistance in a world that continues to be shaped by imperialism.

**Syllabus:** **Module 1**(novel): Chinua Achebe: *Things Fall Apart*  
**Module 2** (novel): Gabriel Garcia Marquez: *Chronicle of a Death Foretold*  
**Module 3** (short stories): Bessie Head: “The Collector of Treasures”; Ama Ata Aidoo: “The Girl Who Can”; Grace Ogot: “The Green Leaves”  
**Module 4** (poetry): 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”  
(any 3 poets to be taught)

**Reading / Reference Lists:**

1. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (eds.), *The Postcolonial Studies Reader*, New York: Routledge, 2006.
2. Ania Loomba, *Colonialism/Postcolonialism*, New York: Routledge, 2015.
3. Leela Gandhi, *Postcolonial Theory: A Critical Introduction*. London: Routledge, 2020.
4. Catherine L. Innes and Bernth Lindfors, *Critical Perspectives on Chinua Achebe*. Washington, D.C: Three Continents Press, 1978.
5. G. R. MacMurray, *Critical Essays on Gabriel Garcia Marquez*, Boston: G.K. Hall & Co, 1987.
6. Gloria N. Onyeoziri, *Shaken Wisdom: Irony and Meaning in Postcolonial African Fiction*. Charlottesville: University of Virginia Press, 2011.
7. René Costa, *The Poetry of Pablo Neruda*, Cambridge, Mass: Harvard University Press, 1979.
8. Edward Baugh, *Derek Walcott*, New York: Cambridge University Press, 2006.
9. James Tulip, *David Malouf: Johnno, Short Stories, Poems, Essays and Interview*, University of Queensland Press, 1990.
10. Paban Chakraborty, “‘The Hidden Valleys of My Home’: Home, Identity, and Environmental Justice in the Select Works of Mamang Dai.” *Sanglap: Journal of Literary and Cultural Inquiry*, 5(2), 2019. 53-60.

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**Total Marks : 100**

**Paper Code: BEHRCC630T**

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**SCIENCE FICTION AND DETECTIVE LITERATURE**



### Course Description / Objective:

This course consists of an analysis of detective novels and stories, tracing its evolution, from the genre's invention in the nineteenth century to its contemporary representations. It also explores and identifies the conventions, formulas, themes and styles located within detective fiction. It aims to encourage the student to critically examine the ways in which detective literature represents, resolves, or perhaps even deepens the tensions and conceptions of cultural "otherness."

Additionally, this course consists of readings of science-fiction film and literature, dealing with generic considerations and responding to key texts from multiple loci, including feminism and posthumanism. It researches the influence of these works in the field of literature as well as on popular culture.

- Syllabus:**
- Module 1:** Wilkie Collins: *The Woman in White*
  - Module 2 :** Arthur Conan Doyle: *The Hound of the Baskervilles*
  - Module 3 :** Agatha Christie: *Murder of Roger Ackroyd*,
  - OR
  - H. R. F. Keating: *Inspector Ghote Goes by Train*,
  - OR
  - Raymond Chandler: *The Big Sleep*
  - Module 4 :** Stanley Kubrick (Dir.): *2001: A Space Odyssey* [1968]

### Reading / Reference Lists:

1. Julian Symons, *Bloody Murder: From the Detective Story to the Crime Novel*. New York: Mysterious Press, 1993.
2. Ernest Mandel, *Delightful Murder: A Social History of the Crime Story*. Minneapolis: Univ. of Minnesota Press, 1984.
3. George Orwell, "Raffles and Miss Blandish", in *Decline of the English Murder*, 1946. Available at <<https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/raffles-and-miss-blandish/>>
4. W. H. Auden, "The Guilty Vicarage: Notes on the Detective Story, by an Addict", in *Harper's Magazine*, May 1948. Available at <<https://harpers.org/archive/1948/05/the-guilty-vicarage/>>
5. Raymond Chandler, "The Simple Art of Murder", in *The Simple Art of Murder*, 2006..Available at <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>
6. J. Edmund Wilson, "Who Cares Who Killed Roger Ackroyd?", *Mass Culture: The Popular Arts in America*. Available at <[http://www.crazyoik.co.uk/workshop/edmund\\_wilson\\_on\\_crime\\_fiction.htm](http://www.crazyoik.co.uk/workshop/edmund_wilson_on_crime_fiction.htm)>
7. Damon Knight (ed.), *Turning Points: Essays on the Art of Science Fiction*. New York: Harper & Row, 1977.
8. Robert P. Kolker, *Stanley Kubrick's 2001: a Space Odyssey: New Essays*. Palo Alto, Calif: Ebrary, 2007.
9. Stephanie Schwam, *The Making of 2001, a Space Odyssey*. New York: Modern Library, 2000.

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## PARTITION LITERATURE

**Course description/ Objective :** The Partition of India, 1947 brought untold suffering, tragedy, trauma, pain, and violence to communities that had hitherto lived together in some kind of social contract. It separated families across an arbitrarily drawn border. The Partition, which has often been compared to the Holocaust, has been much documented by historians, civil servants, and other government agencies. However, such “official” histories largely deal with Partition merely as an unfortunate political event. This course offers a closer look at the personal and political experience of Partition through literature.

