

**DEPARTMENT OF ENGLISH
UNIVERSITY OF DELHI
DELHI - 110007**



**Structure of BA Honours English
English for BA/ BCom/BSc Programme
and
English for BA(H)/BCom(H)/BSc (H)
under Learning Outcomes-based Curriculum Framework for Undergraduate Education**

*Syllabus applicable for students seeking admission to the
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under LOCF w.e.f.
the academic year 2019-20*

For Semester V

Structure of B. A. (Hons.) English under LOCF

CORE COURSE

Paper Titles

Sem V

1. Women's Writing
2. British Literature: The Early 20th Century

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

Semester V

Papers 1-10 will be offered in the 5th semester. Students will choose **two** from a **mandatory four** to be offered by each college.

Paper Titles

1. Graphic Narratives
2. Literary Criticism and Theory-I
3. Literature and Caste
4. Literature and Mediality
5. Literature for Children and Young Adults
6. Literatures of Diaspora
7. Interrogating Queerness
8. Modern Indian Writing in English Translation
9. Nineteenth Century European Realism
10. Pre-Colonial Indian Literatures

GENERIC ELECTIVE (GE) COURSE: Semesters 5

Any one of the following to be offered for B.A/B.Com Programme students

Paper Titles

1. Academic Writing and Composition
2. Media and Communication Skills
3. Text and Performance: Indian Performance Theories and Practices

4. Language and Linguistics
5. Readings on Indian Diversities and Literary Movements
6. Contemporary India: Women and Empowerment
7. Language, Literature and Culture
8. Comic Books and Graphic Novels
9. Cinematic Adaptations of Literary Texts
10. Indian English Literatures
11. Bestsellers and Genre Fiction
12. Culture and Theory
13. Marginalities in Indian Writing
14. The Individual and Society
15. Text and Performance: Western Performance Theories and Practices
16. Literature and the Contemporary World

SKILL ENHANCEMENT COURSE (SEC)– for B.A. Program students only

Paper Titles

- SEC 1: Analytical Reading and Writing
- SEC 2: Literature in Social Spaces
- SEC 4: Oral, Aural and Visual Rhetoric
- SEC 5: Introduction to Creative Writing for Media
- SEC 6: Translation Studies
- SEC 7: Introduction to Theatre and Performance
- SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama
- SEC 9: English Language Teaching
- SEC 10: Film Studies
- SEC 11: Applied Gender Studies: Media Literacies

English Discipline Course

Semester V (any one to be opted by a student in a semester)

DSC 1 E

1. Detective Literature
2. Modern Drama

CORE COURSE

PAPER 11: WOMEN'S WRITING SEMESTER 5

Course Statement

This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society. This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the struggle to define experiences, and challenge patriarchal constructs. The texts in this paper focus on gender and sexuality as related to women, their bodies, their desires, and their aspirations. However, women do not form a homogenous group and their oppressions and acts of resistance need to be understood in all their complexities. Therefore, the intersectionality of the position of womanhood with caste, class, race, disability, education, slavery, etc., need to be studied with attention to the socio-economic historical location.

Course Objectives

This course aims to

- help students understand the social construction of woman by patriarchy;
- examine feminism's concerns of equality with men;
- highlight the structural oppression of women;
- foreground resistance by women;
- discuss women's writing as an act of resistance and of grasping agency;
- facilitate an understanding of the body of woman and its lived experience; and
- help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Novel

Alice Walker *The Color Purple*

Unit 2

Short Stories

- a) Charlotte Perkins Gilman 'The Yellow Wallpaper'
- b) Begum Rokeya 'Sultana's Dream', Tara Publishing Ltd, India, 2005.

Drama

Maria Irene Fornes, *Fefu and Her Friends*.

Unit 3

Poetry

- a) Emily Dickinson, (i) 'I cannot live with you' (ii) 'I'm wife; I've finished that'
- b) Simin Behbahani, (i) 'It's Time to Mow the Flowers'.
- c) Sylvia Plath, (i) 'Lady Lazarus' (ii) Daddy
- d) Eunice De Souza, (i) 'Advice to Women', (ii) 'Bequest'

Unit 4

Autobiography

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

- c) 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. 192–202

Unit 5

Readings

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Elaine Showalter, 'Introduction', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- Simone de Beauvoir, 'Introduction', in *The Second Sex*.
- Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory', in *The Disability Studies Reader*, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.
- Kumkum Sangari and Sudesh Vaid, 'Introduction', in *Recasting Women: Essays in Colonial History*

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper 11: Women's Writing

Week 1 – Introduction to Paper 11: Women's Writing

Week 2 – Unit 1 – Novel: Walker, *The Color Purple*

Week 3 – Walker (contd..)

Week 4 – Unit 2 -- Short Stories:

(a) Gilman, 'The Yellow Wallpaper'

(b) Begum Rokeya 'Sultana's Dream'

Week 5 – Unit 2 – Drama: Fornes, *Fefu and Her Friends*

Week 6 – Fornes (contd..)

Week 7 – Unit 3 – Poetry:

(a) Behbahani, 'It's Time to Mow the Flowers'

(b) Plath, (i) 'Lady Lazarus'

(c) De Souza, (i) 'Bequest'; (ii) 'Advice to Women'

(d) Dickinson, 'I cannot live without you'; (ii) 'I'm wife; I've finished with that'

Week 8 – Poetry (contd..)

Week 9 – Poetry (contd..)

Week 10 – Unit 4 – Autobiography:

- (a) Rassundari Debi, Excerpts from *Amar Jiban*
- (b) Pandita Ramabai, 'A Testimony of our Inexhaustible Treasures'
- (c) Wollstonecraft, *A Vindication of the Rights of Woman*

Week 11 – Autobiography (contd..)

Week 12 – Unit 5 -- Prose Readings:

- (a) Showalter, 'Introduction', in *A Literature of Their Own*
- (b) de Beauvoir, 'Introduction', in *The Second Sex*
- (c) Irigaray, 'When the Goods Get Together'
- (d) Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory'
- (e) Sangari and Vaid, 'Introduction', in *Recasting Women*

Week 13 – Prose Readings (contd..)

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Women writers

Women poets

Women's confessional poetry Women novelists

Women playwrights Women's autobiography Women theorists

Feminist writers

Gender

Patriarchy

**PAPER 12:
BRITISH LITERATURE: THE EARLY 20TH CENTURY
SEMESTER 5**

Course Statement

This paper provides a broad view of 20th century British literature, both in terms of time and genre. The transition from 19th century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The course is also designed to include critical perspectives on questions of war, the nature of art, and the relationship between individuals and the State in the 20th century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

Course objectives

This course aims to

- develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century;
- help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;
- facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and
- create an awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Joseph Conrad, *Heart of Darkness* (London: Penguin, 2007)

Unit 2

Virginia Woolf, *Mrs. Dalloway* (London: Penguin, 2000)

Unit 3

Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 2011).

Unit 4

- a) W. B. Yeats, (i) 'Sailing to Byzantium'; (ii) 'The Second Coming' (iii) 'Leda and the Swan' (iv) 'No Second Troy'
- b) T. S. Eliot, (i) 'The Love Song of J. Alfred Prufrock'; (ii) 'The Hollow Men'; both in *T. S. Eliot: Selected Poems* (London: Faber, 2015).
- c) Wilfred Owen, 'Strange Meeting', in *Wilfred Owen: Collected Poems* (N.Y.: New Directions, 2013).

Unit 5

Readings

- Sigmund Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego', in *Background Prose Readings* (Delhi: Worldview, 2001) pp. 97-104.
- Albert Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus', trans. Justin O'Brien, in *The Myth of Sisyphus* (London: Vintage, 1991) pp. 13-17; 79-82.

- Virginia Woolf , “On Being III” in *Virginia Woolf : Selected Essays* ed. David Bradshaw (Oxford University Press 2008).
- D.H. Lawrence, ‘Morality and the Novel’, in *The Modern Tradition: Backgrounds Of Modern Literature*, eds. Richard Ellmann and Charles Feidelson, Jr (Oxford University Press, 1965).
- Raymond Williams, ‘Metropolitan Perceptions and the Emergence of Modernism’, in Raymond Williams. *The Politics of Modernism* (London: Verso, 1996) pp. 37-48.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

TEACHING PLAN

Paper 12: Twentieth Century British Literature

Week 1 – Introduction to Paper 11: Twentieth Century British Literature

Week 2 – Unit 1 – Novel: Conrad, *Heart of Darkness*

Week 3 – Conrad (contd..)

Week 4 – Unit 2 – Novel: Woolf, *Mrs Dalloway*

Week 5 – Woolf (contd..)

Week 6 – Unit 3: Drama:Beckett, *Waiting for Godot*

Week 7 – Beckett (contd..)

Week 8 – Unit 4: Poetry:

Week 9 – Poetry (contd..)

Week 10 – Poetry (contd..)

Week 11 – Unit 5 -- Prose Readings:

Week 12 – Prose Readings (contd..)

Week 13 – Prose Readings (contd..)

Week 14 – Concluding lectures; exam issues, etc.

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

PAPER D1

GRAPHIC NARRATIVES

Semester 5

Course Statement

The graphic novel has become a prominent form in literary culture today, speaking to a variety of concerns spanning both the mass-market and countercultures. In each of its iterations, the best graphic narratives work through the interdependence of art and text, the mutual connections between illustration, blank space, size and writing. This course aims to introduce students to the form, examining how artists/graphic novelists have used the medium to provide cultural commentary.

Course Objectives

This course aims to

- examine major graphic narratives as providing commentary on contemporary culture history and mythology;
- explore visual art as extending translating and providing a new textual vocabulary to narrative including fictional and non-fictional narrative;
- provide exposure to major genres within the field such as that of the mass-circulation superhero the fictionalized autobiography/memoir revisionist narratives of mythological or historical or biographical texts and that of fiction; and
- provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Frank Miller, *Batman: The Dark Knight Returns* (Delhi: Random House, 1986 [2016]).

Supplementary Reading for Visually Impaired Students

*Jules Feiffer, Introduction and Afterword to *The Great Comic Book Heroes*. (1965). <http://www.tcj.com/the-great-comic-book-heroes-intro-afterword-by-jules-feiffer/> Accessed on 06 June 2019.

Unit 2

- a) Srividya Natarajan and Aparajita Ninan, *A Gardener in the Wasteland* (Delhi: Navayana, 2016)
- b) S. S. Rege and Dilip Kadam, *Babasaheb Ambedkar: He Dared to Fight*, Vol. 611 (Mumbai: Amar Chitra Katha, 1979).

Supplementary Reading for Visually Impaired Students

*Pramod K. Nayar. 'Drawing on Other Histories.' *The Indian Graphic Novel: Nation, History and Critique*. Routledge, 2016. pp. 109-154.

Unit 3

- a) Amruta Patil, *Kari* (Delhi: Harper Collins, 2008).
- b) Marjane Satrapi, *Persepolis: The Story of a Childhood* (London: Pantheon 2004).

Supplementary Reading for Visually Impaired Students

Lillian S. Robinson. 'Chronicles: Generations of Super Girls,' *Wonder Women: Feminisms and Superheroes*. Routledge 2004. pp. 65-94.

Unit 4

Art Spiegelman, *The Complete Maus* (England: Penguin 2003).

Supplementary Reading for Visually Impaired Students

*Doherty, Thomas. 'Art Spiegelman's Maus: Graphic Art and the Holocaust.' *American Literature*, vol. 68, no. 1, 1996, pp. 69–84. JSTOR, www.jstor.org/stable/2927540. Accessed on 12 June 2019.

Unit 5

Readings

- a) Hillary Chute, 'Comics as Literature? Reading Graphic Narrative', *PMLA* 123 (2): 452-65.
- b) Karline McLain, 'Introduction', in *India's Immortal Comic Books* (USA: Indiana UP, 2009) pp. 1-23.
- c) Scott McCloud, *Understanding Comics: The Invisible Art* (USA: HarperCollins, 1993) pp. 60-137.
- d) Nina Mickwitz, *Documentary Comics: Graphic Truth-telling in a Skeptical Age* (UK: Palgrave Macmillan, 2016) pp. 1-28.
- e) David K. Palmer, 'The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry', in *Cultures of Comics Work*, Casey Brienza and Paddy Johnston, eds (UK: Palgrave Macmillan, 2016) pp. 235-49.

***Note for Visually Impaired Students**

To support visually impaired students who might wish to take up this paper a number of supplementary readings are offered. These are to be read/discussed in connection with the Graphic Narrative texts in the classroom so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary and are to be examined (in connection with the primary Graphic Narrative texts). The supplementary readings may be used as theorizations or frameworks for understanding the primary Graphic Narrative texts. In addition, non-classroom means of learning such as museum visits, the use of assistive technologies like 3-D printing, and the use of sound through recordings, podcasts and the like may be employed as infrastructure and workloads allow.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D1: Graphic Narratives

Week 1: Unit 1 – The Graphic Novel:

Miller, *Batman: The Dark Knight Returns*;

*Feiffer, ‘Introduction and Afterword’ (Supplementary Reading for VI Students)

Unit 5 -- Reading: Hillary Chute, ‘Comics as Literature? Reading Graphic Narrative’

Week 2: Unit 1 (contd..)

Week 3: Unit 1 (contd..)

Week 4: Unit 2 -- Graphic Narratives:

(a) Ninan and Natarajan, *A Gardener in the Wasteland*;

(b) Rege and Kadam, *Babasaheb Ambedkar: He Dared to Fight*;

*Nayar, ‘Drawing on Other Histories’ (Supplementary Reading for VI Students)

Week 5: Unit 2 (contd..)

Week 6: Unit 2 (contd..)

Week 7: Unit 3 -- Graphic Novels:

(a) Patil, Kari

(b) Satrapi, *Persepolis: The Story of a Childhood*;

*Robinson. ‘Chronicles’ (Supplementary Reading for VI Students)

Week 8: Unit 3 (contd..)

Week 9: Unit 3 (contd..)

Week 10: Unit 4 -- Graphic Novels:

Spiegelman, *The Complete Maus*;

*Doherty, Thomas. ‘Art Spiegelman's Maus: Graphic Art and the Holocaust.’

(Supplementary Reading for VI Students)

Week 11: Unit 4 (contd..)

Week 12: Unit 4 (contd..)

Week 13: Unit 5 – Readings:

(b) McLain, ‘Introduction’, in *India's Immortal Comic Books*

(c) McCloud, *Understanding Comics: The Invisible Art*

Week 14: Unit 5 – Readings:

(d) Mickwitz, *Documentary Comics: Graphic Truth-telling in a Skeptical Age*

(e) Palmer, ‘The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry’

Keywords

Graphic narratives

Visual art

Forms and genres

Revisionist commentary

Culture

History and mythology

PAPER D2
LITERARY CRITICISM AND THEORY– 1
Semester 5

Course Statement

This is the first of two papers dealing with literary criticism and theory as a discipline within literary studies in the European tradition. It is crucial to the understanding of the interface between the history of ideas and the literary texts that are studied in the Core Curriculum. The paper covers a large historical span from the Classical Greco-Roman tradition to New Criticism and Russian Formalism in the twentieth century. In the process, it traverses key moments in the emergence of aesthetic theory in Europe including British Neoclassicism, German Romanticism and the Nineteenth Century. The paper aims to introduce students to important excerpts from a wide range of literary theorists and philosophers whose works intervene in specific ways with the idea of literary representation and aesthetic theory. Each unit explores a particular set of interrelated themes raising various connections between the theoretical questions.

Course Objectives

This course aims to

- expose students to the various theories of art and representation, and critical approaches that emerged in Europe throughout centuries;
- to examine the evolution of various theoretical and aesthetic concepts across space and time;
- pay close attention to the method of argument and establishment of concepts; and
- enable students to discern the connections between the theoretical formulations in this paper which are seminal to the understanding of literary texts.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

- a) Plato, From *Phaedrus*, trans. Robin Waterfield (New York: OUP, 2002) pp. 68-75.
- b) Longinus, From, 'On the Sublime', in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch (New York: W. W. Norton & Co., 2001) pp. 138-54.

Unit 2

- a) David Hume, 'Of the Standard of Taste', from, 'Four Dissertations', in *The Norton Anthology of Theory and Criticism*, ed. Vincent Leitch (New York: W. W. Norton & Co., 2001) pp. 486-99.
- b) Edmund Burke, 'Introduction on Taste', from Part II and Part III, in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (UK: OUP, 1990) pp. 11-26 53-71 83-105.

