



Aliah University

(Under the department of Minority Affairs and Madrasah Education, Govt. of West Bengal)
IIA/27, New Town, Kolkata - 700160, Phones: (033) 2341 6444, West Bengal, India

Key Indicator - 7.2 Best Practices

7.2.1. Describe two Best practices successfully implemented by the Institution as per the NAAC format provided in the Manual.

Attached below are the qualitative descriptions in prescribed format, supporting documents like syllabus, BOS, Program Report with photographs.


05/05/24
Registrar (Officiating)
Aliah University
New Town, Kolkata-700160

Institutional Best Practice_I

1. Title: ‘Nadir sathe cholo’ (Go with the River)

An initiative for river restoration by the Department of Geography, Aliah University, Kolkata

2. Objectives of the Practice: (100 words max)

The Practice has the following objectives:

- To find the reasons and extent of the rivers’ decay.
- To find means to clean water hyacinth and similar biological growth in the river water.
- To inform the local people about the effects of activities like jute rotting, onion cleaning, disposal of solid waste, sewage disposal etc. on river decay.
- To apprise locals of initiatives that can help clean the river, reduce the level of pollution, restore aquatic habitats, ecosystem services, and human well-being.
- To usher in the consciousness of all stakeholders for furthering environmental awareness and development.

2. The Context: 150 words max

In the era of the Anthropocene, human interventions have escalated in terrestrial systems affecting the river health and water quality. The rivers of the Bengal Delta are either decaying or dead due to neotectonic movements, climate changes, anthropogenic intervention as dams and barrages, changes in the land use and land cover, intensive agricultural practices, urban and industrial development. The rivers like Mathabhanga-Churni, Ichhamati, and Jalangi are disconnected from the Ganga-Padma system. Naturally, these rivers are suffering from shortages of discharge and river water quality has deteriorated. As surface water is connected with groundwater, the availability and quality of the groundwater are also depleting especially in urban areas. Therefore, restoration of the river and maintenance of the environmental flow, has become imperative for ecological and economic sustainability. In spite of a variety of initiatives, improvement in the river health has not been achieved much for several reasons.

4. The Practice: (400 words max)

In an attempt to the journey of river restoration, the Dept. of Geography, Aliah University has initiated a river restoration programme (‘Nadir sathe cholo’ i.e. ‘Go with river’) through an academic discourse namely the Advanced Geomorphology Practical paper in the PG 4th semester from 2018. The PG 4th semester students (Advanced Geomorphology Special Paper) undertake this fieldwork-based practical on various dimensions of rivers of the Bengal Delta and surrounding regions every year.

Although ventured as a part of the conventional curriculum which includes Field Work, the socio-economic and environmental activism reflected through the practice (albeit in a microcosmic manner) undertaken by the youth, makes it unique in the context of Indian Higher education. Instead of limiting the field work to an apathetic application of Theory, the Department of Geography of Aliah University, blends conscience with responsibility to transform the theory into Praxis. As responsible citizens of tomorrow, the

participation of students to prevent further decay of waters shows one of the many ways to minimize global warming and climate change.

Since 2018, PG students have been visiting rivers like Churni, Jalangi, Shilabati, and Brahmani-Baitarani rivers. The data on river velocity, discharge, cross-sections, and river water quality were collected from the field survey by the students for analyzing the riverine decay (Fig. 1-3). The results show that the quantitative and qualitative river decay are striking in the case of the rivers under study. For the purpose of reviving the health of the rivers mentioned, students engage with the local people and tell them about the river's decay and teach them possible ways of river restoration. Moreover, the students also actively engage themselves in cleaning the water hyacinths and similar biological growth in the river water. Also, students along with the mentors meet the local administration, and village panchayats. With the help of the local administration the students help to clean the river as far as feasible and ensure that there is minimal disturbance on the river waters. These students also inform the local people about the effects of activities like jute rotting, onion cleaning, disposal of solid waste, sewage disposal etc. on river decay. These initiatives can help clean the river and reduce the level of pollution and restore aquatic habitats, ecosystem services, and human well-being. The departmental initiatives though not large, may usher in the consciousness of the local people and all stakeholders for furthering environmental awareness and development.

5. Evidence of Success (200 words max)

Successive visits to the rivers Churni, Jalangi, Shilabati, and Brahmani-Baitarani by the PG students of the Geography Department have brought in small but significant changes.

- The local people have shown improvement in their attitude to the waters by refraining themselves from littering the waters with excessive waste disposal (as plastic, garden and kitchen waste)
- The stakeholders have come to understand the importance of cleaner waters for a better health and cooler climate.
- These students have been able to drive home the realization that rivers are the lifeline, therefore engaging in once a while cleaning, is supportive for local economy by sustenance of edible fishes and aquatic life necessary to keep the fishes alive. The locals do take measures to uproot overgrowth of aquatic plants and other litter which restrict the water flow.
- Although the primary objective has been minimizing the surface water disturbance, a clean river without sludge helps movement of small boats for fishing and ferrying of goods, linking the near and far off places, thus sustaining micro economy.

6. Problems encountered and Resources Required(150 words max)

- The obvious problem encountered is one of finance and to some extent logistics. Although the field trips of the Department of Geography are financed by the University, it is never enough to meet the ever growing expenditures of travel and stay outside one's home. With most learners belonging to the economically backward sections of the society the additional expenses often become a burden on them. Although the University provides buses for these field trips, navigating and moving within the interiors of rural Bengal in a large group is a cumbersome activity in the sun and the rain.
- Although most local level administrations try to cooperate, for some it is a botheration and their nonchalance becomes an obstacle to the success of the project.
- The locals in rural Bengal are usually joyous folks, however with the impact of the modern ways of life, some eye the river restoration activity with suspicion and treat the same as intrusion into their privacy. Moreover, lack of

education in many lead them not to believe in the facts of environmental pollution, spread as awareness by the students and their mentors.

- Carrying and storing instruments for mapping , gauging, measuring and dredging (where required) often becomes a challenge, just like lack of the right ones lead to impairment of the work under progress.

7. Notes 150 words max

Encouraging and supporting practices as ‘Nadir Saathe Chalo’ , bridges the gap between the book and the world. If Universities across the Nation pursue endeavours like this sincerely, the future generation will be able to slow down if not arrest the inevitable destruction of the planet . Efforts to sustain local practices and economy to support the rural society is a significant step to preserve the traditions and livelihood riveting around rivers.