The course, through the study of prose and poetry, focuses on remembering the Partition: “two faces of independence”, “celebration and consternation”, and the pain and trauma associated with it. The study of the gap between historiography and representation in literature helps us to understand the lived experiences of the survivors. Identity and nationalism are the binding tropes of the course. The course also focuses on the condition of refugees, conflict, reconciliation and self-reliance. The study of the margins (from the perspective of historiography) of gender, caste, community, and region are the other areas which the course aims to explore. The course also incorporates the Liberation War of 1971 leading to the second Partition—the birth of Bangladesh and Pakistan—thereby helping students to study the event as a continuum of the Partition in 1947. Migration and reverse migration since 1947 and 1971 thus become the areas that can be explored through the course.

- Syllabus: Module 1&2 : Novels :** Bapsi Sidhwa: *Cracking India*, OR *Ice Candy Man*;  
 Bhisham Sahani: *Tamas*; Intizar Husain: *Basti*;  
 Khushwant Singh: *Train to Pakistan*;  
 Salman Rushdie: *Midnight's Children*; Tahmina Anam: *The Golden Age*  
 (Any 2 to be taught)
- Module 3: Essays and short stories :**
- a) Dibyendu Palit: “Alam's Own House”, tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*
  - b) Manik Bandhopadhyaya: “The Final Solution”, tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta.
  - c) Sa’adat Hasan Manto: “Toba Tek Singh”, in *Black Margins: Manto*, tr. M. Asaduddin
  - d) Lalithambika Antharajanam: “A Leaf in the Storm”, tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla.
- (Any 2 to be taught)
- Module 4 : Poetry :**
- a) Faiz Ahmad Faiz: “For Your Lanes, My Country”, in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim.
  - b) Jibanananda Das: “I Shall Return to This Bengal”, tr. Sukanta Chaudhuri, in *Modern Indian Literature*.

- c) Gulzar: "Toba Tek Singh", tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al.  
(Any 2 poets to be taught)

**Reading / Reference Lists:**

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.

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**Total Marks : 100**

**Paper Code: BEHRCC650T**

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**WORLD LITERATURE**

**Course Description / Objective :**

The course has been designed keeping in view the current trends in the field of New Literatures, most of them coming from countries which were erstwhile European colonies. This course will offer an understanding of emergent issues concerning world literatures through the study of both canonical and non-canonical texts. The course will also allow students to understand how literatures from different margins fit into the postcolonial discourse, reclaim and/ or affirm their creative identity, and invite a planetary perspective into the assessment of literary value. On successful completion of this course students will be enriched in their knowledge of postcolonial literature, further enhance their theoretical knowledge, develop critical thinking, and learn about the scope of research in the field of world literatures.

**Syllabus:**

**Module 1:** Japanese:

Select haikus by Basho  
Haruki Murakami, *Kafka on the Shore*  
Hayao Miyazaki, *Spirited Away*

**Module 2:** Canadian

Margaret Atwood, *The Handmaid's Tale*  
Margaret Lawrence, *The Stone Angel*  
Alice Munro, "The Bear Came Over the Mountain."

### **Module 3:** African

Chinua Achebe, *Anthills of the Savannah*

J. M. Coetzee, *Disgrace*

Chimamanda Ngozi Adichie, *Half a Yellow Sun*

#### **Presentation Topics: ....**

The “centre” and the “periphery” of literary markets

On plural worlds

On transnationalism/ globalization/ planetarity

Introversion/ extroversion of literary works

The evolving literary canon and world literatures

On the production of the local/ non-local

#### **Reading / Reference Lists:**

1. Hutcheon, Linda *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*, Oxford University Press, 1989.
2. Tolan, Fiona. *Feminism and Fiction*, Rodopi, 2007.
3. Macpherson, Heidi Slettedahl. *The Cambridge Introduction to Margaret Atwood*, CUP.
4. Pierce, Peter. *The Cambridge History of Australian Literature*, Cambridge University Press (2009).
5. Amitrano, Giorgio. *The New Japanese Novel: Popular Culture and Literary Tradition in the Work of Murakami Haruki and Yoshimoto Banana*. Boston: Cheng and Tsui (1996)
6. David Damrosch, ed. *World Literature in Theory*, Wiley-Blackwell (2014)
7. Iwamoto, Yoshio. “A Voice from Postmodern Japan: Haruki Murakami.” *World Literature Today* 27.2 (1993)
8. Rubin, Jay. *Haruki Murakami and the Music of Words*. London: Vintage (2005)
9. Napier, Susan. "The Dystopian Imagination: From the Asylum through the Labyrinth to the End of the World." *The Fantastic in Modern Japanese Literature: The Subversion of Modernity*. London: Routledge, (1996)
10. Seats, Michael. *Murakami Haruki: The Simulacrum in Contemporary Japanese Culture*. Plymouth: Lexington Books (2006)
11. Suter, Rebecca. *The Japanization of Modernity: Murakami Haruki Between Japan and the United States*. Cambridge, Mass.: Harvard University, Asia Center (2008)