Unit 3

- a) Immanuel Kant, 'Analytic of the Beautiful', trans. Paul Guyer, in *The Critique of Judgment* (Cambridge: Cambridge University Press, 2000) 89-127.
- b) Friedrich Schiller, Letters 2, 6, and 9, trans. Reginald Snell, in *Letters on the Aesthetic Education of Man* (UK: Dover Publications, 2004) pp. 46-50, 69-83, 93-100.

Unit 4

- a) G. W. F. Hegel, (i) 'Work of Art as Product of Human Activity'; (ii) 'The Kantian Philosophy'; (iii) 'Imagination Genius and Inspiration', trans. T. M. Knox, in *Aesthetics: Lectures on Fine Art* Vol. 1 (Oxford: Clarendon Press, 1988) pp. 25-32, 56-61, 281-88.
- b) Friedrich Nietzsche, 'What is the Meaning of Ascetic Ideals', Book III Sections 1-6, trans. Walter Kaufmann and John Hollingdale, in *On the Genealogy of Morals* (New York: Vintage Books 1967) pp. 1-6.

Unit 5

- a) Mikhail Bakhtin, From, 'Forms of Time and of the Chronotope in the Novel', trans.

Caryl Emerson Michael Holquist, in *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press, 1981) pp. 84-110, 243-58.

b) Cleanth Brooks, (i) 'The Language of Paradox', and (ii) 'Heresy of Paraphrase', in *The Well-Wrought Urn* (New York: Harvest Books, 1947) pp. 12-29, 185-205.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D2: Literary Criticism and Theory - 1

Week 1: Introduction to Paper D2: Literary Theory and Criticism - 1

Week 2: Unit 1 -- Greek theory: Plato *Phaedrus*; Plotinus, 'On the Intellectual Beauty'

Week 3: Unit 1 -- Roman theory: Longinus 'On the Sublime'

Week 4: Unit 2 -- Introduction to Neoclassical and Augustan Critical Theories.

Week 5: Unit 2 -- Hume, 'Of the Standard of Taste'

Week 6: Unit 2 -- Burke, 'Introduction on Taste'

Week 7: Unit 3 -- Introduction to German enlightenment.

Week 8: Unit 3 -- Kant, 'Analytic of the Beautiful'

Week 9: Unit 3 -- Schiller Letters 2, 6 and 9

Week 10: Introduction to 19th Century concepts of art and literature.

Week 11: Unit 4 -- Hegel (i) 'Work of Art as Product of Human Activity', (ii) 'The Kantian Philosophy', (iii) 'Imagination Genius and Inspiration'

Week 12: Unit 4 -- Nietzsche, 'What is the Meaning of Ascetic Ideals', Book III Sections 1-6

Week 13: New Criticism in the 20th Century: Cleanth Brooks (i) 'The Language of Paradox', and (ii) 'Heresy of Paraphrase'

Week 14: Unit 5 -- Formalism and its critique: Mikhail Bakhtin, 'Forms of Time and of the Chronotope in the Novel'

Keywords

Speech vs Writing

Sublime

Aesthetics

Taste

Beautiful

Narrative

Poetics

PAPER D3
LITERATURE AND CASTE
Semester 5

Course Objectives

This course aims to

- expose the student to non-hegemonic and non-canonical literary forms and expressions;
- make the student aware of a completely different literary aesthetic that a literature grounded in an engagement with caste generates;
- foreground the reality of caste, in Indian society, and to explore the way in which it has been engaged with, in the field of literature;
- discuss issues of caste, class and gender and its representation in literature;
- and
- expose the student to the rich variety of Dalit writing from various regional spaces.

Course Learning Outcomes

Understanding:

- 1) The concept of Caste
- 2) Dalit Literature
- 3) The different genres that engage with caste
- 4) How women experience caste
- 5) How caste is theorised
- 6) Dalit aesthetics

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course content

Unit 1

Om Prakash Valmiki, *Joothan: A Dalit's Life*, trans. Arun Prabha Mukerjee (Kolkata: Samya, 2003).

Unit 2

P. Sivakami, *The Grip of Change, and author's notes*, trans. P. Sivakami (New Delhi: Orient Longman, 2016).

Unit 3

Poems

a) Namdeo Dhasal, (i) 'Hunger'; (ii) 'Mandakini Patil', in Namdeo Dhasal: Poet of the Underworld, Poems 1972–2006, trans., Dilip Chitre (Delhi: Navayana Publishing, 2007).

b) N. D. Rajkumar, (i) 'My son wants me to buy him a toy car'; (ii) 'You my demon who delights in dancing'; (iii) 'If anyone other than our own people', in Poems in Tamil Dalit Writing, eds Ravikumar and Azhagarasan (OUP, 2012) pp. 15-17.

c) Manohar Mouli Biswas, (i) 'I shall go to war'; (ii) 'Valmiki', in Poetic Rendering as Yet Unborn (Chaturta Duniya, 2010).

d) Jayant Parmar, (i) 'The last will of a Dalit poet', in *Listen to the Flames: Texts and*

Readings From the Margins, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

Unit 4

Short Stories

a) Ajay Navaria, 'New Custom', trans. Laura Brueck, in *The Exercise of Freedom:*

An Introduction to Dalit Studies, eds K. Satyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).

b) C. Ayyappan, 'Spectral Speech', trans. V. C. Harris, *Indian Literature* 183, Jan-Feb, 1998.

c) Sanjay Kumar, 'Black Ink', trans. Raj Kumar, in *Listen to the Flames: Texts and*

Readings From the Margins, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

d) Jatin Bala, 'On Firm Ground', in *Survival and Other Stories: Bangla Dalit Fiction*

in Translation, eds Sankar Prasad Singha and Indranil Acharya (New Delhi: Orient Blackswan, 2012).

e) Satish Chander, 'Thappu', trans. K. Suneetha Rani, in *Vibhinna: Voices from*

Telugu Literature, eds Alladi Uma, M. Sridhar and K. Suneetha Rani (Sahitya Akademi, 2015).

f) Ratan Kumar Sambharia, 'Bes' in *Thunderstorm*, trans. Mridul Bhasin (Hachette, 2015), pp. 125-133

Unit 5

Prose Readings

a) Paramjit S Judge, 'Existence, Identity and Beyond: Tracing the Contours of Dalit Literature in Punjabi', *Economic and Political Weekly*, July 19, 2014, Vol XLIX No 29.

b) Sharankumar Limbale, 'Dalit Literature and Aesthetics', in *Towards an Aesthetic of Dalit Literature: History, Controversies & Considerations*, Orient Longman, 2004, pp. 103-21.

c) Gauthaman, Raj, 'Dalit Culture' in *No Alphabet in Sight*, eds., K Satyanarayana and Susie Tharu, Penguin Books, 2011 pp. 151-157.

d) Rani, Challapalli Swaroopa, 'Caste Domination Male Domination' in *Steel Nibs are Sprouting*, eds. K Satyanarayana and Susie Tharu, Harper Collins, 2013, pp. 704-709

Additional Suggested Readings

Dirks, Nicholas B., *Castes of Mind: Colonialism and the Making of Modern India*, Princeton, Princeton University Press, 2001

Srinivas, M. N., *Caste in Modern India and Other Essays*. London, Asia Publishing House. 1970.

Teaching Plan

Paper D3: Literature and Caste

Week 1 – Introduction to Paper D3: Literature and Caste

Week 2 – Unit 1 -Autobiography: Om Prakash Valmiki, *Joothan: A Dalit's Life*

Week 3 – Unit 1- Autobiography: (contd....)-Om Prakash Valmiki, *Joothan: A Dalit's Life*

Week 4 – Unit 2 -Novel: *The Grip of Change, and Author's Notes*

Week 5 – Unit 2- Novel: (contd...) *The Grip of Change, and Author's Notes*

Week 6 – Unit 3- Poems:

Dhasal, (i) 'Hunger'; (ii) 'Mandakini Patil'

Rajkumar (i) 'My son wants me to buy him a toy car' (ii) 'You my demon who delights in dancing

Week 7 – Unit 3- Poems (contd...):

Biswas (i) 'I shall Go to war' (ii) 'Valmiki'

Parmar (i) 'The Last Will of a Dalit Poet'

Week 8 – Unit 4 – Short Stories

Navaria, 'New Custom'

Ayyappan, 'Spectral Speech'

Week 9 -- Unit 4 - Short Stories (contd...)

Kumar, 'Black Ink'

Bala, 'On Firm Ground'

Week 10 - Unit 4 - Short Stories (contd...)

Chander, 'Thappu',

Sambharia, 'Bes'

Week 11 – Limbale, 'Dalit Literature and Aesthetics', in *Towards an Aesthetic of*

Dalit Literature, pp. 103-21.

Week 12 – Unit 5 - Prose Readings (contd...)

Judge, 'Existence, Identity and Beyond: Tracing the Contours of Dalit Literature in Punjabi', Economic and Political Weekly, July 19, 2014, Vol XLIX No 29.

Week 13 - –Unit 5 - Prose Readings (contd...)

(i) Gauthaman, Raj, 'Dalit Culture' in No Alphabet in Sight, eds., K Satyanarayana and Susie Tharu, (Penguin Books, 2011) pp. 151-157.

(ii) Rani, Challapalli Swaroopa, 'Caste Domination Male Domination' in Steel Nibs are Sprouting, eds. K Satyanarayana and Susie Tharu, (Harper Collins, 2013)pp 704-709

Week 14 - – Concluding lectures; exam issues, etc.

Keywords

Caste

Caste Hierarchy

Caste discrimination

Dalit

Dalit Literature

Dalit Aesthetics

Dalit Women

Protest

Resistance

Jati

Varna

PAPER D4
LITERATURE AND MEDIALITY
Semester 5

Course Statement

This paper explores how literature inhabits and intersects with diverse media ranging from oral and scribal cultures to graphic images and digital formats. It aims to introduce students to the mediatedness of all literary expression and to understand what is at stake in acknowledging that each medium constitutes the literary in specific ways. Additionally the paper will also examine the idea of inter-mediality as well as newer notions of texts and authorship in a digital age.

Course Objectives

This course aims to

- examine different media and explore how each medium contains a set of possibilities and limits that shape and constitute that which can be communicated;
- introduce debates about the idea of mediation and how the literary gets articulated, both within and at the intersection of different media; and
- study how digital technology is altering the very nature of the literary object as well as refashioning the methodologies and function of literary criticism.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Literature and the History of the Book

- a) Elizabeth Eisenstein, 'Some Features of Print Culture', in *The Printing Revolution in Early Modern Europe*, 2nd, edn (Cambridge University Press, 2005) pp. 46-70.
- b) Robert Darnton, 'What is the history of books?', *Daedalus* Vol. 111.3 (1982): 65- 83.
- c) Margreta De Grazia and Peter Stallybrass, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* Vol. 44.3 (1993): 255-83.
- d) Abhijit Gupta, 'The History of the Book in the Indian Subcontinent', in *The Oxford Companion to the Book*, eds M. S. J. Suarez and H. R. Woudhuysen (Oxford: Oxford University Press, 2012).

Unit 2

Literature and Orality/Music

- a) Plato, from *Phaedrus* trans. Robin Waterfield (New York: OUP, 2002) pp. 68-75.
- b) Walter Ong, from, 'Orality and Literacy: The Technologizing of the Word', (Routledge 2002) pp. 1-35.
- c) Theodor Adorno, 'On Popular Music', *Studies in Philosophy and Social Science* 9:17 (1941).
- d) George Meredith, 'The Lark Ascending', (poem).
- e) Ralph Vaughan Williams, 'The Lark Ascending', (musical composition).

Unit 3

Literature and the Visual Image

- a) G. E. Lessing, from *Laocoön: An Essay Upon the Limits of Painting and Poetry*, Chapters 1, 2, 3, 16, 17, 18 (Dover Publications, 2005) pp. 1-19, 91-117.
- b) W. J. T. Mitchell, 'What Is an Image?', *New Literary History* Vol. 15 No. 3.
- c) Murray Krieger, 'The Ekphrastic Principle and the Still Movement of Poetry or *Laocoön* Revisited', in *The Play and Place of Criticism* (Baltimore: Johns Hopkins University Press, 1967).
- d) John Berger, from *Ways of Seeing* Chapter 7 (Penguin Classics, 2008) pp. 129-55.

Unit 4

Literature and the Digital

- a) Adam Hammond, from *Literature in the Digital Age*.
- b) Franco Moretti, *Graphs. Maps. Trees* (Verso, 2005).
- c) N. Katherine Hayles, 'Intermediation from Page to Screen', in *Electronic Literature: New Horizons for the Literary* (University of Notre Dame Press 2008) pp. 43-86.

Unit 5

Readings

- a) W. J. T. Mitchell, from *Picture Theory*.
- b) Theodor Adorno, from *Philosophy of New Music*.
- c) Donna Haraway, 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century', in *Simians Cyborgs and Women: The Reinvention of Nature* (Routledge 1991) pp. 149-81.
- d) N Katherine Hayles, from *Writing Machines*.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D4: Literature And Mediality

Week 1 – Introduction -- History of the Book, Unit 1:

- (a) Eisenstien, 'Some Features of Print Culture'

Week 2 -- History of the Book (contd.):

- (b) Darnton, 'What is the history of books?'
- (c) Grazia and Stallybrass, 'The Materiality of the Shakespearean Text'

Week 3 -- History of the Book (contd.):

- (d) Gupta, 'The History of the Book in the Indian Subcontinent'

Week 4 -- Literature and Orality:

- (a) Plato from *Phaedrus*

Week 5 -- Literature and Orality (contd.):

- (b) Ong from, 'Orality and Literacy: The Technologizing of the Word'

Week 6 -- Literature and Music:

- (c) Adorno, 'On Popular Music'

Week 7 -- Literature and the Visual Image:

- (a) Lessing from *Laocoön: An Essay Upon the Limits of Painting and Poetry*

Week 8 -- Literature and the Visual Image (contd.):

- (b) Mitchell, 'What Is an Image?'

Week 9 -- Literature and the Visual Image (contd.):

- (c) Kreiger, 'The Ekphrastic Principle and the Still Movement of Poetry or *Laocoön Revisited*'

Week 10 -- Literature and the Digital:

- (a) Hammond from *Literature in the Digital Age*

Week 11 -- Literature and the Digital (contd.):

- (b) Moretti, *Graphs. Maps. Trees*

Week 12 -- Literature and the Digital (contd.):

- (c) Hayles from *Writing Machines*

Week 13 --Readings:

- (a) Mitchell from *Picture Theory*

- (b) Adorno from *Philosophy of New Music*

- (c) Donna Haraway, 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century',

- (d) Hayles from *Writing Machines*

Week 14 -- Readings (contd..)

Keywords

Literature

Media

Book history

Orality

Digital

Music

PAPER D5
LITERATURE FOR CHILDREN AND YOUNG ADULTS
Semester 5

Course Statement

This paper explores the many forms and genres found in writing for children and young adults. The texts in this course cover a vast range from picture books to writings for children and young adults. Through the readings students can explore the construction of childhood as well as the emergence of children’s literature as a genre. The course explores the cultural importance of genres aimed at young readership and simultaneously engages with the theoretical frameworks by which such texts can be read.

Course Objectives

This course aims to

- help students trace the emergence of the genre termed Children’s Fiction and link it to the emergence of other genres as print culture has grown;
- familiarize students with the idea of visual literacy, illustrations, etc., and their application and use in children’s picture books; and
- facilitate an engagement with the concept of Young Adult Literature and issues associated with it.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

- a) Antoine de Saint-Exupéry, *Little Prince* (New Delhi: Pigeon Books, 2008).
- b) Oliver Jeffers, *Heart in a Bottle* (New York: Harper Collins, 2011).
- c) bell hooks and Chris Raschka, *Happy to be Nappy* (New York: Jump at the Sun, 2017).
- d) Mahasweta Devi, *The Why Why Girl* (New Delhi: Tulika Publishers, 2012).

Unit 2

- a) Upendra Kishore Roychowdhury, *Goopy Gyne Bagha Byne* (New Delhi: Puffin Books, 2004) pp. 3-27.
- b) Sulaiman Ahmed, *Amar Ayyar: King of Tricksters*, Chapters 1-6, 51, 67-68 (New Delhi: Hachette India, 2012).
- c) Paro Anand, *No Guns at My Son's Funeral* (New Delhi: India Ink, 2005).

Unit 3

Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (London: Vintage, 2012).

Unit 4

M.T. Anderson, *Feed* (Somerville: Candlewick Press, 2002).