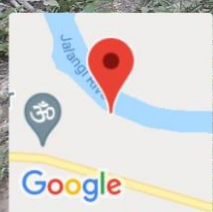


(b)

Fig. 1 Field survey at Jajpur (Odisha) along the Brahmani River, (a) river cross-profiling, (b) field study group in front of anicut structure of the Bramnani river (Source: Field photos dated 02 Feb 2020)



(a)



Panchdara Abhaynagar, West Bengal, India
QCV6+CXG, Panchdara Abhaynagar, West Bengal 741155, India
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Long 88.412246°
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Fig. 2 Field survey at Abahynagar and Chandkati along the Jalangi River, (a) clinometer survey to depict the nature of riverbank slope, (b) survey team equipped with the boat for measuring flow velocity, drawing river cross-profile and collecting water and sediment samples (Source: Field photos dated 24Feb 2022)



Fig. 3 Field survey at Kalinarayanpur along the Churni River, (a) sedimentological investigation for preparation of the panel diagram along the right bank of the Churni River, (b) community participation in the river restoration awareness program (Field photos dated 22Mar 2023).

References

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DEPARTMENT OF GEOGRAPHY

Aliah University

(PARK CIRCUS CAMPUS)

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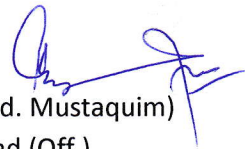
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Notice (30/05/2017)

An emergent meeting of the DC will be held today at 2:00 pm in the HOD Office to discuss the following issues.

Agenda:

1. Finalizing the names of external experts for Grand Viva-voce and evaluation of Dissertations.
2. Fixation of date for submission of marks to the Controller of Examinations.
3. Miscellaneous.


(Md. Mustaqim)
Head (Off.)


Members:

Designation

Signature

1. Dr. A K M Anwaruzzaman

Associate Professor


30/05/17

2. Dr. Md. Julfikar Ali

Assistant Professor



3. Dr. Ruksana (on Leave)

Assistant Professor

—

4. Dr. Md. Mustaqim

Assistant Professor



5. Dr. Aznarul Islam

Assistant Professor


30.5.17

6. Ms. MoududaKhatun

Assistant Professor


30/05/17.

Dated: 31/5/17

Departmental Committee Meeting

Item-1: following external experts for conducting Grand Viva on 08/5/17 and Masters' Dissertation report evaluation and viva-voce on 06/5/17, ^{unanimously selected} agreed as follows; for 06/5/17;


1. Dr. Gopinath Saha,
2. Dr. Ashis K. Sen, and
3. Dr. ~~M. S. Das~~ Arun K. Singh
4. Dr. Sk. Mafizul Haque


for 09/5/17;


1. Prof. Anis Chattopadhyay
2. Prof. Nilanjana Das, and
3. Dr. Sabirati Mukherjee.

Item-2; It is unanimously decided ~~that~~ that answerscripts to be shown to final year students on 14/6/17 and marks to be submitted on 16/6/17.


Misc - 1; All faculty members are agreed to introduce a river restoration programme named as 'Nadis Sathe chole' (Go with river), as a part of the 'Advanced Geomorphology' syllabus.


31/5/17


31/5/17


31/5/17


31/05/17


31/05/17

Metric no: 7.2.1_ Best Practices 2_Nukkad Natak and Third Theatre (JMC and English)

1. **Title:** We Know, We Dare (*Aamra Pori, Aamra Lori*): Indigenous and Participatory Theatre to Raise Social Awareness

2. **Objectives of the Practice:** (100 words max)

To enable students,

- Have an advanced understanding of Communication for social change.
- Get engaged in reading and comprehending issues tackled in contemporary, and alternative forms of Indian theatre.
- Get familiarized with the indigenous folk theatre of India for voicing public opinion.
- Conceptualize and perform the same to spread awareness on an issue of social relevance.
- Get training to utilize the techniques of low / no cost entertainment to address burning social issues.
- Envisage alternative drama as a powerful outreach tool to reach the masses .
- Use drama to achieve sustainable development goals

3. **The Context:** (150 words)

Centuries ago in the West, the public, proscenium, theatre goers were commoners who were scorned by the elites. Theatre was primarily entertainment to be performed by artists, who were earning a living.

In the East, theatre made a later entry with a similar pattern. Social revolution in the theatres was unheard of although social issues were depicted by alternative and indigenous theatrical forms which existed in India earlier.

Contemporary theatre has felt the need to leave proscenium and come down to the streets. It is in the syllabuses of educational institutions and has transformed to become entertainment with a social cause. Drama has claimed teachers and students for spreading social awareness .

Aliah too , has embraced this tradition, in theory and practice. JMC and English, train and motivate their students into regular public performances highlighting social issues , thereby attracting public opinion to the same.

4. **The Practice** (max 400 words)

The students of Journalism and Mass Communication at the Park Circus Campus of the University have performed *Nukkad Natak* as part of their course curriculum since the inception of the Department in 2013. Courses **JMCPGCCT09- Communication for Social Change**, **JMCPGDET03(a)- Folk, Traditional and Community Media** and **JMCPGDET03(c)- Advanced Understanding of Communication for Social Change**, engage students in studying the contemporary related forms of Indian theatre and has sensitized the students with the need and issues of socio-political development. The focus of the courses and resultant performance has also been to familiarize the students to the indigenous folk theatre of India: Jatra, Baul, Yakshagana, Tamasha, Therukuthu in addition to Puppetry and to Street Play as a modern form, for voicing public opinion. They learn to conceptualize and perform the same to spread awareness issues of social relevance. During each academic session, the students are trained to utilize the techniques of such drama forms. 'Nukkad Natak' has been a steady annual event in the Department, where the students

conceptualise and perform a Nukkad Natak on issues as domestic violence, alcoholism, Government policies, Internet addiction, Menstrual Hygiene. Nukkad Nataks are community media performances sometimes within the campus and sometimes near the gate of the campus for the spectators. A recent addition to this innovative tradition was a Natak on Menstruation and its perception as a taboo in the society.

English, a sister Department of the same campus, has been par-taking the same spirit of enthusiasm as JMC (sometimes in collaboration with them) by including the comprehension of Third theatre (the theatre of the downtrodden, on the streets, without walls), particularly as it has been initiated and practiced in Bengal by the erstwhile author and artist Badal Sarkar and his theatre Group: *The Shatabdi*. Badal Sarkar's *Evam Indrajit* had been a part of the syllabus even before the inception of the CBCS and has continued into the CBCS curriculum featuring itself in **ENGUGGE03-Text and Performance (Unit 2)**. The UG students were given hands on training every Spring Semester, by the Shatabdi group. The students, learnt bonded, realized and performed as artists of *Shatabdi* plays crying out for justice against the excesses of urbanization, exploitation of poor, protesting against autocracy, dictatorship or unequal laws. The performances at the end of the four- day training, were usually at the ground floor near the University gate and did draw the attention of the neighbourhood.

5. Evidence of Success (Max 200 words)

- The experience of the performance of Nukkad Natak and the Third theatre has been an intoxicating one for the students. Each year they have looked forward to the training workshop and preparation for the final performances.
- The dynamicity and energy radiated in the acrobatic movement of the students who often perform powerfully with total physical immersion without props or stage is itself an evidence of the success.
- During the performances, fellow students, colleagues, faculties, friends, guests, and people from the neighbourhood throng around to watch the shows with eagerness.
- The shows have won accolades from expert faculties of other Universities and Colleges who have agreed to deliver a preparatory talk before such performances or have eagerly been critical spectators.
- People have walked into the University premises on their own accord to watch and listen to the messages in the performances. They seemed to comprehend and think.
- Spontaneous donations at the end of these free performances into the piece of sack cloth of the performers by faculties, students and friends alike speak volumes of the impression they make on human minds.
- Street theatres are sure to enliven moods. The hilarity induced in the participants and audience is always noticeable.

6. Problems Encountered and Resources Required: (150 words max)

- For both the Departments the biggest problem has been the pandemic years which had temporarily suspended the training and performances from 2020 to 2022.
- The sudden demise of the director of the Shatabdi group, Mr . Sumit Biswas has left a void and the Departments have to wait for the revival of the group, although the Departmental Drama clubs are practicing and performing plays of their own, again from 2023 onwards.

- Lack of adequately spacious classrooms/ spaces become a problem while envisioning extension of the training to multiple Departments like Bengali, JMC and English. It is to be noted however, the Bengali Department has always been an enthusiastic participant .
- The Semester system makes it difficult to spare a week to the training Programme.
- Very few in number, but there are resistances to the performance of this art type which seeks to hit at the conservative and negative social practices.

7. Notes (150 words max)

There are a few Universities and Colleges in West Bengal who get their students trained and create their own Drama schools/ groups to spread awareness about Social issues. However, those which take the pains to continue this tradition, uphold the age old belief that “Literature is a criticism of life” . Contemporary academia has perhaps progressed beyond that to make Literature more experimental and foreground it as a medium of social communication and change. Like the sciences, Drama and Performance also serves a utilitarian purpose, becoming a sustainable and renewable practice to raise social consciousness and usher in positive social change



Third Theatre Practice session in Department of English



Third Theatre Practice session in Department of English



Third Theatre Practice session in Department of English



Nukkad Natak on Social Evils 2018



Nukkad Natak on Policy Issues, 2018





Nukkad Natak Performance , 2023



Students and faculty members of MA JMC along with Dr Rajesh Das, Head (Officiating), Deptt of JMC, University of Burdwan



Students of Department of English during Third Theatre practice session



Students of Department of English during Third Theatre practice session



Students of Department of English during Third Theatre performance



Students of Department of English during Third Theatre performance



Aliah University

Department of English

Syllabus for B.A. Honours in English under UGC-CBCS

PROGRAMME OUTCOME (POs)

Department of English, Aliah University, offers various programmes in English literature and Language. The curricula are based on a broad approach where language builds literature, which is a part of a culture- a way of life and we would like our students to understand and appreciate culture with all its nuances and connotations over the years they spend in the Department. Following are the expected outcome of the programmes offered by the department of English.

1. **Local and Global:** Keeping in mind the objective of imparting knowledge of local as well global relevance, the curricula are constructed in such a way as to include literature of India and the world. As a result, students are expected to have a balanced view of the world and the life incorporating the local and the global ingredients of life and cultures.
2. **Emphasis on the Core:** While the Undergraduate programme focuses more on the core British and American literature it prepares the students for the PG programme. Strengthening of the core would enable the students to understand the universal values inherent in literature and culture.
3. **Eye for the New:** Syllabus of the postgraduate programme is wide in range and is a rich mix of classical, contemporary, Indian, Australian, American, African and Caribbean components. It is expected to bring about possibilities of exploring the newer domains of discourse.
4. **Critical Faculty and Employability:** The emphasis on the new developments in the world of literary and cultural theories is expected to hone the critical faculty of the students and increase their employability.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSOs - ENGUG (3 yr. BA Hons in English, Undergraduate Programme)

1. **Understanding of Language, Literature and Culture:** While the undergraduate programme aims to familiarise the students with English Literary and Linguistic trends, the expected outcome of the programme is to build understanding of language and culture in general.

2. **Communication and Employment:** Incorporation of course components like Communicative English/Common English, Presentation Skill, Basics of Linguistics is expected to add to the employability of the students.

3. **Getting Equipped for Professional World:** The broad scope of the syllabi of the different courses (including subsidiary papers like Sociology, History and Public Administration) prepares the students for competitive examinations related to subject helping them to get jobs. These courses contribute in their own way to make the students poised for the multiple career choices they may take up in future.

4. **Inculcating Values and Rationality:** Finally, language and particularly English here, becomes a tool for building skills which enables the students to sharpen themselves over the years so that they are ready for life by the time they complete the programme.

A. Structure of the Syllabus

TABLE-1: TOTAL Number of Courses and Credits:

Types of courses	Core Course (CC)	Elective Course		Ability Enhancement Course		Non-Credit Course	TOTAL
		Discipline Specific Elective Course (DSE)	Generic Elective Course(GE)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)		
No. of Courses	14	4	4	2	2	1	27
Total Credits*	84	24	24	8	8	4**	148

*Core Course (CC): 6 per Paper; Discipline Specific Elective Course (DSE): 6 per Paper; Generic Elective Course (GE): 6 per Paper; Ability Enhancement Compulsory Course (AECC): 4 per Paper; Skill Enhancement Course (SEC): 4 per Paper

** Non Credit Course- Arabic and Islamic studies (AUCC): No Credit will be added to the total credits.

TABLE-2: SEMESTERWISE DISTRIBUTION OF COURSE & CREDITS:

Courses/ (Credits)	Sem I	Sem II	Sem III	Sem IV	Sem V	Sem VI	Total No. of Courses	Total credit
CC (6)	2	2	3	3	2	2	14	84
DSE (6)	--	--	--	--	2	2	04	24
GE (6)	1	1	1	1	--	--	04	24
AECC (4)	1	1			--	--	02	08
SEC (4)	--	--	1	1	--	--	02	08
Non-Credit (4)	1						01	04
Total No. of Course/ Sem.	5	4	5	5	4	4	27	--
Total Credit /Semester	20	20	26	26	24	24	-----	148

TABLE-3: SEMESTER & COURSEWISE CREDIT DISTRIBUTION

(6 Credits: 75 Marks; 4 Credits: 50 Marks)

SEMESTER-I			
Course Code	Course Title	Course wise Class (L+T+P)	Credit
ENGUGCC01	British Poetry and Drama: 14th to 17th Centuries	Core (5+1+0)	6
ENGUGCC02	British Poetry and Drama: 17th and 18th Centuries	Core (5+1+0)	6
ENGUGGE01	Language and Linguistics/Ethics and Value Education	GE (5+1+0)	6
EVSUGAE01	Environmental Studies	AECC (4+0+0)	4