Unit 5

Readings

- a) Molly Bang, 'Building the Emotional Content of Pictures', in *Picture This: How Pictures Work* (San Francisco: Chronicle Books, 2018) pp. 1-50, with illustrations.
- b) Perry Nodelman, 'Defining Children's Literature', in *The Hidden Adult: Defining Children's Literature* (Baltimore: John Hopkins University Press, 2008) pp. 133-37.
- c) John Holt, 'Escape from Childhood'. Available online at https://canopy.uc.edu/bbcswebdav/pid-14529539-dt-content-rid-39705338_1/courses/16SS_EDST1001005/16SS_EDST1001005_ImportedContent_20151117021819/Course%20Readings/Escape%20from%20Childhood.pdf
- d) Rachel Falconer, 'Young Adult Fiction and the Crossover Phenomena', in *The Routledge Companion to Children's Literature*, ed. David Rudd (New York: Routledge, 2010) pp. 87-97

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D5: Literature for Children and Young Adults

Week 1 – Introduction to Paper D5: Literature for Children and Young Adults

Unit 5 – Nodleman ‘Defining Children’s Literature’

Holt ‘Escape from Childhood’

Week 2 – Unit 1 – de Saint-Exupéry *The Little Prince*

Week 3 – Unit 5 – Bang ‘Building the Emotional Content of Pictures’

Unit 1 – Jeffers *Heart in a Bottle*

hooks and Raschka *Happy to be Nappy*

Week 4 – Unit 1 – Mahasweta Devi *The Why-Why Girl*

Week 5 – Unit 5 – Falconer ‘Young Adult Fiction and the Crossover Phenomena’

Unit 2 – Roychowdhury *Goopy Gyne Bagha Byne*

Ahmed *Amar Ayyar: King of Tricksters*

Anand *No Guns at My Son’s Funeral*

Week 6 – Unit 2 (contd..)

Week 7 – Unit 2 (contd..)

Week 8 – Unit 3 – Haddon *The Curious Incident of the Dog in the Night-Time*

Week 9 – Haddon (contd..)

Week 10 – Haddon (contd..)

Week 11 – Unit 4 – Anderson *Feed*

Week 12 – Anderson (contd..)

Week 13 – Anderson (contd..)

Week 14 – Concluding lectures, exam issues etc.

Keywords

Children's literature

Picture books

Young adult fiction

Childhood

Visual literacy

Nonsense verse

Readership

PAPER D6
LITERATURES OF DIASPORA
Semester 5

Course Statement

This paper intends to introduce to the students a preliminary view of diasporic literatures. The concepts of identity multiculturalism assimilation transnationalism transculturalism homeland and host land migration exile refugee expatriation etc are critically examined. The chosen themes and concepts will be explicated from a multiple range of genres such as memoir/autobiography novels plays short stories poetry and prose. The course is divided into five units. The Course Contents and objectives are outlined below.

Course Objectives

This course aims to

- provide students with preliminary knowledge on the intrinsic connection between literature and diaspora;
- help them acquire a set of basic skills in literary communication, narration and explication of diasporic practises and processes;
- enable an appreciation of the global intersectionalities stemming out of increased migration and cross cultural living, culminating into diasporic practices;
- inculcate in students the ability to read and understand various literary genres of diaspora;
- analyse the writings of diverse authors representing the world’s major diasporic communities; and
- help students decipher the literary features and push and pull factors of Jewish, South-Asian, American Chicano, Armenian, Fiji, British Canadian, Gulf, Malaysian, European, Philippino, and Chinese diasporic writings.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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Course Contents

Unit 1

Memoir/Autobiography

Maxine Hong Kingston, *The Woman Warrior* (USA: Knopf Publishers, 1976).

Unit 2

Novel

M. G. Vassanji, *The In-Between World of Vikram Lall* (Toronto: Doubleday Canada, 2003).

Unit 3

Drama

- a) Hanif Kureishi, *My Beautiful Laundrette* (London: Faber and Faber, 1986).
- b) Uma Parameswaran, *Rootless but Green Are the Boulevard Trees* (Toronto: Tsar Publishers, 1987).

Unit 4

Short Stories

- a) Bernard Malamud, 'The Jewbird', *The Idiots First* (New York: Farrar Straus & Giroux, 1963).
- b) K. S. Maniam, 'Haunting The Tiger', in *Story-Wallah: A Celebration of South Asian Fiction*, ed. ShyamSelvadurai (Toronto: Thomas Allen Publishers, 2004).
- c) Romesh Gunsekera, 'Captives', in *Story-Wallah: A Celebration of South Asian Fiction*, ed. ShyamSelvadurai (Toronto: Thomas Allen Publishers, 2004).
- d) Sophie Judah, 'Hannah and Benjamin', in *Dropped From Heaven* (Knoph Doubleday Publishing Group, 2007).

Poetry

- a) Shirley Geok-lin Lim, 'Learning to Love America', in *What the Fortune Teller Didn't Say* (New Mexico: West End Press, 1998).
- b) Eugene Gloria, 'Milkfish', in *Drivers at the Short-Time Motel* (USA: Penguin,

2000).

- c) Jimmy Santiago Baca, 'Immigrants in Our Own Land', in *Immigrants in Our Own Land* (New Directions Publishing Corporation 1990).

Unit 5

Readings

- a) Vijay Mishra, 'Introduction: The Diasporic Imaginary', in *The Literature of the Indian Diaspora: Theorising The Diasporic Imaginary* (New York: Routledge, 2007).
- b) Elif Shafak, 'Cinnamon', in *The Bastard of Istanbul* (USA: Viking Penguin, 2007).
- c) Deepak Unnikrishnan, *Temporary People*, Chapters 1 and 2 (New York: Restless Books, 2017).
- d) Caryl Phillips, 'Somewhere In England', in *Crossing The River* (London: Random House, 1993).
- e) Paul Gilroy, 'The Black Atlantic as a Counterculture of Modernity', *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D6: Literatures of Diaspora

Week 1 – Introduction to Paper D6: Literatures of Diaspora

Week 2 – Unit 1 -- Memoir/Autobiography:

Kingston, *The Woman Warrior*

Week 3 – Kingston (contd..)

Week 4 – Unit 2 -- Novel:

Vassanji, *The In-Between World of Vikram Lall*

Week 5 – Vassanji (contd..)

Week 6– Unit 3 – Drama:

Kureishi *My Beautiful Laundrette*

Week 7– Kureishi (contd..)

Week 8 – Unit 3 – Drama (contd.):

Parameswaran *Rootless but Green Are the Boulevard Trees*

Week 9 – Unit 4 -- Short Stories:

(a) Malamud, 'The Jewbird',

(b) Maniam, 'Haunting The Tiger'

Week 10 – Unit 4 - Short Stories (contd.):

(c) Gunsekera, 'Captives',

(d) Judah, 'Hannah and Benjamin'

Week 11 – Unit 4 – Poetry (contd.):

(e) Shirley Geok-lin Lim, 'Learning to Love America',

(f) Gloria, 'Milkfish',

(g) Baca, 'Immigrants in Our Own Land'

Week 12 – Unit 5 -- Prose Readings:

(a) Mishra, 'Introduction: The Diasporic Imaginary',

(b) Shafak, 'Cinnamon', in *The Bastard of Istanbul*

Week 13 – Unit 5 -- Prose Readings (contd.):

(c) Deepak Unnikrishnan 'Temporary People'

(d) Phillips, 'Somewhere in England', in *Crossing The River*

(e) Gilroy, 'The Black Atlantic as a Counterculture of Modernity.'

Week 14 -- Concluding lectures, exam issues etc.

Keywords

Hyphenated identities

Multiculturalisms

Melting pot

Mosaic

Salad bowl etc.

Transnationalism

Transculturalism

Memory/nostalgia

Push and pull factors

Hybridity

Assimilation and

Dual consciousness

Homeland

Host/new/alien land

PAPER D7
INTERROGATING QUEERNESS
Semester 5

Course Statement

This paper examines interrogations of the heteronorm across cultures and geographies as seen in representative texts in western and south Asian literary traditions. Themes of the body, desire, sexuality and gender are explored to understand their constructedness and historical specificity; the heteronorm is shown to coexist alongside other positions over various arcs in time. Emotive constructs such as love and romance and sociological ones like family and kinship are examined as concepts embedded in power relations and history culture rather than, ‘nature’. The paper uses positions that emerge in queer theory to understand how power relations that privilege heteropatriarchal reproduction use violence erasure and invisibility to create particular masculinities and femininities as normative.

Course objectives

This paper aims to

- enable students to examine several key themes including love, desire, identity, gender, masculinity, femininity, family/kinship, deviance, sexuality, power, normativities and resistance to these normatives;
- help students follow the concept of queerness as an interrogation of heteronormativity through its representation in diverse cultural historical and geographic landscapes, to examine how normative structures are constituted and subverted; and
- use materials from diverse creative traditions, including mainstream and non-marginal texts in mythology, fiction, and poetry to familiarise students with the idea that normative structures of desire are themselves heterogeneous social constructs that change over time.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

- a) Sappho, (i) Select lyrics, 'Hymn to Aphrodite'; (ii) select lyric fragments, 'I Have Not Had One Word from Her'; (iii) 'He seems an equal of the gods', in *If not Winter: Fragments of Sappho*, ed. and trans. Anne Carson (USA: Little Brown, 2003).
- b) Plato, (i) The Speech of Phaedrus; (ii) The Speech of Pausanias; (iii) The Speech of Aristophanes; (iv) The Dialogue of Socrates and Diotima, from 'Symposium', in the *Columbia Anthology of Gay Literature*, ed. Byrne R. S. Fone (USA, 2001) pp. 26-38.
- c) William Shakespeare, Sonnets 20, 80, 87, 121, in *The Complete Sonnets and Poems*, ed. Colin Burrow (UK: OUP 2002).

Unit 2

- a) Mahabharata, Udyoga Parva CLXXXVIII-CXCV Shikhandin, trans. Kisari Mohan Ganguly (Delhi: Munshiram Manoharlal, 1883-96) pp. 358-72.
- b) Madho Lal Hussein, Kafis 2, 3, 5, 10, 13, trans. Naveed Alam, in *Verses of a Lowly Fakir* (India: Penguin) pp. 4-17.
- c) Rangeen Insha Jan, (i) 'My Heart's Desire'; (ii) 'I Spent All Night'; (iii) 'I'll Give My Life for You', in *When Men Speak as Women: Vocal Masquerade in Indo-Muslim Poetry*, ed. and trans. Carla Petievich (New Delhi: OUP, 2007) pp. 293, 321, 333-34.

Unit 3

James Baldwin, *Giovanni's Room* (Penguin, 2007 [1956]).

Unit 4

Suniti Namjoshi, *The Mothers of Maya Diip* (UK: The Women's Press, 1989).

Unit 5

Readings

- a) Gloria Anzaldua, 'Gestures of the Body', *Light in the Dark/Luz en lo Oscuro*:

- Rewriting Identity Spirituality Reality* trans. and, ed. Ana Louise Keating (USA: Duke UP, 2015) pp.1-9.
- b) Judith Butler, 'Critically Queer', *GLQ* 1:1 (1993) pp. 17-32.
- c) Michel Foucault, 'The Deployment of Sexuality: Method', in *The History of Sexuality* Vol. 1, trans. Robert Hurley (NY: Pantheon, 1978) pp. 92-103.
- d) Judith Halberstam, *Female Masculinity* (USA: Duke UP, 1998) pp. 1-44.
- e) Audre Lorde, 'The Uses of the Erotic: The Erotic as Power', in *Sister/Outsider* (CA: Crossing Press, 1984) pp. 53-59.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D7: Interrogating Queerness

Week 1: Unit 1:

- (a) Sappho, (i) Select lyrics, 'Hymn to Aphrodite'; (ii) select lyric fragments, 'I Have Not Had One Word From Her'; (iii) 'He seems an equal of the gods'

Week 2-3: Unit 1 (contd.):

- (b) Plato, (i) The Speech of Phaedrus; (ii) The Speech of Pausanias; (iii) The Speech of Aristophanes; (iv) The Dialogue of Socrates and Diotima, from, 'Symposium'

Week 4: Unit 1 (contd.):

- (d) Shakespeare, Sonnets 20, 80, 87, 121

Week 5: Unit 2:

- (a) Mahabharata, Udyoga Parva CLXXXVIII-CXCV Shikhandin

Week 6: Unit 2 (contd.):

- (b) Hussein, Kafis 2, 3, 5, 10, 13

Week 7: Unit 2 (contd.):

- (c) RangeenInsha Jan, (i) 'My Heart's Desire'; (ii) 'I Spent All Night'; (iii) 'I'll Give My Life for You'

Week 8: Unit 3 – Baldwin, *Giovanni's Room*

Week 9: Baldwin (contd.)

Week 10: Baldwin (contd.)

Unit 4 – Namjoshi, *The Mothers of Maya Diip*

Week 11: Namjoshi (contd.)

Week 12: Namjoshi (contd.)

Week 13: Unit 5 – Readings:

- (a) Anzaldua, 'Gestures of the Body',
 (b) Butler, 'Critically Queer'

Week 14: Unit 5 (contd.):

- (c) Foucault, 'The Deployment of Sexuality: Method',
- (d) Halberstam, *Female Masculinity*
- (e) Lorde, 'The Uses of the Erotic: The Erotic as Power'

Keywords

Heteronorm

Desire

Sexuality

Queerness

Queer theory

Normative masculinities and femininities

PAPER D8

MODERN INDIAN WRITING IN ENGLISH TRANSLATION

Semester 5

Course Statement

Striving to transcend a nativist rejection of Indian writing in English and a Rushdie-esque denial of the strength and value of Indian writing in languages other than English, the need of the hour is to study the varied contributions of modern Indian writing through their translations into English, free from the anxiety *or* the hegemony of authenticity.

Course Objectives

This paper aims to

- give students a glimpse of the vast diversity of modern Indian writing in *bhasha* traditions;
- show students the polyphonic tumultuous richness of the 19th and 20th centuries, from peasant life in colonial India in Fakir Mohan Senapati's novel to the mythical reality of O.V. Vijayan's novel, from the reworking of a Mahabharata story in Girish Karnad's play to the myriad life-worlds of the poems and stories; and
- encourage, through the carefully selected poems, stories and prose selections, a deeper engagement with and a nuanced discussion of issues of history, memory, caste, gender and resistance.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Novel

Fakir Mohan Senapati, *Six Acres and a Third*, trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, and Paul St-Pierre (Penguin, 2006).

Unit 2

Novel

O. V. Vijayan, *The Legends of Khasak*, translated by the author (Penguin, 2008).

Unit 3

Drama

Girish Karnad, *The Fire and the Rain* translated by the author (OUP 2004).

Unit 4

Short Stories

- a) Premchand, 'Kafan', (The Shroud) trans. M. Asaduddin.
- b) Perumal Murugan, 'The Well', trans. N. Kalyan Raman.
- c) Arupa Patangia Kalita, 'Doiboki's Day', trans. Bonita Baruah.

Poems

- a) Rabindranath Tagore, (i) 'Where the mind is without fear', trans. William Radice;
(ii) 'It hasn't rained in my heart', trans. FakrulAlam.
- b) G. M. Muktibodh, 'Brahmarakshas', trans. Nikhil Govind.
- c) Thangjam Ibopishak, (i) 'The Land of the Half-Humans'; (ii) 'I want to be killed by an Indian Bullet', trans. Robin S. Ngangom.

Unit 5

Readings

- a) Rabindranath Tagore, 'Nationalism in India', in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.
- b) U. R. Ananthamurthy, 'Being a Writer in India', in *Tender Ironies*, ed. Dilip Chitre et al. pp 127-46
- c) Namvar Singh, 'Decolonizing the Indian Mind', *Indian Literature* Vol. 35 No. 5

(151) (Sept.-Oct. 1992) pp. 145-56.

d) Vinay Dharwadker, 'Some Contexts of Modern Indian Poetry', *Chicago Review* 38 (1992): 218-31.

e) Aparna Dharwadker, 'Modern Indian Theatre', in *Routledge Handbook of Asian Theatre*, ed. Siyuan Liu (London: Routledge 2016) pp. 243-67.

Essential Reading

Note: This is a literature-based course, and students will be examined on all the texts prescribed in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Paper D8 - Modern Indian Writing in English Translation

Week 1 -- Introduction to Paper D8: Modern Indian Writing In English Translation

Week 2 -- Unit 1 -- Novel:

Senapati *Six Acres and a Third*

Week 3 -- Senapati (contd..)

Week 4 -- Unit 2 -- Novel:

Vijayan *The Legends of Khasak*

Week 5 -- Vijayan (contd..)

Week 6 -- Unit 3 -- Drama:

Karnad *The Fire and the Rain*

Week 7 -- Unit 4 -- Short Stories:

(a) Premchand 'Kafan'

(b) Murugan 'The Well'

(c) Kalita 'Doiboki's Day'

Week 8 -- Unit 4 -- Poems:

(a) Tagore 'Where the mind is without fear' 'It hasn't rained in my heart'

(b) Muktibodh 'Brahmarakshas'

Week 9 -- Unit 4 -- Poems (contd.):

(c) Ibopishak 'The Land of the Half-Humans' 'I want to be killed by an Indian bullet'

Week 10 -- Unit 5 -- Prose Readings:

(a) Tagore 'Nationalism in India'

Week 11 -- Unit 5 -- Prose Readings (contd.):

(b) Ananthamurthy 'Being a Writer in India'

Week 12 -- Unit 5 -- Prose Readings (contd.):

(c) Singh 'Decolonizing the Indian Mind'

Week 13 -- Unit 5 -- Prose Readings (contd.):

(d) Dharwadker 'Some Contexts of Modern Indian Poetry'

Week 14 -- Concluding lectures, exam issues etc.

Keywords

Colonialism
Post-colonial
Decolonization
Translation
History
Memory
Caste
Class
Gender
Resistance

PAPER D9

NINETEENTH CENTURY EUROPEAN REALISM

Semester 5

Course Statement

The rise of the novel as a dominant and popular literary genre in nineteenth-century Europe parallels the dominance of positivism and empiricism in the sciences, the cycle of political and industrial revolutions, the emergence of mass publishing and the advancement of ideological grand-narratives. While students acquaint themselves with the nineteenth-century English novel in the Core curriculum, their perspective is enlarged and reflection is deepened through a comparative engagement with the development of different trajectories in the continental European novels primarily in France and Russia wherein the widespread popularity of novels occasioned a profound cultural debate on the value of a new aesthetic realism. This paper involves a study of the most representative and significant French and Russian novels of the crucial period between 1835 and 1870 when realism had dominated the sphere of aesthetic representation.

Course Objectives

This course aims to

- acquaint the student with realism as an historically and culturally specific mode of representation, obtainable from the study of novels in nineteenth-century Europe
- allow the student an opportunity to see critical connections between nineteenth-century European aesthetics, and epistemological and political debates around reality and historical change; and
- offer a wider comparatist perspective on the emergence of the novel as the dominant genre of literary expression in nineteenth-century Europe.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Honoré de Balzac *Old Man Goriot* (1835) trans. Olivia Mc Cannon (UK: Penguin Classics 2011).

Unit 2

Nikolai Gogol *Dead Souls* (1842) trans. Robert A. Maguire (UK: Penguin Classics 2004).

Unit 3

Gustave Flaubert *Madame Bovary* (1856) trans. Geoffrey Wall (UK: Penguin Classics 2003).

Unit 4

Fyodor Dostoyevsky *Crime and Punishment* (1866) trans. Oliver Ready (UK: Penguin Classics Deluxe, edition) 2014.

Unit 5

Readings

a) Honoré de Balzac, 'Society as Historical Organism', from Preface to, 'The Human Comedy', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 265-67.

b) V. G. Belinsky, 'Letter to Gogol (1847)', in *Selected Philosophical Works* (Moscow: Moscow Foreign Languages Publishing House 1948) pp. 506-07.

c) Gustave Flaubert, 'Heroic Honesty', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 242-43.

d) Leo Tolstoy, 'Man as Creature of History', in *The Modern Tradition*, ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 246-54.

e) György Lukács, 'Balzac and Stendhal', in *Studies in European Realism* (London: Merlin Press 1972) pp. 65-85.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D9: Nineteenth Century European Realism

Week 1: Introduction to Paper D9: Nineteenth Century European Realism

Week 2: French Revolution: Impact on the Novel as a form.

Week 3: Reading Balzac's theory of human comedy: 'Society as Historical Organism', and *Old Man Goriot* as examples.

Week 4: *Old Man Goriot* as a realist novel.

Week 5: Shift from Realism to Naturalism in 19th Century French Literature.

Week 6: Reading Flaubert's essay and *Madame Bovary* as texts of historical transition.

Week 7: Discussion on *Madame Bovary* continued.

Week 8: The Russian context in the 19th Century: From the Napoleonic Wars to the Emancipation.

Week 9: The Russian politics between the Slavophiles and the Westerners: Belinsky's letter to Gogol 1847

Week 10: Nikolai Gogol *Dead Souls*.

Week 11: Nikolai Gogol *Dead Souls* (contd..).

Week 12: Leo Tolstoy: 'Man as a Creature of History'.

Week 13: Dostoevsky *Crime and Punishment*: a novel of conflicting ideologies.

Week 14: Dostoevsky (contd..).

Keywords

French Revolutions

Agrarian feudalism

Positivism

Scientific determinism

Industrial capitalism

Novel and history

Emancipation of the serfs

Naturalism

The woman question

Novel

Ideology

PAPER D10
PRE-COLONIAL INDIAN LITERATURES
Semester 5

Course Statement

While classical Indian literature and modern Indian literature have become well established in many university curricula, the prolific oral and scribal output of the so-called ‘medieval’ period remains under-studied in the Indian classroom. A paper on pre-colonial Indian literatures, is indispensable to the analysis—and interrogation—of categories such as classical, traditional, pre-modern and modern.

Course Objectives

This course aims to

- introduce students to the culturally and evocatively rich literatures of pre-colonial early modern India;
- explore concepts of devotional and secular love through Bhakti and Sufi poetry, indigenous forms of narratives and story-telling through Kathas and Dastans, and the gendered re-working of myths and histories through women’s narratives;
- introduce a bridge between classical and modern Indian literatures; and
- engage with the continuities as well as breaks among different narrative and verse traditions of Indian literature.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

- a) Nammalvar, 'My Lord My Cannibal', trans. A.K. Ramanujan, in *Hymns For the Drowning*.
- b) Mahadeviakka, (i) 'Why do I need this dummy'; (ii) 'I have Maya for mother-in-law', trans. A. K. Ramanujan, in *Speaking of Siva*.
- c) Tukaram, (i) 'Born a Shudra I have been a trader'; (ii) 'I am telling you'; (iii) 'I have seen my death', trans. Dilip Chitre, in *Says Tuka*.
- d) Ravidas, (i) 'Oh well born of Benares'; (ii) 'The regal realm with the sorrowless name', trans. Hawley and Jurgensmeyer, in *Songs of the Saints of India*.
- e) Amir Khusrau, (i) 'Don't Be Heedless of My Sorry State'; (ii) 'You are the friend to sorrowful hearts', trans. Losensky and Sharma, in *In the Bazaar of Love*.

Unit 2

- a) Jayadeva, *Gitagovinda*, Parts 1-5 (Krishna: joyful careless bewildered tender longing for love) trans. Barbara Stoler Miller, pp. 69-94.
- b) Manjhan, *Madhumalati*, Verses 77-99 (Nymphs and Madhumalati described) Verses 401-417 (The Seasons of Madhumalati's Separation) trans. Aditya Behl (New Delhi: OUP) pp. 33-43, 168-75.

Unit 3

- a) Somadeva *Kathasaritsagara*, Book 1 – Kathapitha, trans. Arshia Sattar pp. 1-49.
- b) Ghalib Lakhnavi and Abdullah Bilgrami, *Dastan-e-Amir-Hamza*, pp 534-560, pp 612-623 (Aasman Peri) trans. Musharraf Ali Farooqi.

Unit 4

Tulsidas *Sri Rāmacaritamānasa* (Gita Press) pp 207-211, 671-681, 721-724, 915-931

Unit 5

Readings

- a) Aditya Behl, 'Introduction to the *Madhumalati* pp. xi-xlvi.
- b) Sheldon Pollock, ed. *Literary Cultures in History* (New Delhi: OUP, 2003) pp. 1-36.

- c) Francesca Orsini, 'How to do multilingual literary history? Lessons from fifteenth-and sixteenth-century north India', *The Indian Economic and Social History Review* 49: 2 (2012) pp. 225–46.
- d) G. N. Devy, 'A Never Ending Transition', in *After Amnesia* (New Delhi: Orient Longman, 1992) pp. 56-101.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D10: Pre-colonial Indian Literatures

Week 1 – Introduction to Paper D10: Pre-colonial Indian Literatures

Week 2 – Unit 1:

- (a) Nammalvar, 'My Lord My Cannibal'
- (b) Mahadeviakka, (i) 'Why do I need this dummy'; (ii) 'I have Maya for mother-in-law'
- (c) Tukaram, (i) 'Born a Shudra I have been a trader'; (ii) 'I am telling you'; (iii) 'I have seen my death'
- (d) Ravidas, (i) 'Oh well born of Benares'; (ii) 'The regal realm with the sorrowless name'
- (e) Khusrau, (i) 'Don't Be Heedless of My Sorry State'; (ii) 'You are the friend to sorrowful hearts'

Week 3 – Unit 1 (contd..)

Week 4 – Unit 1 (contd..)

Week 5 – Unit 2

- (a) Jayadeva, *Gitagovinda*, Parts 1-5 (Krishna: joyful careless bewildered tender longing for love) trans. Barbara Stoler Miller pp. 69-94.
- (b) Manjhan, *Madhumalati*, Verses 77-99 (Nymphs and Madhumalati described) Verses 401-417 (The Seasons of Madhumalati's Separation)

Week 6 – Unit 2 (contd..)

Week 7 – Unit 3

- (a) Somadeva, *Kathasaritsagara*, Book 1 – Kathapitha
- (b) Ghalib Lakhnavi and Abdullah Bilgrami, *Dastan-e-Amir-Hamza*, Chapters 52, 55 (Aasman Peri)

Week 8 – Unit 3: (contd..)

Week 9 – Unit 4: Tulsidas

Week 10 – Tulsidas (contd..)

Week 11 – Unit 5 -- Prose Readings:

- (a) Behl, 'Introduction to the *Madhumalati*
- (b) Pollock ed., *Literary Cultures in History*
- (c) Orsini, 'How to do multilingual literary history? Lessons from fifteenth- and sixteenth-century north India'
- (d) Devy, 'A Never Ending Transition'

Week 12 – Prose Readings (contd..)

Week 13 – Prose Readings (contd..),

Week 14 – Concluding lectures, exam issues etc.

Keywords

Traditions

Multi-linguality

Syncretism

Bhakti

Sufi

GENERIC ELECTIVE (GE) COURSE

COURSE PAPER GE 1:

ACADEMIC WRITING AND COMPOSITION

Course Objectives

This course is designed to help undergraduate students develop and research composition, argument, and writing skills that will enable them to improve their written abilities for higher studies and academic endeavours.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction to the Writing Process

Unit 2

Introduction to the Conventions of Academic Writing

Unit 3

Writing in one's own words: Summarizing and Paraphrasing

Unit 4

Critical Thinking: Syntheses Analyses and Evaluation

Unit 5

Structuring an Argument: Introduction Interjection and Conclusion

Unit 6

Citing Resources Editing Book and Media Review

Essential Readings

Dev, Anjana Neira. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015. Hamp-
Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*.

Teaching Plan

Week 1 - Unit 1 -- Introduction to the writing process

Week 2 - Unit 2 – Introduction to the conventions of academic writing

Week 3 - Unit 3 -- Writing in one's own words: summarizing and paraphrasing

Week 4 - Unit 3contd..

Week 5 - Unit 4 -- Critical thinking: syntheses analyses and evaluation

Week 6 - Unit 4contd..

Week 7 - Unit 4contd..

Week 8 - Unit 4contd..

Week 9 - Unit 5 -- Structuring an argument: introduction interjection and
Conclusion

Week 10 - Unit 5 contd..

Week 11 - Unit 5 contd..

Week 12 - Unit 6- Citing resources editing book and media review

Week 13 - Unit 6 contd..

Week 14 - Concluding lectures, exam issues etc

Keywords

Formal and informal writing

Writing process

Summary

Paraphrase

Note making

Editing

Citation

Plagiarism

Bibliography

PAPER GE 2: MEDIA AND COMMUNICATION SKILLS

Course Objectives

This is an introductory course in the role of media today – India and globally. It will equip students with the basic theories on various aspects of media and impart training in basic writing skills required in the profession.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction to Mass Communication

- a) Mass Communication and Globalization
- b) Forms of Mass Communication

Topics for Student Presentations:

1. Case studies on current issues in Indian journalism
2. Performing street plays
3. Writing pamphlets and posters etc.

Unit 2

Advertisement

- a) Types of advertisements
- b) Advertising Ethics
- c) How to create

advertisements/storyboards Topics for Student Presentations:

1. Creating an advertisement/visualization
2. Enacting an advertisement in a group
3. Creating jingles and taglines

Unit 3

Media Writing

- a) Scriptwriting for TV and Radio
- b) Writing News Reports and Editorials
- c) Editing for Print and Online Media

Topics for Student Presentations:

1. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
2. Writing news reports/book reviews/film reviews/TV program reviews/interviews
3. Editing articles - Writing an editorial on a topical subject

Unit 4

Introduction to Cyber Media and Social Media

- a) Types of Social Media
- b) The Impact of Social Media
- c) Introduction to Cyber Media

Essential Reading

Kumar, Keval J. Mass Communication in India. Jaico Publications, 1994.

Suggested Readings

Media and Mass Communication:

Joseph, M. K. *Outline of Editing*. New Delhi: Anmol Publications, 2002.

Kamath, M. V. *Professional Journalism*. New Delhi: Vikas Publishing House, 1980.

Macquail, Denis. *Mass Communication*. New Delhi: Om Books, 2000.

Saxena, Ambrish. *Fundamentals of Reporting and Editing*. New Delhi: Kanishka Publishers, 2007.

Television Journalism:

Boyd, Andrew. *Broadcast Journalism: Techniques of Radio and Television News*

2000 Burlington: Focal Press 6 edition, 2009.

Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.

Cushion, Stephen. *Television Journalism*. Sage Publications, 2012.

Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.

Teaching plan

Week 1: Introduction to mass communication and media

Week 2: Unit 1 – Mass Communication and globalization

Week 3: Unit 1 contd.. -- Forms of mass communication

Week 4: Unit 2 – Forms of advertisement

Week 5: Unit 2 –contd..

Week 6: Unit 2 –contd..

Week 7: Unit 3 – Media writing

Week 8: Unit 3 – Media writing

contd.. Week 9: Unit 3 – Media writing contd..

Week 10: Unit 3 – Media writing contd..

Week 11: Unit 4 – Introduction to cyber media

Week 12: Unit 4 – Introduction to cyber media contd.. Week 13: Class Presentations

Week 14: Concluding lectures and exam preparations

Keywords

Massmedia

Globalisation

Development journalism

Print

Audio-visual

Advertising
Social media
Writing skills

PAPER GE 3:

TEXT AND PERFORMANCE: INDIAN PERFORMANCE THEORIES AND PRACTICES

Course Objectives

This course on Text and Performance combines Indian theories of dramaturgy along with a practical understanding of the stage. These range from the classical theories of Rasa to the more modern ones that emerged in the twentieth century. It will acquaint the students with the rise of modern theatre in the pre- and post-independence period in India, while also familiarising them with folk theatrical traditions.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction

Introduction to theories of Performance in India: Classical to Contemporary Colonial to Resistant
Endorsement of existing structures to Radicalising our world

Historical overview of Indian theatre from the ancient to the modern Topics
for Student Presentations

- a) Perspectives on theatre and performance

- b) Historical development of theatrical forms
- c) Folk Traditions
- d) Indian Theatre Movements
- e) Post-independence India Theatre

Unit 2

Popular Theatrical Forms and Practices

- Nautanki, Jatra, Tamasha, Bhramyamaan Theatre, Street Theatre, Campus Theatre

Topics for Student Presentations:

- a) On the different types of performative space in practice
- b) Poetry reading elocution expressive gestures and choreographed movement

Unit 3

Theories of Drama

- Bharata

Topics for Student Presentations:

- a) Acting short solo/group performances followed by discussion and analysis with application of theoretical perspectives
- b) Rasa theory

Unit 4

Theatrical Production

- Direction production stage props costume lighting backstage support

Topics for Student Presentations:

All aspects of production and performance recording archiving interviewing performers and data collection

Course Outcomes

- A performance of minimum thirty minutes using any one form of drama studied in this course

- Interview at least one theatre practitioner who has worked with Indian theatrical forms

Suggested Readings

Devy, G.N. *Painted Words: An Anthology of Tribal Literature*. Vadodara: Purva Prakash, 2012. Dutt, Utpal. *On Theatre*. New Delhi: Seagull, 2009.

Ghosh, Arjun. *A History of the Jan Natya Manch: Plays for the People*. New Delhi: Sage India, 2012.