AIUGAU01	Arabic and Islamic Studies	AUCC (4+0+0)	4
Total	4 courses	Total	22
SEMESTER-II			
Course Code	Course Title	Course Nature	Credit
ENGUGCC03	British Literature: 18th Century	Core (5+1+0)	6
ENGUGCC04	British Romantic Literature	Core (5+1+0)	6
ENGUGGE02	Media and Communication Skills/Gender and Human Rights	GE (5+1+0)	6
ENGUGAE02	English Communication	AECC (3+1+0)	4
Total	4 courses	Total	22
SEMESTER-III			
Course Code	Course Title	Course Nature	Credit
ENGUGCC05	British Literature: 19th Century	Core (5+1+0)	6
ENGUGCC06	British Literature: The Early 20th Century	Core (5+1+0)	6
ENGUGCC07	Indian Writing in English	Core (5+1+0)	6
ENGUGGE03	Text and Performance/Language, Literature and Culture	GE (5+1+0)	6
ENGUGSE01	Creative Writing/Soft Skills/Business Communication	AEEC (3+1+0)	4
Total	5 courses	Total	28
SEMESTER-IV			
Course Code	Course Title	Course Nature	Credit
ENGUGCC08	American Literature	Core (5+1+0)	6
ENGUGCC09	Indian Classical Literature	Core (5+1+0)	6
ENGUGCC10	Popular Literature	Core (5+1+0)	6
ENGUGGE04	Academic Writing and Composition/Contemporary India: Women and Empowerment	GE (5+1+0)	6
ENGUGSE02	English Language Teaching/Translation Studies/Technical Writing	AEEC (3+1+0)	4
Total	5 courses	Total	28
SEMESTER-V			
Course Code	Course Title	Course Nature	Credit
ENGUGCC11	Women's Writing	Core (5+1+0)	6
ENGUGCC12	Postcolonial Literatures	Core (5+1+0)	6
ENGUGDS01	Modern Indian Writing in English Translation/ Partition Literature	DSE (5+1+0)	6x2=12
ENGUGDS02	Literary Criticism/British Literature: Post World War II		
Total	4 courses	Total	24
SEMESTER-VI			
Course Code	Course Title	Course Nature	Credit
ENGUGCC13	European Classical Literature	Core (5+1+0)	6
ENGUGCC14	Modern European Drama	Core (5+1+0)	6
ENGUGDS03	Travel Writing/Research Methodology	DSE (5+1+0)	6x2=12
ENGUGDS04	Literary Theory/Science fiction and Detective Literature/Literature and Cinema		
Total	4 courses	Total	24
Total (All Semesters)	26 courses	Total	148

B. Structure of Question Papers:

1. For 14 Core Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Essay Type: 16 Marks Short Type: 04 Marks	Attendance	05
II	Essay Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
	Essay Type: 16 Marks		

III	Short Type: 04 Marks	Assignment/Viva-voce	05
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2. For Discipline Specific Elective (DSE) Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Essay Type: 16 Marks Short Type: 04 Marks	Attendance	05
II	Essay Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
III	Essay Type: 16 Marks Short Type: 04 Marks	Assignment/Viva-voce	05

3. For General Elective (GE) Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Attendance	05
II	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
III	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Assignment/Viva-voce	05

4. For English Communication (AECC) Courses:

End Semester Examination (40 Marks)		Internal Assessment (10 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Segmented Questions- 20 Marks	Attendance	05
II	Segmented Questions- 20 Marks	Class Test(Written)/ Assignment/Viva-voce	05

5. For Skill Enhancement Course (SEC) Courses:

End Semester Examination (40 Marks)		Internal Assessment (10 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Segmented/Essay Type Questions- 20 Marks	Attendance	05
II	Segmented/Essay Type Questions- 20 Marks	Class Test(Written)/ Assignment/Viva-voce	05

6. Mark Splitting on Attendance (05):

Percentage of Attendance	Allotted Marks
<60%	0
60%≥ --- <70%	1
70%≥ --- <75%	2
75%≥ --- <80%	3
80%≥ --- <85%	4
85%≥	5

C. General Instructions/Guidelines for the Students:

The English Honours students will take the following papers:

- ✓ 14 Core Courses (CC)
- ✓ 04 Discipline Specific Elective (DSE) Courses
- ✓ 04 General Elective (GE) Courses:
 - The English Honours students will opt 4 GE Papers from 2 other departments, taking 2 papers from one department)
- ✓ 02 Ability Enhancement Compulsory Courses (AECC): 01 ENVS & 01 English/MIL Communication

	<p>performance in India and the West</p> <ul style="list-style-type: none"> • They will understand the forms of performance • They will be able to relate theories of performance with relevant texts 		
UNIT-I	<ul style="list-style-type: none"> • Introduction <ol style="list-style-type: none"> 1. Introduction to theories of Performance 2. Historical Overview of Western and Indian theatre 3. Forms and Periods: Classical, Contemporary Stylised, Naturalist 4. Topics for student presentations: <ol style="list-style-type: none"> a. Perspectives on theatre and performance b. Historical development of theatrical forms c. Folk traditions • Theories of Drama <ol style="list-style-type: none"> 1. Theories and demonstrations of acting: Stanislavsky, Brecht 2. Bharata 3. Topics for Student Presentations: <ol style="list-style-type: none"> a. Acting short solo/group performances followed by discussion and analysis with application of theoretical perspectives. <p style="margin-left: 20px;">Text: William Shakespeare: <i>The Merchant of Venice</i> (One Act only)</p> <p style="margin-left: 20px;">Rabindranath Tagore: <i>The Post Office</i></p> 		
UNIT-II	<ul style="list-style-type: none"> • Theatrical Forms and Practices <ol style="list-style-type: none"> 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 3. Topics for Student Presentations: <ol style="list-style-type: none"> a. On the different types of performative space in practice b. Poetry reading, elocution, expressive gestures, and choreographed movement <p style="margin-left: 20px;">Text: G.B. Shaw: <i>Pygmalion</i> (Selection from the play)</p> <p style="margin-left: 20px;">Badal Sircar: <i>Evam Indrajit</i> (Selection from the play)</p> 		
UNIT-III	<ul style="list-style-type: none"> • Theatrical Production <ol style="list-style-type: none"> 1. Direction, production, stage props, costume, lighting, backstage support 2. Recording/archiving performance/case study of production/performance/impact of media on performance processes 3. Topics for Student Presentations: <ol style="list-style-type: none"> a. All aspects of production and performance; recording, archiving, 		