Ghosh, Manomohan, trans. *The Natya Shastra*. Bharata. Vol. Calcutta: The Royal Asiatic Society of Bengal, 1950.

Gopal, Priyamvada, *Literary Radicalism in India*. India: Routledge, 2018.

Lal, Ananda, ed. *Theatres of India: A Concise Companion*. New Delhi: OUP, 2009.

People's Art in the Twentieth Century: Theory and Practice. Jana Natya Manch. New Delhi: Navchetan Printers. 2000.

Pollock, Sheldon. A Rasa Reader: Classical Indian Aesthetics. Ranikhet: Permanent Black, 2017.

Rangacharya, Adya, trans. *The Natya Shastra*. Bharata Muni. New Delhi: MunshiramManoharlal, 2010.

Sircar, Badal. *On Theatre*. Calcutta: Seagull, 1999.

Vatsyayan, Kapila. *Bharata: The Natyashastra*. New Delhi: Sahitya Akademi, 2005.

Teaching Plan

Week 1 – Introduction to the GE course on Text and Performance: Indian Performance Theories and Practices

Week 2 – Unit 1 Introduction

Week 3 – Unit 1 contd..

Week 4 – Unit 2 --Popular Theatrical Forms and Practices

Week 5 – Unit 2 contd..

Week 6 – Unit 2 contd..

Week 7 – Unit 3-- Theories of Drama

Week 8 – Unit 3 contd..

Week 9 – Unit 4 --Theatrical Production

Week 10 -- Unit 4 contd..

Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner

Week 12 – Unit 5 -- Working towards a Performance

Week 13 – Unit 5 contd..

Week 14 – Concluding lectures exam issues etc

Keywords

Bharata

Rasa

Jatra

Nautanki

Tamasha

Street theatre

Campus theatre

Direction

Production

Stage props

Costume

Lighting

Backstage

support

PAPER GE 4: LANGUAGE AND LINGUISTICS

Course Objectives

The course introduces students to, and familiarises them with, the basic concepts of language and linguistic theories.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Language: language and communication, language varieties, standard and non-standard language, language change.

Rajend Mesthrie and Rakesh M. Bhatt, *World Englishes: The study of new linguistic varieties* (Cambridge: Cambridge University Press, 2008).

Unit 2

Structuralism

Ferdinand de Saussure, *Course in general linguistics*. Introduction: Chapter 3 (New York: McGraw Hill, 1966).

Unit 3

Phonology

and

Morphology

A. Akmajian, R. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd edn.

V. Fromkin and R. Rodman, *An Introduction to Language*, Chapters 3 6 and 7, 2nd ed. (New York: Holt Rinehart and Winston, 1974)

Unit 4

Syntax and semantics: categories and constituents phrase structure maxims of conversation

A. Akmajian, R. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, Chapter 5 and 6, 2nd edn. (Cambridge Mass: MIT Press, 1984; Indian edition Prentice Hall, 1991)

Essential Reading

Note: Students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

Teaching plan

Week 1 – Unit 1 -- Introduction to linguistics

Week 2 – Unit 1 contd..

Week 3 – Unit 1 contd..

Week 4 – Unit 2

Week 5 – Unit 2 contd..

Week 6 – Unit 2 contd..

Week 7 – Unit 3

Week 8 – Unit 3 contd..

Week 9 – Unit 3 contd..

Week 10 - Unit 4

Week 11 – Unit 4 contd..

Week 12 – Unit 4 contd..

Week 13 – Final summing up

Week 14 – Discussions and exam preparations, etc.

Keywords

Language
Communication
n

Linguistics

Structuralism
Morphology
Semantics

PAPER GE 5: READINGS ON INDIAN DIVERSITIES AND LITERARY MOVEMENTS

Course Objectives

This course seeks to equip students with an overview of the development of literature in India and its wide linguistic diversity. Students will study authors and movements from different regions and time periods.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Prescribed text:

Sukrita Paul Kumar et al. eds, *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India* (New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi).

Unit 1

This unit is compulsory

Any 6 of remaining 7 Chapters to be covered in the classroom

Overview

Unit 2

Linguistic Plurality within Sufi and Bhatia Tradition

Unit 3

Language

Politics:

Hindi

and

Urdu

Unit 4

Tribal Verse

Unit 5

Dalit Voices

Unit 6

Writing in English

Unit 7

Woman Speak: Examples from Kannada and Bangla

Unit 8

Literary Cultures: Gujarati and Sindhi

Essential Reading

Kumar, Sukrita Paul et al eds. *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India*. New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi.

Teaching plan

Week 1 – Unit 1 -- Overview

Week 2 – Unit 1 contd..

Week 3 – Unit 2 -- Linguistic Plurality within Sufi and Bhakti Tradition

Week 4 – Unit 2 contd..

Week 5 – Unit 3 -- Language Politics: Hindi and Urdu

Week 6 – Unit 3 contd..

Week 7 – Unit 4 -- Tribal Verse

Week 8 -- Unit 4 contd..

Week 9 – Unit 5 -- Dalit Voices

Week 10 -- Unit 6 -- Writing in English

Week 11 – Unit 6 contd..

Week 12 -- Unit 7 -- Woman speak: Examples from Kannada and Bangla/ Unit 8:

Literary Cultures: Gujarati and Sindhi

Week 13 – Selected Unit: contd..

Week 14 – Concluding lectures discussion on exam pattern etc

Assessment methods

Unit 1 is compulsory. Any 6 of the remaining 7 units to be covered in the classroom.

Assessment is through projects, assignments, group discussions and tutorial work.

Keywords

Cultural diversity

Indian languages

Sufi and Bhakti movements

Oral literature

Indian literary traditions

Tribal literature

Indian literatures

Indian literature in English

Indian literature in translation

PAPER GE 6: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

Course Objectives

This course engages with contemporary representations of women femininities, gender-parity and power. The course aims to help students from non-English literature backgrounds to develop a robust understanding of how discourses of gender underlie and shape our very lives, experiences, emotions and choices. The course exposes students to a broad range of literary and textual materials from various historical periods and contexts, so that they are able to examine the socially-constructed nature of gendering. Through the analysis of literary texts, humanities and social sciences scholarship students will develop a nuanced understanding of how to perceive, read, understand, interpret and intervene ethically in debates on the subject.

The course will help students

- read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself;
- understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression;
- identify how gendered practices influence and shape knowledge production and circulation of such knowledges, including legal, sociological, and scientific discourses;
- participate in challenging gendered practices that reinforce discrimination;and
- Create a portfolio of analytical work (interpretations and readings of literary and social-sciences texts) and analyses of fictional and non-fictional narratives that students encounter in their livedworlds.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering	Class tests

		techniques	
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Course Contents

Unit 1

Concepts

- Sex and Gender -- social construction of gender; socialisation into gender
- Femininities and masculinities -- normative gender privilege; heteronormativity
- Patriarchy -- history of the efforts to undo feminism

Readings

Baby Kamble, 'Our Wretched Lives', *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 307-11.

Rassundari Devi, From *Amar Jiban*, in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 190-202.

Begum Rokeya Shekhawat Hossain, 'Sultana's Dream', in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 340-51.

V Geetha, *Patriarchy, Theorizing Gender Series* (Kolkata: Stree, 2007) pp. 3-61.

Unit 2

Intersections

- Women and caste, religion, class, sexualities, race, disability
- Women and environment, technology, development
- Women and access to resources: employment, health, nutrition, education
- Women and reproductive work: singleness, marriage, motherhood, symbolical biological surrogacy and ART, parenting, abortion, and other rights over own body

Readings

Mahaweta Devi, 'Bayen', *Five Plays*, trans. Samik Bandyopadhyay (Calcutta: Seagull, 2009).

Mary John, 'Feminism Poverty and the Emergent Social Order', in *Handbook of Gender*, ed. Raka Ray (Delhi: Oxford University Press, 2012).

Leela Kasturi, 'Report of the Sub-Committee Women's Role in Planned Economy

National Planning Committee (1947), in *Feminism in India*, ed. Maitrayee Chaudhuri (Delhi: Zed, 2005) pp. 136-55.

Vandana Shiva, *Staying Alive: Women Ecology and Development*, Chapters 2&4

(Delhi: Kali for Women, 1989).

M. M. Vinodini, 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds

K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.

Unit 3

Histories

- The women's question pre-Independence -- sati-reform, widow remarriage, debates around age of consent
- Women in the Independence movement, Partition
- Post-Independence campaigns -- against sexual harassment and rape, dowry, violence, debates around the Uniform Civil Code
- Public sphere participation of women -- in politics, in the workplace, in the economy, creating educational inclusion

Readings

Radha Kumar, *A History of Doing: An Illustrated Account of Movements for Women's*

Rights and Feminism in India 1800—1990, Chapters 2, 3, 7, 8, 11 (Delhi: Zubaan, 1993).

Kumkum Sangari, 'Politics of Diversity: Religious Communities and Multiple Patriarchies', *Economic and Political Weekly* 3052 (1995).

Tanika Sarkar, 'Rhetoric against Age of Consent: Resisting Colonial Reason and Death of a Child-Wife', *Economic and Political Weekly* 2836 (1993 April).

Urvashi Butalia, Chapter 2 'Blood', in *The Other Side of Silence: Voices from the Partition of India* (Delhi: Penguin Books, 1998)

Urmila Pawar and Meenakshi Moon, *We also made history: Women in the Ambedkarite Movement*, Chs 1, 5, 6 (Delhi: Zubaan, 2008).

Unit 4

Women, the Law, the State

- Constitutional remedies and rights against gender-based violence
- The history of constitutional protections for women (Hindu Code Bill, right to property, personal laws)
- State interventions and feminist engagements with the law
- IPC sections relevant to rape protection, of the 'modesty' of women, obscenity
- The concept of 'woman' in these frameworks

Readings

Janaki Nair, 'The Foundations of Modern Legal Structures in India', in Handbook of Gender, ed Raka Ray (Delhi: OUP,2012).

Flavia Agnes, 'Conjuality, Property, Morality and Maintenance', in Handbook of Gender, ed Raka Ray (Delhi: OUP,2012).

Workshop: Students to examine the bare text of 4 laws (as set out in the Gazette of India) followed by discussion and analysis -- laws against dowry (The Dowry Prohibition Act 1961), against sex determination (Pre-Conception & Pre-Natal Diagnostics Act 1994), against domestic violence (Protection of Women from Domestic Violence Act 2005), against sexual harassment at the workplace (The Sexual Harassment of Women at Workplace Prevention Prohibition and Redressal Act 2013).

Essential Reading

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. In addition to those texts, the following is also essential reading:

Indian Literature: An Introduction. Delhi: University of Delhi, 2005.

Teaching plan

Week 1: Unit 1 -- Concepts

Week 2: Unit 1 contd..

Week 3: Unit 1 contd..

Week 4: Unit 2 -- Intersections

Week 5: Unit 2 contd..

Week 6: Unit 2 contd..

Week 7: Unit 2 contd..

Week 8: Unit 3 -- Histories

Week 9: Unit 3 contd..

Week 10: Unit 3 contd..

Week 11: Unit 3 contd..

Week 12: Unit 4 -- Women, the Law, the State

Week 13: Unit 4 contd..

Week

14:

Unit4

contd..

Keywords

Gender

History

Law

Caste

Femininities

Masculinities

Heteronormativity

Patriarchy

Feminism

Gender-based violence

Casteism

Women's

movements

PAPER GE 7: LANGUAGE, LITERATURE AND CULTURE

Course Objectives

This course is designed to introduce the students to the basic concepts of language, its characteristics, its structure and how it functions. The course further aims to familiarise the students with how language is influenced by the socio-political-economic-cultural realities of society. It also acquaints students with the relation between language and literature.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Language

A -- Language and Communication

- What is Language?
- The Definition of Language
- The Characteristics of Human language
- Why Does Language Matter?

B -- How Language Functions

- a. Speaker – Listener –Message
- b. Phonology Morphology Syntax and Semantics
(only terms and definitions will be asked)
- Phonemes, phonetic transcription and phonology
- Morphemes: free and bound morphemes

- Simple complex compound words
- Inflectional/ derivational morphology
- The process of word formation
- Basic notions of syntactic constituents and phrase structure
- Clauses and sentences

C -- Language and Society

- Language and Class
- Language And Gender
- Language and Ethnicity
- Language and Identity
- Language Variation
 - a. Dialect Idiolect Slang Pidgin Creole Jargon
 - b. Standard and Non-Standard Language
 - c. Bilingualism Multilingualism
 - d. Code-mixing Code-switching

Readings

Roger Fowler, ed., *Essay on Style and Language* (London: Routledge and Kegan Paul Ltd, 1966).

Roger Fowler, *The Linguistics of Literature* (London: Routledge and Kegan Paul Ltd, 1971)

H. G. Widdowson, *Stylistics and the Teaching of Literature* (London: Longman, 1979).

R. W. Bailey and J. L. Robinson, eds, *Varieties of present-day English* (New York: Macmillan 1973).

J. A. Fishman, *Sociolinguistics: A Brief Introduction* (Mass: Newbury House Rowley, 1971).

R. S. Gupta and K. S. Agarwal, *Studies in Indian Sociolinguistics* (New Delhi: Creative Books, 1996).

R. A. Hudson, *Sociolinguistics* (Cambridge: Cambridge University Press, 1980).

Geoffrey Leech and Michael Short, *Style in Fiction* (London: Longman, 1981).

Unit 2

Indian Literature

This section of the course will involve a study of significant themes and forms of Indian literature through the ages, with the help of prescribed texts.

Prescribed text: Indian Literature: An Introduction (Delhi: University of Delhi, 2005).

Different Phases of Indian literatures: Ancient, Medieval, and Modern

- Chapter 1: Veda Vyasa, The Mahabharata: The Ekalavya Episode
- Chapter 2: Sudraka, Mrichchhakatika: The Making of a Breach
- Chapter 3: Ilanko Atikal, Cilappatikaram: The Book of Mathurai
- Chapter 4: Mirabai, 'I Know Only Krsna'
- Chapter 5: Amir Abul Hasan Khusrau, 'Separation'
- Chapter 6: Asadullah Khan Ghalib, 'Desires Come by the Thousands'
- Chapter 7: Faiz Ahmad Faiz, 'Do Not Ask'
- Chapter 8: Subramania Bharati, 'The Palla Song'
- Chapter 9: Rabindranath Tagore, 'The Cabuliwallah'
- Chapter 10: Shrilal Shukla, 'Raag Darbari'
- Chapter 11: Ismat Chughtai Touch-Me-Not'
- Chapter 12: Amrita Pritam, 'To Waris Shah'
- Chapter 13: Masti Venkatesha Iyengar, 'Venkateshaji's Love Affair'
- Chapter 14: Indira Goswami, 'The Journey'
- Chapter 15: Omprakash Valmiki, 'Joothan'
- Chapter 16: Shrikant Mahapatra, Folk Songs

Further Reading:

Sisir Kumar Das, ed., A History of Indian Literature (New Delhi: Sahitya Akademi,1995).

Unit 3

Culture and Society in Contemporary India

(i) The Idea of Culture

(ii) Culture and theMedia

- a) 'Notes on the History of the Study of the Indian Society and Culture', in *Structure and Change in Indian Society*, ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press1968)
- b) 'Towards a Definition of Culture', in *India and World Culture* (New Delhi: Sahitya Academy,1986).
- c) 'Culture and Ideology', in *Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (London and New York: Longman,1995).
- d) *Communications and Culture*, ed. M. R. Dua (Delhi: Galgotia Publishing Co,1997).
- e) *Journalism: Changing Society Emerging Trends* (Delhi: Authorspeak,2003).

Essential Readings

Note: This is a literature-based course, and students will be examined on the prescribed readings in all 3 units. Therefore, those texts are to be considered essential reading.

Teaching plan

Week 1: Overview and introduction

Week 2: Unit 1 – Language

Week 3: Unit 1 contd..

Week 4: Unit 1 contd..

Week 5: Unit 2 – Literature – Chapters 1 and 2

Week 6: Unit 2 contd.. – Chapters 3 and 4

Week 7: Unit 2 contd.. – Chapters 5 and 6

Week 8: Unit 2 contd.. -- Chapters 7 and 8

Week 9: Unit 2 contd.. -- Chapters 9 and 10

Week 10: Unit 2 contd.. – Chapters 11 and 12

Week 11: Unit 2 contd.. – Chapters 13 and 14

Week 12: Unit 2 contd.. – Chapters 15 and 16

Week 13: Unit 3 -- Culture

Week 14: Culture and concluding lectures

Keywords

Language

Indian literature

Literary diversity

Language varieties

Culture

Literature and culture

Culture and practice

Globalisation

PAPER GE 8: COMIC BOOKS AND GRAPHIC NOVELS

Course Objectives

The graphic narrative in long form is today a prominent and popular mode in visual cultures, its accessibility making it often the first entry point to the world of literature for many young people. As a form, it has been omnivorous in providing representation to both dominant hegemonic values as well as subversive ones. The best examples of the form work through the interconnection of art and text, the intersection of drawing coloured and blank spaces proportion and pithy dialogue.