	<p>interviewing performers and data collection Text: Harold Pinter: <i>The Caretaker</i> (Selection from the play) Bijon Bhattacharya: <i>Nabanna</i> (Selection from the play)</p>		
Suggested Readings	<ul style="list-style-type: none"> ● Abercrombie, Nicholas, and Longhurst. <i>Audiences: A Sociological Theory of Performance and Imagination</i>. London: Sage Publications, 1998. ● Auslander, Philip. <i>Theory for Performance Studies: A Student's Guide</i>. Routledge, 2008. ● Bial, Henry. <i>The Performance Studies Reader</i>. Routledge, 2007. ● Broadhurst, Susan. <i>Liminal Acts: A Critical Overview of Contemporary Performance and Theory</i>. London: Continuum, 2005 ● Davis, Tracy C. <i>The Cambridge Companion to Performance Studies</i>. Cambridge: Cambridge University Press, 2008. ● DeFrantz, Thomas, and Anita Gonzalez. <i>Black Performance Theory</i>. Durham; London: Duke University Press, 2014. Print. ● Foster, John B, and Wayne J. Froman. <i>Dramas of Culture: Theory, History, Performance</i>. Lanham, Md: Lexington Books, 2009. ● Howell, Anthony. <i>The Analysis of Performance Art: A Guide to Its Theory and Practice</i>. Abigdon: Routledge, 2006. ● Lepecki, André. <i>Of the Presence of the Body: Essays on Dance and Performance Theory</i>. Middletown, Conn: Wesleyan University Press, 2004. ● Reinelt, Janelle G, and Joseph R. Roach. <i>Critical Theory and Performance</i>. Ann Arbor: University of Michigan Press, 2007. ● Schechner, Richard. <i>Performance Studies: An Introduction</i>. Routledge, Taylor & Francis Group, 2020. ● Schechner, R. <i>Performance Theory</i>. Routledge, 1988. ● Schoenmakers, Henri. <i>Performance Theory</i>. Instituut Voor Theaterwetenschap, 1986. ● Sofer, Andrew. <i>The Stage Life of Props</i>. Univ. of Michigan Press, 2008. ● Sofer, Andrew. <i>Dark Matter: Invisibility in Drama, Theater, and Performance</i>. Ann Arbor: University of Michigan Press, 2013. 		
Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGGE03	Language, Literature and Culture	GE (5+1+0)	6

UNIT-I S.A.	<ul style="list-style-type: none"> ● Background and History of Modern European Drama (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) 		
UNIT-II S.A.	<ul style="list-style-type: none"> ● Henrik Ibsen: <i>Ghosts/A Doll's House</i> ● Bertolt Brecht: <i>The Good Woman of Szechuan/Life of Galileo</i> ● Anton Chekov: <i>The Cherry Orchard</i> <p>N.B.: Any Two Plays</p>		
UNIT-III R.H.	<ul style="list-style-type: none"> ● Samuel Beckett: <i>Waiting for Godot</i> ● Eugene Ionesco: <i>Rhinoceros</i> ● Luigi Pirandello: <i>Six Characters in Search of an Author</i> <p>N.B.: Any Two Plays</p>		
Suggested Readings	<ul style="list-style-type: none"> ● Constantin Stanislavski, <i>An Actor Prepares</i>, 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 <i>Brecht on Theatre: The Development of an Aesthetic</i>, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8. ● George Steiner, 'On Modern Tragedy', in <i>The Death of Tragedy</i> (London: Faber, 1995) pp. 303–24. 		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS03	Travel Writing	DSE (5+1+0)	6
UNIT-I	<ul style="list-style-type: none"> ● Marco Polo: Selections from <i>The Travels</i> ● Christopher Columbus: Selections from <i>The Four Voyages of Christopher Columbus</i> ● James Cook: Selections from <i>The Journals of Captain Cook</i> ● Lady Mary Wortley Montagu: <i>Turkish Embassy Letters 1716-18</i> (Selections from <i>The Letters and Works of Lady Mary Wortley Montagu</i>) 		

	<p>N.B.: Any two texts</p>
UNIT-II	<ul style="list-style-type: none"> ● Dean Mahomet: Selections from <i>The Travels of Dean Mahomet: An Eighteenth Century Journey Through India</i> (Edited by Michael Fisher) ● Abu Talib Khan: Selections from <i>Westward Bound: Travels of Mirza Abu Taleb</i> (Edited by Mushirul Hasan, Translated by Charles Stewart) ● Rabindranath Tagore: Selections from <i>Yurop Probasir Patra</i> (1878) in translation or <i>Letters from Russia</i> (1931) ● Krishnabhabini Das: Selections from <i>Englande Bangomohila</i> (Translated By Somdatta Mandal) <p>N.B.: Any two texts</p>
UNIT-III	<ul style="list-style-type: none"> ● Laurence Durrell: Selections from <i>Sicilian Carousel</i> ● Bruce Chatwin: Selections from <i>In Patagonia</i> ● Ernesto Che Guevara: Selections from <i>The Motorcycle Diaries</i> ● Vikram Seth: Selections from <i>From Heaven Lake: Travels through Sinkiang and Tibet</i> <p>N.B.: Any two texts</p>
Suggested Readings	<ul style="list-style-type: none"> ● Alison Blunt and Gillian Rose, <i>Writing Women and Space: Colonial and Postcolonial Geographies</i> (Guildford Press 1994) ● James Clifford, <i>Routes: Travel and Translation in the Late Twentieth Century</i> (1997) ● James Duncan and Derek Gregory (eds), <i>Writes of Passage: Reading Travel Writing</i> (Routledge 1999) ● Patrick Holland and Graham Huggan, <i>Tourists with Typewriters: Critical Reflectionson Contemporary Travel Writing</i> (2000) ● Peter Hulme and Tim Youngs (eds.), <i>The Cambridge Companion to Travel Writing</i> (2002) ● Caren Kaplan, <i>Questions of Travel: Postmodern Discourses of Displacement</i> (Duke University Press 1996) ● Sara Mills, <i>Discourses of Difference: An Analysis of Women's Travel</i> (1992) ● Billie Melman, <i>Women's Orients</i> (1992) ● Mary Louise Pratt, <i>Imperial Eyes: Travel Writing and Transculturation</i> (1992) ● Lisle, Debbie. <i>The Global Politics of Contemporary Travel Writing</i>. CUP. 2006

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS03	Research Methodology	DSE (5+1+0)	6
UNIT-I Farhana	<ul style="list-style-type: none"> ● On Style Manuals ● Notes, References, and Bibliography 		
UNIT-II Tathagata Chanda	<ul style="list-style-type: none"> ● Practical Criticism and Writing a Term paper 		
UNIT-III Anupama	<ul style="list-style-type: none"> ● Conceptualizing and Drafting Research Proposals 		
Suggested Readings	<ul style="list-style-type: none"> ● Gabriele Griffin , Research Methods for English Studies, Edinburgh, MLA Handbook 8th edition – MLA ● Ranjit Kumar, Research Methodology: A Step by step guide for beginners (New Delhi: SAGE, 2011) ● Stephen Bailey, Academic Writing: A Handbook for International Students (London, Routledge, 2011) 		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS04	Literary Theory	DSE (5+1+0)	6
UNIT-I H.W. / S.I.	<ul style="list-style-type: none"> ● Marxism <ol style="list-style-type: none"> a. Antonio Gramsci, ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in <i>Selections from the Prison Notebooks</i>, 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 <i>Lenin and Philosophy and Other Essays</i> (New Delhi: Aakar Books, 2006) pp. 85–126. ● Feminism 		

	<p>a. Kate Millet, <i>Sexual Politics</i> (Selections). UK: Rupert Hart-Davis, 1970.</p> <p>b. Elaine Showalter, ‘Twenty Years on: <i>A Literature of Their Own Revisited</i>’, in <i>A Literature of Their Own: British Women Novelists from Bronte to Lessing</i> (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.</p> <p>c. Luce Irigaray, ‘When the Goods Get Together’ (from <i>This Sex Which is Not One</i>), in <i>New French Feminisms</i>, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.</p>
UNIT-II R.H./ T.A	<p>● Poststructuralism</p> <p>a. Roland Barthes, “The Death of the Author”</p> <p>b. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Science’, tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i>, ed. David Lodge (London: Longman, 1988) pp. 108–23.</p> <p>c. Michel Foucault, ‘Truth and Power’, in <i>Power and Knowledge</i>, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33./ “What is an Author?”</p>
UNIT-III O.R.	<p>● Postcolonial Studies</p> <p>a. Mahatma Gandhi, ‘Passive Resistance’ and ‘Education’, in <i>Hind Swaraj and Other Writings</i>, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.</p> <p>b. Edward Said, ‘The Scope of Orientalism’ in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110./ Introduction to <i>Orientalism</i></p> <p>c. Aijaz Ahmad, “‘Indian Literature’: Notes towards the Definition of a Category”, in <i>In Theory: Classes, Nations, Literatures</i> (London: Verso, 1992) pp. 243–285.</p>
Suggested Readings	<p>● Terry Eagleton, <i>Literary Theory: An Introduction</i> (Oxford: Blackwell, 2008).</p> <p>● Peter Barry, <i>Beginning Theory</i> (Manchester: Manchester University Press, 2002).</p>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
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ENGUGDS04	Science Fiction and Detective Literature	DSE (5+1+0)	6
UNIT-I	<ul style="list-style-type: none"> Background, History and Concepts (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) 		
UNIT-II	<ul style="list-style-type: none"> H. G. Wells: <i>The Time Machine</i> Philip K. Dick: <i>Do Androids Dream of Electric Sheep/ Isaac Asimov: I Robot</i> William Gibson: <i>Neuromancer</i> <p>N.B.: Any 2 Novels</p>		
UNIT-III	<ul style="list-style-type: none"> Agatha Christie: <i>The Murder of Roger Ackroyd</i> Raymond Chandler: <i>The Big Sleep</i> Sharadindu Bandyopadhyay: <i>Byomkesh Bakshi</i> (2 Short Stories) 		
Suggested Readings	<ul style="list-style-type: none"> J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', <i>The New Yorker</i>, 20 June 1945. George Orwell, <i>Raffles and Miss Blandish</i>, available at: www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html W.H. Auden, <i>The Guilty Vicarage</i>, available at: harpers.org/archive/1948/05/the-guilty-vicarage/ Raymond Chandler, 'The Simple Art of Murder', <i>Atlantic Monthly</i>, Dec. 1944, available at: http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html 		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS04	Literature and Cinema	DSE (5+1+0)	6
UNIT-I	<ul style="list-style-type: none"> Background, History and Concepts (Theories of Adaptation; Transformation and Transposition' Hollywood and 'Bollywood'; The 'Two Ways of Seeing'; Adaptation as Interpretation) James Monaco, 'The language of film: signs and syntax', in <i>How To Read a Film: The World of Movies, Media & Multimedia</i> (New York: OUP, 2009) chap. 3, pp. 170– 249. 		

<p>UNIT-II</p>	<ul style="list-style-type: none"> ● William Shakespeare, <i>Romeo and Juliet</i>, and its adaptations: <i>Romeo & Juliet</i> (1968; dir. Franco Zeffirelli, Paramount); and <i>Romeo + Juliet</i> (1996; dir. Baz Luhrmann, 20th Century Fox). ● Ian Fleming, <i>From Russia with Love</i>, and its adaptation: <i>From Russia with Love</i> (1963; dir. Terence Young, Eon Productions). ● William Shakespeare: <i>Macbeth</i> and its adaptation <i>Maqbool</i> <p>N.B.: Any 2</p>
<p>UNIT-III</p>	<ul style="list-style-type: none"> ● Bapsi Sidhwa: <i>Ice Candy Man</i> and its adaptation <i>Earth</i> (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); ● Amrita Pritam: <i>Pinjar: The Skeleton and Other Stories</i>, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: <i>Pinjar</i> (2003; dir. C.P. Dwivedi, Lucky Star Entertainment). ● E.M.Forster: <i>A Passage to India</i> + Adaptation <p>N.B.: Any 2</p> <p>(Note: Instructions are to be provided for the visually impaired students)</p>
<p>Suggested Readings</p>	<ul style="list-style-type: none"> ● Linda Hutcheon, ‘On the Art of Adaptation’, <i>Daedalus</i>, vol. 133, (2004). ● Thomas Leitch, ‘Adaptation Studies at Crossroads’, <i>Adaptation</i>, 2008, vol. 1, no. 1, pp. 63–77. ● Poonam Trivedi, ‘Filmi Shakespeare’, <i>Litfilm Quarterly</i>, vol. 35, issue 2, 2007. ● Tony Bennett and Janet Woollacott, ‘Figures of Bond’, in <i>Popular Fiction: Technology, Ideology, Production, Reading</i>, ed. Tony Bennet (London and New York: Routledge, 1990). <p>Other films that may be used for class presentations:</p> <ol style="list-style-type: none"> 1. William Shakespeare, <i>Comedy of Errors</i>, <i>Macbeth</i>, and <i>Othello</i> and their adaptations: <i>Angeer</i> (dir. Gulzar, 1982), <i>Maqbool</i> (dir. Vishal Bhardwaj, 2003), <i>Omkara</i> (dir. Vishal Bhardwaj, 2006) respectively. 2. Jane Austen, <i>Pride and Prejudice</i> and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha’s <i>Bride and Prejudice</i> (2004). 3. <i>Rudaali</i> (dir. Kalpana Lajmi, 1993) and <i>Gangor</i> or ‘Behind the Bodice’ (dir. Italo Spinelli, 2010). 4. Ruskin Bond, <i>Junoon</i> (dir. Shyam Benegal, 1979), <i>The Blue Umbrella</i> (dir. Vishal Bhardwaj, 2005), and <i>Saat Khoon Maaf</i> (dir. Vishal Bhardwaj, 2011).

5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

1. For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
2. To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
 - a. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
 - b. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
 - c. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
 - d. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
 - e. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press).