This course aims to

- introduce graphic narrative to students of non-literary studies backgrounds;
- provide a toolkit for them to acquire visual literacy and thus to equip them to better understand popular public cultures;
- examine how major graphic narratives comment on contemporary culture history and mythology;
- provide visual literacy tools through examining visual arts, as extending translating and providing a new textual vocabulary to narrative, including fictional and non-fictional narrative;
- provide exposure to major genres within the field, such as that of the mass-circulation 'comic' book, the fictionalized autobiography/memoir biographical texts, and that of fiction;
- provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality;and
- enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation, reading, and writing about texts.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts	How to think	Writing essay length

	through writing	critically and write with clarity	assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

George Remi, *The Adventures of Tintin: Red Rackham's Treasure* (UK: Egmont, 2013 [1943])

Rene Goscinny and Albert Uderzo, *Asterix and Cleopatra* (Delhi: Hachette, 2015 [1963])

Supplementary Reading for Visually Impaired Students

*Ariel Dorfman and Armand Mattelart. 'From the Noble Savage to the Third World', How to Read Donald Duck: Imperialist Ideology in the Disney Comic, [1971], OR Books, 2018, pp. 59-80.

Unit 2

Marjane Satrapi, *Persepolis* (London: Vintage, 2008 [2003])

Supplementary Reading for Visually Impaired Students

*Hillary L. Chute. 'Graphic Narrative as Witness: Marjane Satrapi and the Texture of Retracing', *Graphic Women: Life Narrative and Contemporary Comics*, Columbia UP: 2010, pp. 135-74.

Unit 3

Amruta Patil, *Kari* (Delhi: Harper Collins, 2008)

Supplementary Reading for Visually Impaired Students

*P. Coogan, 'The Definition of the Superhero, in *Superhero: The Secret Origin of a Genre*, Austin: Monkey Brain Books, 2006, pp. 30-60.

Unit 4

Srividya Natarajan and Aparajita Ninan, *A Gardener in the Wasteland* (Delhi: Navayana, 2016)

Supplementary Reading for Visually Impaired Students

*Pramod K. Nayar, 'Drawing on Other Histories', *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016. pp. 109-54.

***Note for Visually Impaired Students**

To support visually impaired students who might wish to take up this paper a number of supplementary readings are offered. These are to be read/discussed in connection with the Graphic Narrative texts in the classroom so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary and are to be examined (in connection with the primary Graphic Narrative texts). The supplementary readings may be used as theorizations or frameworks for understanding the primary Graphic Narrative texts. In addition, non-classroom means of learning such as museum visits, the use of assistive technologies like 3-D printing, and the use of sound through recordings, podcasts and the like may be employed as infrastructure and workload swallow.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. For Visually Impaired students, the prescribed supplementary readings will also be treated as essential readings.

Teaching Plan

Week 1: Unit 1 --*The Adventures of Tintin: Red Rackham's Treasure*;

*Dorfman et al, 'From the Noble Savage to the Third World' (Supplementary Reading for VI Students).

Week 2: Unit 1 contd.. – *The Adventures of Tintin: Red Rackham's Treasure*

Week 3: Unit 1 contd.. --*Asterix and Cleopatra*

Week 4: Unit 1 contd.. --*Asterix and*

Cleopatra Week 5: Unit 2 –*Persepolis*;

*Chute, 'Graphic Narrative as Witness' (Supplementary Reading for VI Students)

Week 6: Unit 2 contd..--*Persepolis*

Week 7: Unit 2 contd..--*Persepolis*

Week 8: Unit 2 contd.. --*Persepolis* to be completed; begin Unit 3 --*Kari*

Week 9: Unit 3 – *Kari*;

*P. Coogan, ‘The Definition of the Superhero’ (Supplementary Reading for VI Students)

Week 10: Unit 3 contd.. --*Kari*

Week 11: Unit 3 contd.-- *Kari* to be completed; begin Unit 4 --*A Gardener in the Wasteland*

Week 12: Unit4 -- *A Gardener in the Wasteland*;

*Nayar, ‘Drawing on Other Histories’ (Supplementary Reading for VI Students)

Week 13: Unit4 contd.. -- *A Gardener in the Wasteland*

Week 14: Unit4 contd.. --*A Gardener in the Wasteland*

Keywords

Visual literacy

Popular public cultures

Visual arts

Narrative

Interpretation

and

reading

PAPER GE 9: CINEMATIC ADAPTATIONS OF LITERARY TEXTS

Course Objectives

This paper will equip students from non-English studies backgrounds to explore the language of cinema, through their study of a canonical literary text. The study of global film adaptations of Shakespeare's Othello will focalize this paper's examination of theories of adaptation, transformation and transposition.

- Students will engage with the relationship between text and film and examine the contexts of film production in global film industries, including Hollywood and Bollywood
- As an elective English studies paper, the core focus is textual study and interpretative work, wherein the student gains skills in studying Shakespeare as much as in the language of film via appreciation of its specific features as a medium.
- The paper will focus on reception and critical work and history through the comparative framework, to examine the different contexts of production of the play and the films.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

The Language of Cinema

James Monaco, 'The Language of Film: Signs and Syntax', in *How to Read a Film:*

The World of Movies, Media & Multimedia (New York: OUP, 2009) Chap. 3, pp. 170–249.

Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation* (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.

Unit 2

Shakespeare, *Othello* (play)

Unit 3

'Othello' (movie, dir. Stuart Burge, 1965)

Unit 4

'Othello' (movie, dir. Oliver Parker, 1995)

Unit 5

'Omkaara' (movie, dir. Vishal Bhardwaj, 2006)

Essential Readings and Films

Note: This is a course on cinema and literature, and students will be examined on all the prescribed readings and films in Units 1 through 5. Therefore, all that material is to be considered essential.

Suggested Films

Pinjar (dir. Chandra Prakash Dwivedi, 2003) - Hindi

Ghare Baire (dir. Satyajit Ray, 1984) - Bangla

Kaliyattam (dir. Jayaraaj, 1997) - Malayalam

Teaching Plan

Week 1 -- Unit 1 -- The Language of Cinema

a) James Monaco, 'The Language of Film: Signs and Syntax'

b) Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation'

Week 2 – Unit 1contd..

Week 3 – Unit 1contd..

Week 4 – Unit 2 -- Othello (Shakespeare)

Week 5 – Unit 2 contd..

Week 6 – Unit 3 -- Othello (1965 dir. Stuart Burger)

Week 7 – Unit 3 contd..

Week 8 – Unit 3 contd..

Week 9 – Unit 4 -- Othello (1995 dir. Oliver Parker)

Week 10 – Unit 4 contd..

Week 11 – Unit 4 contd..

Week 12 – Unit 5 --Omkara (2006 dir. Vishal
Bhardwaj) Week 13 – Unit 5 contd..

Week 14 – Unit 5 contd..

Keywords

Literature

Cinema

Text

Language

Adaptation

Transformation

Transposition

PAPER GE 10: INDIAN ENGLISH LITERATURES

Course Objectives

Over the past two centuries, especially after the 1980s, Indian writing in English has emerged as a major contribution to Indian as well as global literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities, histories and politics.

This course aims to

- introduce students to Indian English literature and its oeuvre through the selected literary texts across genres;
- enable the students to place these texts within the discourse of postcoloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization;and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

R. K. Narayan, *Swami and Friends*

Unit 2

Firdaus Kanga, *Trying to Grow*

Unit 3

Mahesh Dattani, *Tara*

Unit 4

Shashi Deshpande, 'The Intrusion'

Salman Rushdie, 'The Courter'

Rohinton Mistry, 'Swimming Lessons'

Vikram Chandra, 'Dharma'

Unit 5

Kamala Das, 'An Introduction', 'My Grandmother's House'

Nissim Ezekiel, 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'

Arun Kolatkar, 'The Bus', 'A Low Temple'

Vikram Seth, 'The Crocodile and the Monkey'

Mamang Dai, 'The Sorrow of Women'

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Week 1: Introduction to the Paper: Indian Writing in English

Week 2: Unit 1 – Narayan, Swami and Friends

Week 3: Unit 1 contd..

Week 4: Unit 1 contd..

Week 5: Unit 2 – Kanga, Trying to Grow

Week 6: Unit 2 contd..

Week 7: Unit 2 contd..

Week 8: Unit 3 – Dattani, Tara

Week 9: Unit 3 contd..

Week 10: Unit 4 – Deshpande, 'The Intrusion'; Rushdie, 'The Courter'

Week11: Unit 4 – Mistry, ‘SwimmingLessons’; Chandra, ‘Dharma’

Week 12: Unit 5 – Das, ‘ An Introduction’, ‘My Grandmother’s House’; Ezekiel ‘Night of the Scorpion’, ‘Goodbye Party for Miss Pushpa TS’

Week 13: Unit 5 – Kolatkar, ‘The Bus’, ‘A Low Temple’; Seth, ‘The Crocodile and the Monkey’; Dai, ‘The Sorrow ofWomen’

Week 14: Concluding lectures and course queries

Keywords

Indian novel

Imagery in Indian poetry

Diaspora

Self

and

society

PAPER GE 11: BESTSELLERS AND GENRE FICTION

Course Objectives

The paper engages with issues surrounding the category termed ‘popular literature’. Questions about the roles of readership, bestsellers, and the role of mass-market publication are explored. Various genres, such as writing for children and young adults, detective fiction, and modern mythology, which are considered popular, are included here.

The paper aims to

- promote an understanding of popular literature as a socially relevant and pleasurable form of writing, which engages with contemporary issues;
- encourage students to question the categories of ‘high’ and ‘low’ literature and issues concerning ‘popular culture’;and
- explore the social and cultural relevance of popular texts and bestsellers, as products of their time and age, mirroring the aspirations and anxieties of the society and class of their readership.

Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Ruskin Bond, *The Blue Umbrella*

Unit 2

Amish, *The Immortals of Meluha*

Unit 3

Alexander McCall Smith, *The No. 1 Ladies Detective Agency*

Unit 4

John Green, *Paper Towns*

Essential Reading

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Week 1 – Unit 1 -- Introduction and Bond, *The Blue Umbrella*

Week 2 – Unit

1contd.. Week 3 –

Unit 1 contd..

Week 4 – Unit 2 – Amish, *The Immortals of Meluha*

Week 5 – Unit 2

contd.. Week 6 – Unit

2contd.. Week 7 –

Unit 2contd..

Week 8 -- Unit 3 – Smith, *The No. 1 Ladies Detective Agency*

Week 9 – Unit 3 contd..

Week 10 -- Unit 3 contd..

Week 11 – Unit 4 – Green, *Paper Towns*

Week 12 -- Unit 4 contd..

Week 13 – Unit 4 contd..

Week 14 – Concluding lectures discussion on exam pattern etc

Keywords

Popular fiction

Literary cultures

Genre fiction

Mass media

High and low literature

Literature and market

PAPER GE 12: CULTURE AND THEORY

Course Objectives

This course presents key theories seminal to the development of culture in the twentieth century. It combines a theoretical base with its practical application to literature. It focuses on the construction of culture in society and its application to the simplest aspects of life. The literary texts have been selected carefully to comprehend the connections between culture, literature and life.

Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Antonio Gramsci, 'The Formation of the Intellectuals', and 'Hegemony (Civil Society) and the Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart 1971).

Short Story

Anton Chekhov, 'The Bride', *Selected Works* (Moscow: Progress P, 1973).

Unit 2

Roland Barthes, 'Novels and Children', 'Toys', 'Plastic', in *Culture* (London: Vintage, 2009).

Short Story

Thomas Mann, 'Gladius Dei', in *Little Herr Friedmann and Other Stories*

(Harmondsworth: Penguin, 1961).

Unit 3

Edward Said, 'The Scope of Orientalism', in *Orientalism* (Harmondsworth: Penguin, 1977) pp. 31-73.

Short Story

Lu Xun, 'My Old Home', *Selected Works*, Vol. 1 (Beijing: Foreign Languages Press, 1980).

Unit 4

Simone de Beauvoir, *The Second Sex* (London: Vintage 1997), Introduction, pp.13-29.

Short Story

Jean Paul Sartre, 'Intimacy', *The Wall*, trans. (Alexander Lloyd Wisconsin: Hal Leonard Corp, 1995).

Unit 5

Michel Foucault, 'What is an Author?', in *Modern Criticism and Theory: A Reader*, ed. David Lodge with Nigel Wood (New Delhi: Pearson, 2007) pp. 192-205.

Short Story

Katherine Mansfield, 'The Voyage', in *The Penguin Book of Short Stories*, ed. Christopher Dolley (Harmondsworth: Penguin, rpt 1970)

Essential Reading

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Week 1 – Introduction to GE, Paper 11: Culture and Theory

Week 2 – Unit 1 – Gramsci

Week 3 – Unit 1 contd.. -- Gramsci

Week 4 – Unit – 1 contd.. --

Chekov Week 5 – Unit 2 – Barthes

Week 6 – Unit 2 contd.. – Mann, ‘Gladius

Dei’ Week 7 – Unit 3 -- Edward Said

Week 8 – Unit 3 contd.. – Said; Xun ‘My Old

Home Week 9 – Unit 3 contd.. -- Xun

Week 10 -- Unit 4 – de Beauvoir

Week 11 – Unit 4 contd.. – Sartre,

‘Intimacy’ Week 12 – Unit 5 -- Foucault

Week 13 – Unit 5 contd.. – Mansfield, ‘The

Voyage’ Week 14 – Concluding lectures, exam

issues etc.

Keywords

Intellectuals

Hegemony

Culture

Orientalism

Author

Social conditioning

Feminist movement

PAPER GE 13: MARGINALITIES IN INDIAN WRITING

Course Objectives

Since the twentieth century, literary texts from varied contexts in India have opened up new discursive spaces, from within which the idea of the normative is problematized. Positions of marginality, whether geographical, caste, gender, disability, or tribal, offer the need to interrogate the idea of the normative as well as constitutions of the canon. Though this engagement has been part of literary academic analysis, it has just begun making its foray into the syllabus of English departments of Indian universities. This paper hopes to introduce undergraduate students to perspectives within Indian writing that acquaint them with both experiences of marginalization, as well as the examination of modes of literary stylistics that offer a variation from conventional practice.

This paper intends to

- make undergraduate students approach literature through the lens of varied identity positions and evolve in them a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of marginalisation as well as writing from outside what is the generally familiar terrain of Indian writing in schools;
- make them aware of the different ways in which literary narratives are shaped, especially since some of the texts draw on traditions of the oral mythic folk and the form of life-narrative as stylistics;
- make them understand how literature is used also to negotiate and interrogate this hegemony;and
- evolve an alternative conception of corporeal and subjective difference.

Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts	How to think	Writing essay length

	through writing	critically and write with clarity	assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Caste

B. R. Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*, Chaps 4 (233-236) 6 (241-244) and 14 (259-263) (New Delhi: Navayana Publications, 2015).

Bama, *Sangati*, 'Chapter 1', trans. Lakshmi Holmstrom (New Delhi: Oxford University Press, 2005) pp. 3-14.

Ajay Navaria, 'Yes Sir', *Unclaimed Terrain*, trans. Laura Brueck (New Delhi: Navayana, 2013) pp. 45-64.

Aruna Gogulamanda, 'A Dalit Woman in the Land of Goddesses', in *First Post*, 13 August 2017.

Unit 2

Disability

Rabindranath Tagore, 'Subha', Rabindranath Tagore: *The Ruined Nest and Other Stories*, trans. Mohammad A Quayum (Kuala Lumpur: Silverfish, 2014) pp. 43-50.

Malini Chib, 'Why Do You Want to Do BA', *One Little Finger* (New Delhi: Sage, 2011) pp. 49-82.

Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2 (1992) pp. 146-7.

Girish Karnad, *Broken Images. Collected Plays: Volume II* (New Delhi: Oxford University Press, 2005) pp. 261-84.

Unit 3

Tribe

Waharu Sonawane, 'Literature and Adivasi Culture', Lokayana Bulletin, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994): 11-20

Janil Kumar Brahma, 'Orge', *Modern Bodo Short Stories*, trans. JoykantaSarma

(Delhi: Sahitya Akademi, 2003) pp. 1-9.