The End

Aliah University

Syllabus of MA in Journalism and Mass Communication (PGJMC)

Choice Based Credit System (CBCS)

Approved by the Board of Studies (BoS)
on 02 November 2021

M R Khan
02/11/2021

Aliya Roy

Signature

Signature

Dr. Kaifur Anwar

1
HEAD (OFFICIATING)
Department Of Journalism & Mass Communication
Aliah University, Kolkata

Amir Hossain
02/11/21

A. Programme Outcome:

1. The program has been designed with a view to provide the students an equal opportunity to develop both on-field knowledge and theoretical and understanding of the subject.
2. The program takes within its scope the latest trends in the field of media and communication.
3. The program follows both a linear trajectory and circularity of the field combining the conventional issues along with the recent developments.
4. Further, the program tries to address the difficulties of the second generation theories of Mass Communication by aligning them with the third generation theories of communication.
5. The program has tried to trace the journey from cultural to mass, personalized, and segmented communication processes.
6. The program offers ample opportunities for the students to become independent documentary and digital short film makers capable enough to actively participate in a prosumer culture.
7. The Program has attempted to accord nearly equal weightage to theory and as well as practical.
8. To engage the students in critical discussion on the ramification of information explosion and a convergence culture.
9. To train the students to become technically sound and independent content producers in

a digital social universe.

10. The medium of instruction of the courses in JMC Dept shall be English.

B. Programme Specific Outcome

1. To equip the students to be professionally engaged with a demassified mediated environment.
2. To familiarize the students with the theoretical implications of a highly de-territorialised communication network.
3. To engage the students in a meaningful dialogue with the impoverished section of the society through a bottom-up communication approach.
4. To help the students to explore the alternative media platforms for channelizing the talents of the deprived.
5. To train the students to understand the corporate mechanism of media market and how to infuse it with an idea of social responsibility.
6. To provide the students to learn the technicalities of Audio-Video production.
7. To train the students the art of brand promotion and image building in a mediated society.

PROGRAM FEATURES

- 1. Core Course (CCT and CCP):** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course. (Total Paper= 13, Total Credits=13x4=56).

- 2. A Discipline Specific Elective (DET and DEP):** (Total paper =4, Total credits=4x4=16). A discipline specific elective course (choice based) which is more advanced or specialized should be offered in semester III and Semester IV.

- 3. Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.

- 4. Generic Elective (GE) Course:** (Total paper =2, Total credits=2x4=8) An elective course chosen generally from an unrelated discipline/subject during semester III and V, with an intention to seek exposure is called a Generic Elective.

- 5. Aliah University Compulsory Course (AUC) Non Credit=** There will be a compulsory course on “Elementary Arabic and Islamic Studies” having no credit points in semester I.

- 6. Ability Enhancement Compulsory Course (AEC) Non Credit=** There will be a compulsory course on Disaster Management/Human Rights/ Value Education/ Yoga/ Soft Skill having no credit points in semester III.

First Semester

Core Courses offered in First Semester

Paper Code	Course Name	Credit	Full Marks	L	T	P
JMCPGCCT01	Communication Theory	4	50	3	1	0
JMCPGCCT02	Contemporary Issues in India and World	4	50	3	1	0
JMCPGCCT03	Print Journalism: Theory	4	50	3	1	0
JMCPGCCT04	Media, Culture and Society	4	50	3	1	0
JMCPGCCP05	Print Journalism: Practical	4	50	0	0	8
PGAEC01*	Disaster Management/Human Rights and Value Education/Yoga and Life Skills	Non Credit				

PGAEC01* Ability Enhancement Compulsory Course						
Second Semester						
Core Courses offered in Second Semester						
Paper Code	Course Name	Credit	Full Marks	L	T	P
JMCPGCCT06	Broadcast Journalism: Theory	4	50	3	1	0
JMCPGCCT07	Media History, Laws and Ethics	4	50	3	1	0
JMCPGCCT08	Introduction To New Media	4	50	3	1	0
JMCPGCCT09	Communication for Social Change	4	50	3	1	0
JMCPGCCP10	Broadcast Journalism: Practical	4	50	0	0	8
PGAUC01*	Elementary Arabic and Islamic Studies	Non Credit				

PGAUC01* Aliah University Compulsory Course
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Third Semester

Core Courses offered in Third Semester						
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Paper Code	Course Name	Credit	Full Marks	L	T	P
JMCPGCCT11	Communication Research	4	50	3	1	0
JMCPGCCP12	Audiovisual Production	4	50	2	0	6

JMCPGDET Discipline Electives (Students will have to choose any two from JMCPGDET1 and JMCPGDET2)						
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Paper Code	Course Name	Credit	Full Marks	L	T	P
JMCPGDET01(a)	Science, Health and Environment Communication	4	50	3	1	

JMCPGDET01(b)	Media Management					
JMCPGDET01(c)	Advanced Understanding of New Media					
JMCPGDET02 (a)	Business Journalism	4	50	3	1	
JMCPGDET02(b)	Photo Journalism					
JMCPGDET02(c)	Advertising and Corporate Communication					

Fourth Semester

Core Courses offered in Fourth Semester

Paper Code	Course Name	Cred	Full	L	T	P
		it	Marks			
JMCPGCCT13	Film Studies	4	50	3	1	

JMCPGPRJ01	Dissertation	4	50	3	1	
JMCPGDET Discipline Electives (Students will have to choose any two from JMCPGDET3 and JMCPGDET40)						
Paper Code	Course Name	Credit	Full Marks	L	T	P
JMCPGDET03(a)	Folk, Traditional and Community Media	4	50	3	1	0
JMCPGDET03(b)	Sports Journalism					
JMCPGDET03(c)	Advanced Understanding of Communication for social change					
JMCPGDET04 (a)	Peace Journalism and International Communication	4	50	3	1	0
JMCPGDET04 (b)	Human Rights and Media					

Generic Electives	Interdisciplinary courses offered for students from other departments					
	Course Name	Credit	Full marks	L	T	P
Third Semester	JMCPGGEC01(a) Introduction to Mass Media	4	50	3	1	0
	JMCPGGEC01(b) Media and Cultural Studies			3	1	0
Fourth Semester	JMCPGGEC02(a) Film Appreciation			3	1	0
	JMCPGGEC02(b) Writing for Media	4	50	3	1	0

L = Lecture / Week; T = Tutorial / Week; P = Practical / Week; C = Credit Points

JMCPGDET03(a)

Folk, Traditional and Community Media

Course Objective:

The objective of this paper is to expose students to the crucial domain of folk communication and traditional entertainment and the role that it has played as an agent of social change and development in Indian society.

Course Outcomes:

CSO1. CSO1: The students will be able to get introduced to Oral tradition, devotional and religious forms, Jatra, Boul, Yakshagana, tamasha, therukuthu.

CSO2 The students will get familiarized with Puppetry, street play as a form for voicing public opinion.

CSO3. The students will learn to conceptualize and perform any of the traditional and folk media to spread awareness on an issue of social relevance.