D. K. Sangma, 'Song on Inauguration of a House', trans. Caroline Marak, *Garo Literature* (Delhi: Sahitya Akademi, 2002) pp. 72-73.

Randhir Khare, 'Raja Pantha', *The Singing Bow: Poems of the Bhil* (Delhi: Harper Collins, 2001) pp. 1-2.

Unit 4

Gender

Living Smile Vidya, 'Accept me!' in *I Am Vidya: A Transgender's Journey* (New Delhi: Rupa, 2013) pp. 69-79.

Rashid Jahan, 'Woh', trans. M. T. Khan, in *Women Writing in India 600 BC to the Present* Vol 2 Susie Tharu and K Lalita. eds (New York: The Feminist Press, 1993) pp. 119-22.

Ismat Chughtai, 'Lihaf', trans. M. Assadudin, *Manushi*, Vol. 110, pp. 36-40.

Hoshang Merchant, 'Poems for Vivan', in *Same Sex Love in India: Readings from*

Literature and History, Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.

Unit 5

Region

Cherrie L Chhangte, 'What Does an Indian Look Like', ed, Tilottoma Misra, *The Oxford Anthology of Writings from North-East India: Poetry and Essays* (New Delhi: Oxford UP, 2011) p.49.

Indira Goswami, 'The Offspring', trans. Indira Goswami, *Inner Line: The Zubaan*

Book of Stories by Indian Women, ed. Urvashi Butalia (New Delhi: Zubaan, 2006) pp. 104-20.

Shahnaz Bashir, 'The Transistor', *Scattered Souls* (New Delhi: Harper Collins, 2017).

Stanzin Lhaskyabs, 'Mumbai to Ladakh', *Himalayan Melodies: A Poetic Expression*

of Love, Faith and Spirituality (Amazon Kindle, 2016. Web. Kindle Location 1239-1297).

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Week 1: Introduction to the paper through an understanding of marginality in Indian

literary representations and voices from positions of marginality and the political impetus of such writing

Week 2: Introduction contd..

Week 3: Unit 1 -- Caste: Ambedkar, Annihilation of Caste; Bama 'Ch1'Sangati

Week 4: 1 contd.. – Ajay, 'Yes Sir'; Aruna, 'A Dalit Woman in the Land of Goddesses'

Week 5: Unit2 -- Disability: Tagore, 'Subha'; Chib, 'Why Do You Want to Do BA'

Week 6: Unit 2 contd.. -- Sahay, 'The Handicapped Caught in a Camera'; Karnad, Broken Images

Week 7: Unit3 --Tribe: Sonawane, 'Literature and Adivasi Culture'; Kumar, 'Orge'

Week 8: Unit 3 contd.. – Sangma, 'Song on Inauguration of a House'; Khare, 'Raja Pantha'

Week 9: Unit 4: Gender: Vidya, 'Accept me!'; Jahan, 'Woh'

Week 10: Unit 4 contd.. – Chughtai, 'Lihaf'; Merchant, 'Poems for Vivan'

Week 11: Unit5 --Region: Bashir, 'The Transistor';Chhangte, 'What does an Indian Look like'

Week 12: Unit 5 contd.. – Lhaskyabs, 'Mumbai to Ladakh'; Goswami, 'The Offspring'

Week 13: (a) Engagement with the varied positions within the course and a consideration of literary representations of the same; and (b) What close reading offers to both an understanding of narrative and the socio-political worlds from which texts emerge

Week 14: Concluding lectures and course queries

Keywords

Lived

experience

Hegemony

Voice

Normative

Oppression

Self-assertion

PAPER GE 14:

THE INDIVIDUAL AND SOCIETY

Course Objective

This anthology introduces students to the various issues that face society today – caste, class, race, gender violence, and globalization. It serves as an effective entry point to an understanding of these areas that students will encounter in their higher studies and daily lives, and aims to provide them with a holistic understanding of these issues and their complexities.

Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Prescribed text:

Sood, Vinay, ed. *The Individual and Society: Essays, Stories and Poems*. Delhi: Pearson, 2005.

Unit 1

Caste and Class
Chapters 1, 2, 3, 4, 5, 6

Unit 2

Gender

Chapters 8, 9, 10, 12, 13, 15

Unit 3

Race

Chapters 16, 17, 18, 19

Unit 4

Violence and War

Chapters 22, 23, 25, 26

Unit 5

Living in a Globalized World

Chapters 29, 31, 32, 34

Essential Reading

Note: This is a text-based course, and students will be examined on all the prescribed readings in Units 1 through 5. The text, *The Individual and Society*, is therefore to be considered essential reading.

Teaching Plan

Week 1 – Unit 1-- Caste/Class

Week 2 – Unit1 contd..

Week 3 – Unit 1 contd..

Week 4 – Unit 2 --Gender

Week 5 – Unit 2contd..

Week 6 – Unit 2contd..

Week 7 – Unit 2contd..

Week 8 – Unit 3 -- Race

Week 9 – Unit3 contd..

Week 10 – Unit 4 -- Violence and War

Week 11 – Unit4contd..

Week 12 – Unit 5 -- Living in a Globalized World

Week 13 – Unit5 contd..

Week 14 – Concluding lectures, discussion on exam pattern, etc.

Keywords

Individual

Society

Caste

Class

Gender

Race

Violence

Globalisation

PAPER GE 15:

TEXT AND PERFORMANCE: WESTERN PERFORMANCE THEORIES AND PRACTICES

Course Objectives

This course combines modern Western theatrical concepts along with the praxis of performance. It will familiarise students with the seminal Western theories of performance in the twentieth century and their visualisation on stage. The course will focus on a historical understanding of the different types of theatrical spaces along with their bearing on performance. A practice based course, it will focus on techniques such as voice modulation and body movement. A designated unit towards production will help students understand the different aspects involved in theatrical production.

Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcome	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction

- Introduction to western theories of performance; classical to contemporary Endorsement of existing structures to radicalising ourworld
- Historical overview of western theatre

Topics for StudentPresentations:

- a) Perspectives on theatre and performance
- b) Historical development of theatrical forms
- c) Popular Traditions

Unit 2

Theatrical Forms and Practices

- a) Performative spaces: eg., proscenium ‘in the round’ amphitheatre open-air and thrust stage; their impact on meanings of performance
 - b) Performance components: voice modulation and body movement
- Topics for Student Presentations:
- a) On the different types of performative space in practice
 - b) Poetry reading elocution expressive gestures and choreographed movement

Unit 3

Theories of Drama

Theories and demonstrations of acting: Stanislavsky, Brecht, Boal

Topic for Student Presentations:

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

Unit 4

Theatrical Production

- a) Direction production stage props costume lighting backstage support
- b) Recording/archiving performance/case study of production/performance/impact of media on performance processes

Topic for Student Presentations:

All aspects of production and performance: recording, archiving, interviewing performers, and data collection

Unit 5

Final practical assignment

- a) A performance of minimum thirty minutes using any one form of drama studied in this course
- b) Interview at least one theatre practitioner who has worked with western theatrical forms

Suggested Readings

Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Trans. John Willet. London: Methuen, 1978.

Boal, Augusto. *Theatre of the Oppressed*. London: Pluto Press, 1979.

Brook, Peter. *The empty space: A book about the theatre: Deadly, holy, rough, immediate*. New York: Simon and Schuster, 1996. *The Empty Space*. New York: Touchstone, 1996.

Fo, Dario. *The Tricks of the Trade*. London: Taylor & Francis, 1991.

People's Art in the Twentieth Century: Theory and Practice. Jana Natya Manch. New Delhi: Navchetan Printers. 2000.

Shelley, Steven Louis. *A Practical Guide to Stage Lighting*. Oxford: Elsevier, 2009.

Stanislavski, Konstantin. *An Actor Prepares*. London: Taylor & Francis, 1989.

Stanislavski, Konstantin. *Building A Character*. London: Bloomsbury, 2013.

Williams, Raymond. *Drama From Ibsen to Brecht*. Harmondsworth: Penguin, 1983.

Teaching Plan

Week 1 – Introduction to Paper G15

Week 2 – Unit 1 -- Introduction

Week 3 – Unit 1 contd..

Week 4 – Unit 2 -- Popular Theatrical Forms and Practices

Week 5 – Unit 2 contd..

Week 6 – Unit 2 contd..

Week 7 – Unit 3 -- Theories of Drama

Week 8 – Unit 3 contd..

Week 9 – Unit 4 -- Theatrical Production

Week 10 -- Unit 4 contd..

Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner

Week 12 – Unit 5 contd.. -- Working towards a Performance

Week 13 – Unit 5 contd.. -- Working towards a Performance

Week 14 – Concluding lectures, exam issues, etc.

Keywords

Performance

Performativity

Performance spaces

Stanislavsky

Brecht

Boal

Voice modulation and body movement

Direction

Production

Stage props

Costume

Lighting

Backstage

support

PAPER GE 16:

LITERATURE AND THE CONTEMPORARY WORLD

Course Objectives

This course seeks to introduce students to various genres of contemporary literature, through works that are familiar and have established themselves in the popular parlance. These texts will be studied from various prisms – class, gender, race, etc., and will equip students with an understanding of the linkages between literature history and society in our times.

Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Isabel Allende, *The House of the Spirits* (Everyman's Library, 2005)

Unit 2

Khaled Hossaini, *The Kite Runner* (Bloomsbury, 2013)

Unit 3

Wole Soyinka, *A Dance of the Forests* (Three Crowns, 1963)

Unit 4

Short stories

- a) Julio Cortaza, 'The Sky Wide Open', *The Oxford Book of Latin America*, ed. Roberto Gonzalez Echevarria (OUP,1997).

- b) Chimamanda Ngozi Adichie, 'The American Embassy', *The Thing Around Your Neck* (Harper Collins,2009)
- c) Tenzin Tsundue, 'Kora', *Kora: Stories and Poems* (New Delhi,2002)

Poems

- a) Nazim Hikmet, 'Ninth Anniversary', *Poems of Nazim Hikmet*, trans. Randy Blasing and Mutlu Konuk (New York: Persea Books,2002)
- b) Maya Angelou, 'On the Pulse of Morning', *The Complete Collected Poems of Maya Angelou* (Random House Publishing Group,1994)
- c) Yasmine Gooneratne, 'Big Match 1983', *The Arnold Anthology of Post- Colonial Literatures in English*, ed. John Thieme (USA: Oxford University Press,2000)

Essential Reading

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Week 1: Introductory lectures on the interdisciplinary nature of literature its intersections with history and politics in the contemporary world

Week 2: Unit 1 – Allende, *The House of the Spirits* -- analysis of the context and text
Week 3: Unit 1 contd..

Week 4: Unit 1 contd..

Week 5: Unit 2 – Hossaini, *The Kite Runner* -- historical background and textual analysis

Week 6: Unit 2 contd..

Week 7: Unit 2 contd..

Week 8: Unit 3 – Soyinka, *A Dance of the Forests*

Week 9: Unit 3 contd..

Week 10: Unit 3 contd..

Week 11: Unit 4 -- Introduction to the short story: Cortaza, 'The Sky Wide Open'; Adichie, 'The American Embassy'

Week 12: Unit 4 contd.. – Tsundue, 'Kora'; introduction to poetry; Hikmet, 'Ninth Anniversary'

Week 13: Unit 4 contd.. – Angelou, 'On the Pulse of Morning'; Gooneratne 'Big Match 1983'

Week 14: Concluding lectures on genre, the category of 'world literature', globalization, and conflict – gender, class, race, and nationhood

Keywords

Art

Genre

History

Politics

Globalisation

Race

Class

Gender

SKILL ENHANCEMENT COURSES (SEC)

PAPER S1: ANALYTICAL READING AND WRITING

Course Objectives

This course will teach students the fundamentals of rhetorical or persuasive writing organized according to a pedagogic system of academic writing that is followed the world over. Students everywhere are expected to follow this system in universities while they write assignments and take term examinations. In this age of globalized academics, Indian students need to know both the theory and practice of academic analysis and academic writing in order for them to participate in an increasingly international academic environment. All of us who teach analysis and writing have learned and internalized this pedagogic structure usually without being consciously aware of its mechanics. In our M. Phil courses we learnt through trial and error, emulation and example, how to write research papers. Those of us who have written Ph. D. theses are aware that we had to write within strict academic norms. Likewise, when we read essays that students have written, we expect the same academic form of writing from them and penalize them or reward them for their accomplishment in this discipline of writing. But so far, nowhere across Indian universities have we seen a systematized codification of such norms in the form of courses or workshops. This course is an attempt to fill this academic gap.

As the title of the course suggests we focus on both reading (which is comprehending and analyzing other writers' rhetorical arguments) and writing (which is producing cogent and complex rhetorical arguments of our own. We want to pass on a uniform set of writing strategies to our students. Students will learn according to the classical principles of rhetoric.

Learning Outcomes

At the end of this course we expect the students to

- consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;
- examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves;
- identify the writer's central purpose or thesis;
- consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments;
- identify their own historical social and personal contexts to understand their own biases and ideologies;
- analyse an academic topic or question;
- gather information and to notionally organize material required to address that topic or to answer that question;
- design and then write a lucid thesis statement that outlines the students' central argument in the paper, essay or article.
- produce both preliminary and fleshed-out outlines which identify the structure of the proposed paper;
- finally produce a paper that follows the guidelines of their own theses and outlines; and
- use the appeals of ethos, logos and pathos throughout the paper as multiple persuasive strategies.

Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

How to read/write/think: Rhetoric or the art of persuasion.

The Rhetorical Triangle: Consider each writing task as an act of rhetoric—that is, an act where someone is communicating to someone else on a subject that is known to both. Imagine a rhetorical triangle made up of a speaker (the writer), the subject (the answer/tute/presentation) and the audience (the teacher/examiner). It is the interaction of the three that makes the act of writing rhetorical in nature. The relationship between writer and audience is unequal, in the sense that the writer needs to prove something to an audience, who must be assumed to be skeptical and in need of persuasion. To be able to write articulately, it is first crucial to read and think with clarity. Each of the three components therefore need to be studied in detail.

a. Writer/Speaker – In the act of writing, the writer or the speaker is the student in this class. Therefore, the first task is to locate the students in their historical, socio-economic, cultural materiality. Antonio Gramsci's idea of creating a personal inventory of historical traces to date on the self would be one useful way to think about this.

b. Text – What is a text? From what perspective do we read a text? What is the perspective from which it is written? What is the context in which this argument was made? What is the context in which we are reading it? One of the ways of thinking about these issues is to consider everything around us as a text. We read the world around us all the time. Reading means critically analyzing through the prism of one's own ideology. As we read and analyze, we evaluate and also form value judgments about the text.

c. Audience – We only ever speak/write to persuade an audience. Who are we writing to? With what motive? What investment? Eagleton points out that we only speak if there is reason, a motive, a message. To analyze the appeals that are used in persuading the audience, one first needs to understand the character of the audience.

Unit 2

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

Writing is a goal-oriented task. It is the teaching of each specific rhetorical tool that will form the stages of this course. The syllabus is structured to teach the following: how to analyze questions; how to make thesis statements, outlines and paragraphs; how to link ideas; how to write introductions and conclusions; and how to use examples and critics. These skills are to be taught not for their own sakes or to fulfil some aesthetic desire to see a nicely written essay. These skills are inextricable from the rhetorical act of persuasion itself, and persuasive writing cannot take place until these skills are systematically learnt.

Thesis Statement

How do we recognize a thesis statement? It answers the question – What are you going to prove? What do you want your reader to believe by the end of your answer? While planning the thesis statement it is important to spell out precisely what you're going to say. It should answer how and why the argument is being written.

Unit 3

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

Outline

The thesis statement discussed earlier outlines the major sections of the essay. The technique of writing the thesis statement is sometimes called *blueprinting*. Based on the thesis statement, the formal outline provides a clearer blueprint of the assignment.

Expanding the Outline

In this step the information required under each point in the rough outline needs to be sourced and noted. The evidence needed to support the thesis statement and the authority or analysis of the evidence will flesh out the outline made in the above section.

Unit 4

How to write: Creating a rhetorical argument.

Introduction and Conclusion

There is a format or structure for writing the introduction and the conclusion that is generic to all tasks of writing. These two paragraphs are to be written after the argument has been established and proven to aid the rhetorical task of persuasion.

Unit 5

How to write: Creating a rhetorical argument.

Linkages Transitions and Signposting

These elements are crucial for the writer to lead the reader through the process of following the thesis, the outline, the evidence, and the progression of the argument.