CSO4. The students will be trained to utilize the techniques of traditional entertainment like street theatre (Nukkad Natak) or puppetry to raise awareness on a contemporary social-cultural issue

Unit I

- Traditional Folk Media- role and functions
- Characteristics of traditional folk media
- Traditional folk media in India-with special reference to Bengal
- Tradition, Folklore
- Oral tradition, devotional and religious forms, Jatra, Boul, Yakshagana, tamasha, therukuthu

Unit II

- Culture and Tradition-meaning of culture
- Puppetry, street play as a form for voicing public opinion
- Types of Puppetry traditions in India
- History and evolution of streetplays: IPTA and JANAM

Unit III

- Community: Definitions, concepts and characteristics of a community
- Community norms, customs and institutions in contemporary India
- Community as social capital, Communities as stakeholders in development
- People's participation in development-nature, type, and levels
- Role of groups, community institutions and people's participation in programmes and initiatives of social change

Unit IV

- Community Participation-levels of citizen participation
- Perspectives in Participatory communication: Participation as empowerment
- Public sphere and democracy
- Critique of media as public sphere
- Communication as basic human right

Unit V

- Understanding Community media-case study of select community initiatives
- Community radio, video volunteers, Namma Dhvani, community newspaper:Khabar Lahariya
- Practical- Community media production in collaboration with a community in any format such as street play, puppetry, radio, video etc.

FABULINUS

NOTICE

Department of English, Aliah University

Topic : Debate competition and Declamation Competition

Time : 3 p.m

Venue : Department of English

All the students of English department of Aliah University are here by informed that the DEBATE CLUB of the FABULINUS society is going to organize a debate competition on 23.03.2018 and a declamation competition on 30.03.2018. All the UG students are invited to participate in the competition. Student are requested to submit their names to the captain and vice-captain of the respective club within 21.03.2018 for debate competition and 28.03.2018 for the declamation competition.

President
(Signature)

Secretary
(Signature)

Captain
(Signature)

SR Azizul ALI

Date :

Date :

Date :

LITMANIA V2.1, 2K20

An Intra-Department Literary and Cultural Confluence


Organized By

FABULINUS: THE LITERARY AND CULTURAL SOCIETY

DEPARTMENT OF ENGLISH, ALIAH UNIVERSITY

VENUE: Department of English

S.No	EVENT	TOPIC / THEME
1	DEBATE	"Should Women be in Leading Positions in the Armed Forces?"
2	PPT Presentation (UG)	OPEN TOPIC (ANY AREA)
3	Paper Presentation (PG)	"MINORITY DISCOURSE"
4	POSTER	"RESISTANCE"


Signature (Co-ordinator of Fabulinus)
12/03/2020


Signature (HOD)

12/3/2020

for Head



Head
Department of English
Aliah University, Kolkata

LITMANIA V2.1, 2K20

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Head
Department of English
Aliah University, Kolkata

FABULINUS

The Cultural and Literary Society

Aliah University

Department Of English

Quiz Club

Date- 28/09/2018

NOTICE

It is, hereby, notified that the Quiz Club of Fabulinus is going to organize a quiz competition on Thursday (4/10/18). There will be two separate competitions; one for UG(non literary quiz) and another for PG(literary quiz). So all the willing students of English dept. are requested to submit their names to the Captain, Nawaj Sarif(5th year) and to the V.C. William Sajid Sultan(3rd year). Thank You.

SK Towif Hasan
.....

President

SK Towif Hasan
.....

Secretary

Nawaj Sarif
.....

Captain

Rifat Ara Khatun

Vice President

Checked & Verified.
16/3/18

FABULINUS
THE LITERARY CLUB

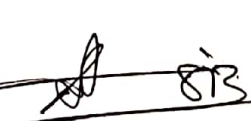
LITERARY PAPER/ PPT PRESENTATION

16
Date: 09/03/2018

TIME: 2.30 pm onwards

S. No	Name	Content (20)	Oral Skill (20)	Presentati-on (20)	Total (60)
1.	Ishrat, Kihelika, Munira, Masuma	16	17	17	50 + 50 = 100 2nd.
2.	Jausif, Shabruiz, Ramizuddin, Rubina.	14	13	14	41 + 45 = 86 -
3.	Ismail, Suraiya, Jishan, Semi	16	16	16	48 + 55 = 103 1st
4.	Nawaz, Saif, Sourav, Ahijit	15	14	14	43 + 50 = 93
5.	Nasrin, Samayun, Zulkarnain, Ibrahil	14	13	15	42 + 45 = 87.
6.					
7.	<u>RESULT:-</u>				
8.	1st \Rightarrow Ismail, Suraiya, Jishan, Semi (103)				
9.	2nd \Rightarrow Ishrat, Kihelika, Munira, Masuma (100).				
10.					
11.					


(SIGNATURE WITH DATE)

 16/03/18.



FABULINUS

NOTICE

Department of English, Aliah University

Topic : Debate competition and Declamation Competition

Time : 3 p.m

Venue : Department of English

All the students of English department of Aliah University are here by informed that the DEBATE CLUB of the FABULINUS society is going to organize a debate competition on 23.03.2018 and a declamation competition on 30.03.2018. All the UG students are invited to participate in the competition. Student are requested to submit their names to the captain and vice-captain of the respective club within 21.03.2018 for debate competition and 28.03.2018 for the declamation competition.

President
(Signature)


Date: 07.03.18

Secretary
(Signature)

Minhaj Alam
Date : 07. 03. 18

Captain
(Signature)

Su Azijul Ali
Date :



FABULINUS

Notice

Department of English, Aliah University

Club: Drama Club

Venue: Department of English

Time: Tuesday, Thursday 5-6 PM and Friday 3 PM

All the students of Aliah University, English Department are hereby notified that the club intend to hold a drama performance shortly. For which the respective workshop is already in progress. All those who intend to be a part of this dramatic venture are requested to submit their names to the captain: Sanghamitra Ghatak, 5th year, or active members of the group: Rajib Alam Sardar and Wasio Mondal, 3rd year, by 6th March 2018, 4:30 PM.

Your active participation and co-operation is highly expected.

Dated: 05.03.2018

Sanghamitra Ghatak
Captain

(Signature)

[Signature]
President
(Signature)

Vice-President
(Signature)

Minhoj Alam
Secretary
(Signature)

FABULLINUS

The LITERARY AND CULTURAL SOCIETY

NOTICE

This is to inform all the students that *FABULLINUS: The LITERARY AND CULTURAL SOCIETY* is going to organize a Logo and Motto writing Competition for the Society. All the students of English Department are requested to participate in this competition.

- To participate follow the below rules :

- *Draw your logo within half paper of a A4 size paper.

- *The name *FABULLINUS* should be there.

- *Give argument for your logo on the rest of the half page (word limit- 200).

- *Motto will be within 8 words. (This is a separate competition).

- *Please mail the logo along with the argument and participant's details as an attachment to fabulinus2018@gmail.com, mentioning "Logo competition" in the email subject. Also, submit a copy in print format in a sealed envelope to the Cultural Secretary, Student's Union.

- * Similarly, those who want to send a creative "Motto" for the Society are requested to mail the "Motto" to the above mentioned email, with the subject line as "Motto Competition".

- * The last date of submission is 14th March, 2018. Submission after the last date will not be considered.

For further details contact with the officials.

Abu Sayed
(President) 12/18

Minhaj Alam
05/03/18
(Secretary)

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Abeer Sayed

(President) 3/3/18

Minkhaj Alam

05/03/18
(Secretary)