Paragraphing and Sentence Structure

These skills are not taught for their aesthetics. They are crucial to the logical argument, as language determines order at the sentence level, and the ordering of points in paragraphs determines the structure of the argument.

Readings

There will be a Reader with 8 – 12 texts/readings, which will be selected according to graded difficulty to be accessible to students of different abilities. Each reading will be accompanied by a series of topics of discussion to aid reading the text from the different aspects taught in the class. They will also be accompanied by a series of 6 – 10 questions from which one or two questions can be chosen to ask the class to write assignments. The texts would try to cover different issues of interest to students to generate meaningful discussion in class and analysis in the process of writing.

Course structure

The course will be structured around 3 assignments. In the first assignment the student will be expected to analyze the reading and the question and to write about the issues the question asks for and then to condense that into a roughly three sentence thesis statement. The second assignment will require the student to write a thesis statement and to make an outline to match the thesis statement. The third assignment will require the student to start with the thesis statement followed by an outline and finally produce an entire essay.

Prose:

1. Jane Tompkins, 'Indians', Textualism Morality and the Problem of History' (Difficult)
2. Paulo Friere, 'The Banking Concept of Education' (Medium Difficult)
3. Martin Luther King Jr, Letter from Birmingham Jail (Medium Medium)
4. Rebecca Solnit, 'Men Explain Things to Me' (Medium Easy)
5. Aurangzeb, Letter to his Teacher (Easy)

Poetry

1. Agha Shahid Ali, 'Ghazal', (Difficult)

2. Margaret Atwood, 'This is a photograph of me' (Medium Difficult)
3. Dylan Thomas, 'Do not go gentle into the night' (Medium medium)
4. Bob Dylan, 'The Times They are A-changing' (Medium easy)
5. Robert Frost, 'The Road Not Taken' (Easy)

Short Story

1. Heinrich Boll, 'Stranger Bear word to the Spartans we... ' (Difficult)
2. Alice Munro, 'Gravel' (Medium Difficult)
3. Shirley Jackson, 'The Lottery' (Medium Medium)
4. Vaikom Basheer, 'The Card-Sharper's Daughter' (Medium Medium)
5. Om Prakash Valmiki, 'Joothan' (Easy)

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading. The 15 texts of essential reading are listed above – 5 prose pieces, 5 poems, and 5 short stories.

Teaching Plan

Paper S1 – Analytical Reading and Writing

Week 1 – Introduction to Analytical Reading and Writing

Weeks 2 – How to read

Week 3 -- Introduce and Discuss Reading 1

Week 4 -- Thesis Statement

Assignment 1 due Week 4: Three paragraphs for thesis statement, reduced to three sentences

Week 5 -- Introduce and Discuss Reading 2

Week 6 -- Thesis Statement

Week 7 & 8 -- Outline corresponding to Thesis statement

Assignment 2 due Week 8

Week 9 -- Introduce Reading 3

Week 10 --Thesis Statement

Week 11 -- Outline/ Introduction and Conclusion

Week 12 -- Rough draft

Week 13 -- Assignment 3 due

Week 14 – Concluding discussion

Keywords

Reading analytically

Reading techniques

Audience

Persuasive writing

Argumentation

The appeals

Logical argument

Authority

Rhetoric

Thesis

Outline

Writing introduction

Writing conclusion

Signposting

Transitions

PAPER S2: LITERATURE IN SOCIAL SPACES

Course Objectives

According to Emile Durkheim, the categories of time, space, class, personality (and so on) are social in nature. Social spaces therefore have to be understood as products of the distribution of individuals/communities, kinship ties, and professional relationships. Since such spaces are crucial for the orientation and growth of individuals, ideally they should be constructed by ensuring inclusivity empathy and self-awareness.

Humanities as a field encourages us to ask pertinent questions, share different world-views, and produce alternate truths in the process. It is in this regard that we are offering a course that will use texts (literary or otherwise) to equip students with skills crucial to understand and deal with the practicalities of the everyday, be it with regard to workplace intimate networks or social media.,Recent research has inferred that the study of Humanities and Social Sciences are effective in developing soft skills considered of vital importance in the dynamic workplace of the 21st Century.

This course draws attention to the link between critical thinking skills developed by studying the Humanities, especially Literature, and other skills that are often termed, 'soft skills'. The course focuses on the empathy building capacity of Literature and the application of critical thinking and problem solving skills employed in literary analysis to develop an understanding of the value of literature in social and professional spaces. Literary readings will provide the foundation for developing skills such as better communication and empathy, understanding the value of teamwork, the need for adaptability, and the role of leadership and mentoring.

Learning Outcomes

- Students will be familiarised with the link between the Humanities and, 'soft skills'
- They will be encouraged to focus on the value of literature as an empathy-building experience.
- They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.
- Students will be encouraged to enhance their teamwork skills by working in groups and to understand the processes of leadership and mentoring.
- Students will work on their presentation skills and build on the idea of, 'narratives', to better communicate with target audiences.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
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1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Humanities and Soft skills

- a) 'Creative and Arts Graduates have the Soft Skills needed to make them Work-Ready', by Mark Harman in *The Independent* 22 June 2016
(<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-soft-skills-graduate-employment-university-subjects-work-ready-a7095311.html>)
- b) 'Leadership in Literature', by Diane Coudu in *The Harvard Business Review* March 2006 (<https://hbr.org/2006/03/leadership-in-literature>)
- c) 'How Literature informs Notions of Leadership', by Gregory L. Eastwood in *Journal of Leadership, education* Vol 9 Issue 1 2010
(http://journalofleadershiped.org/attachments/article/161/JOLE_9_1_Eastwood.pdf)

Unit 2

Emotional Intelligence Adaptability and Mental Health

- a) Daniel Goleman., 'Don't let a bully boss affect your mental health',
<http://www.danielgoleman.info/dont-let-a-bully-boss-affect-your-mental-health/>
- b) William Blake, 'The Chimney Sweeper', from *Songs of Innocence and Songs of Experience* (both versions - 2 poems)
- c) W. Somerset Maugham, 'The Verger', (short story)

Unit 3

Critical Thinking and Problem Solving

- a) 'On the Writers Philosophy of Life', by Jack London in *The, editor* October 1899 (essay)
- b) Nicholas Bentley, 'The Lookout Man', (short story) in S. P. Dhanvel's *English and*

Soft Skills (Delhi: Orient Blackswan 2010).

- c) J. K. Rowling, 'The Fringe Benefits of Failure and the Importance of Imagination', (extract from her speech at Harvard 2008) <https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/>

Unit 4

Teamwork and Team Management

- a) Extract from Mark Twain *Huckleberry Finn* in S.P. Dhanvel's *English and Soft Skills* (Delhi: Orient Blackswan 2010).
b) 'The Builders', by Henry Wadsworth Longfellow (poem)

Unit 5

Leadership and Mentoring

- a) 'If', by Rudyard Kipling (poem)
b) 'Are you my Mentor?', by Sheryl Sandberg in *Lean in: Women Work and the Will to Lead* (London: Penguin Random House 2015).

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Suggested Films

1. 2002 Documentary -- *The Tales of the Night Fairies* (teamwork leadership and adaptability)
2. 1993 Film -- *What's Eating Gilbert Grape?* (self-awareness family and care)
3. 2000 Film -- *Erin Brockovich* (soft skills and empathy)
4. 2003 Film -- *Monalisa Smile* (leadership and mentorship)
5. 2016 Film-- *Hidden Figures* (affective leadership and teamwork)
6. 2016 TV Serial -- *Black Mirror: Season 3 Nosedive* (mental health and social media)
7. 2007 Film -- *Chak De India* (teamwork leadership mentoring)

Teaching Plan

Paper S2 – Literature in Social Spaces

Week 1 – Introduction

Week 2 – Unit 1 - Humanities and Soft skills

Week 3 – Unit 1 - contd..

Week 4 – Emotional Intelligence, Adaptability, and Mental Health

Week 5 – Unit 2 - contd..

Week 6 – Unit 2 - contd..

Week 7 –Unit 3 - Critical Thinking and Problem Solving

Week 8 – Unit 3 - contd..

Week 9 – Unit 3 - contd..

Week 10 – Unit 4 - Teamwork and Team Management

Week 11 – Unit 4 - contd..

Week 12 – Unit 5 - Leadership and Mentoring

Week 13 – Unit 5 - contd..

Week 14 – Conclusion

Keywords

Soft skills

Humanities and soft skills

Literature and EQ

Leadership and Literature

Critical thought in Humanities

Mentoring and Literature

PAPER S4: ORAL AURAL AND VISUAL RHETORIC

Course Description

This paper is designed to introduce students to the theory and practice of rhetorical studies. Rhetoric has meant an art, an artifact, and a kind of discourse. The aim here is to investigate the art of expression, whether with words, with musical notes or with lens. It is to treat all cultural artifacts such as oratory, music, and photography as texts that can be read/heard/seen, and analyzed and appreciated in class. The paper initiates the students to classical and modern rhetorical theories, both in the West and in India, in the first unit. In the rest of the units, students will learn to closely read any non-literary text, become attentive listeners, and feel the tone and texture of images.

This course surveys and explores a number of rhetorical traditions from around the world, studying sample texts along two axes: firstly, *temporal* where texts are read in their original historical contexts; and secondly, *ideational* where texts are read for themes and perspectives.

Learning Outcomes

In this course, students will

- develop their oral/aural/visual senses to appreciate a cultural text, while at the same time using a theoretical framework and position to read a text; and
- identify and engage with the themes of:
 - i. Argumentation and persuasion
 - ii Language and writing
 - iii. Intention and motivation of the author/orator/painter/musician.
 - iv. Emotive element in speech and music
 - v. Performative language

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material

2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Theory of Rhetoric: Western and Indian

1. James A. Herrick, 'An overview of rhetoric', *The History and Theory of Rhetoric: An Introduction* (Routledge 2016)pp. 1-30
2. Aristotle *On Rhetoric: A Theory of Civic Discourse*, trans. George A Kennedy. Book 1 chapter 3 pp. 46-51.
3. M. Perelman, *The Idea of Justice and the Problem of Argumentation* ('Act and Person in Argument pp. 196-208).
4. Bharata, *Natyasastra*, ed. and trans. Manmohan Ghosh (selections Chapter 19 p 344-352).
5. Lawrence McCrea, "'Resonance", and its Reverberations: Two cultures in Indian epistemology of Aesthetic Meaning', *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art.*, ed. Arindam Chakrabarti (London: Bloomsbury 2016) pp. 25-42.

Unit 2

Oratory

1. Martin Luther King: Messianic Myth
28th August 1963, 'I have a Dream', address at march on Washington for Jobs and Freedom
<https://www.youtube.com/watch?v=3vDWWy4CMhE>
25th March 1965, 'Our God is Marching on!' <https://www.youtube.com/watch?v=5n5WbNCEeHM>

Reading

- Black Jonathan-Charteris., 'Martin Luther King: Messianic Myth', (chapter 3 pp 58-84) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).
2. Susan B Anthony on Women's Right to Vote
<https://www.youtube.com/watch?v=T57dwhJBtts>

Reading

Katheryn M. Conway, 'Woman Suffrage and the History of Rhetoric at the Seven Sisters College 1865-1919' *Reclaiming Rhetorica: Women in the Rhetorical Tradition*, ed. Andrea A Lunsford.

3. Nehru Tryst with Destiny speech to the Indian constituent assembly on 14th August 1947.
<https://www.youtube.com/watch?v=AzdVKGdZUpQ>

Reading

Black Jonathan-Charteris., 'Persuasion Legitimacy and Leadership', (chapter 1 pp 1-26) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).

Unit 3

Music

1. Bob Dylan musical piece, 'Blowin', in the wind'.
<https://www.youtube.com/watch?v=G58XWF6B3AA>

Readings and music

1. Brian Vickers, 'Figures of Rhetoric/Figures of Music?', *Rhetorica ii* (1984) 1-44
Karl Eschman, 'The Rhetoric of Western Music', *The Musical Quarterly* vol 7 no 2 (April 1921) pp 157-166.
2. 'Ol', Man River in many versions and contexts:
 - i. 'Ol', Man River by Paul Robeson for the film, 'Showboat', in 1936.
 - ii. The version with altered and more revolutionary lyrics which he sang on stage in the 1930s.
 - iii. Bhupen Hazarika's Assamese version, 'Bistirno Parare'
 - iv. Bangla, 'Bistirno Dupare',
 - v. Nepali, 'Bristit Kinarako', with subtitles
3. The chapter, 'Ol', Man River', in the book *The Undiscovered Paul Robeson: An Artist's Journey 1898-1939* by Paul Robeson Jr.
4. Hemango Biswas, 'A Glorious Heritage', *Folkmusic and Folklore: An Anthology*.
Pradip Kumar Sengupta *Foundations of Indian Musicology* (ch7:, 'Raga and Rasa', p 99-124).
5. 'Na to Karvan Ki Talash Hai', *BarsaatkiRaat* movie of 1950s.
6. Kumkum Sangari, 'Viraha: A Trajectory in the Nehruvian Era', in *Poetics and Politics of Sufism and Bhakti in South Asia: Love Loss and Liberation*, ed. Kavita Panjabi

Unit 4

Photography

Lady Filmer's Album

Readings and visuals

1. 'Photographs fun and flirtations', Patrizia De Bello *Women's Albums and Photography in Victorian England: Ladies Mothers and Flirts* (Ashgate 2007).
2. Jyotindra Jain, 'The visual culture of the Indo-British cotton trade', *Marg: A Magazine of the Arts The Story of Early Indian Advertising* (March-June 2017).
3. 1857 uprising photos - Memorial well at Cawnpore (Kanpur) Kashmiri Gate in Delhi the Residency at Lucknow.
4. Malavika Karlekar, 'Sites of Past Conflict', (pp 57-62) and, 'The, 'Second Creature' (pp. 15-164) *Visual History: Photography in the Popular Imagination* (OUP, 2013)
5. Dayanita Singh and Aavek Sen, 'House of Love' (short story) *House of Love* (Peabody Museum Press 2010)

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Paper S4 - Oral Aural and Visual Rhetoric

- Week 1 – Unit 1 -- Theory of Rhetoric: Western and Indian
- Week 2 – Unit 1 (contd..)
- Week 3 – Unit 1 (contd..)
- Week 4 – Unit 1 (contd..)
- Week 5 – Unit 2 -- Oratory
- Week 6 – Unit 2 (contd..)
- Week 7 – Unit 2 (contd..)
- Week 8 – Unit 3 -- Music
- Week 9 – Unit 3 (contd..)
- Week 10 – Unit 3 (contd..)
- Week 11 – Unit 4 -- Photography
- Week 12 – Unit 4 (contd..)
- Week 13 – Unit 4 (contd..)
- Week 14 – Concluding lectures, discussion on exam pattern etc.

Keywords

Rhetoric
 Close Reading
 Writing
 Oratory
 Photography

Music

PAPER S5: INTRODUCTION TO CREATIVE WRITING FOR MEDIA

Course Objectives

This course introduces students to the concepts of ‘creativity’ in general and ‘creative writing’ in particular. This paper focuses especially on writing for the media, ranging from newspapers and magazines to emerging new media forms. After being given a foundation in the theoretical aspects of writing for the media, real life examples will provide practical exposure. This course will encourage students to be active readers and writers, who will engage with contemporary issues in a well informed manner. This course will be of interest to those students who wish to pursue creative writing, especially those who wish to work in the media.

Learning Outcomes

This course aims to

- introduce students to the idea that creativity is a complex and varied phenomenon that has an important relationship with social change;
- familiarize students with ideas about language varieties and the nuances of language usage;
- introduce students to the language and types of media writing across forms and genres; and
- encourage students to revise their work critically and inculcate the skills of proofreading.
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Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

What is Creative Writing?

- a) Defining and Measuring Creativity
- b) Inspiration and Agency Creativity and Resistance
- c) What is Creative Writing? Can it be taught?
- d) The importance of Reading

Unit 2

The Art and Craft of Creative Writing

- a) Styles and Registers
- b) Formal and Informal Usage
- c) Language Varieties Language and Gender
- d) Disordered Language
- e) Word order Tense and Time Grammatical differences

Unit 3

Writing for the Media

- a) Introduction to Writing for the Media
- b) Print Media
- c) Broadcast Media
- d) New Media
- e) Advertising and Types of Advertisements

Unit 4

Revising Rewriting and Proofreading (pages 205-208)

- a) Revising
- b) Rewriting
- c) Proof reading and proof-reading marks

Prescribed Text

Creative Writing: A Beginners', Manual by Anjana Neira Dev et al. For The Department of English, University of Delhi (New Delhi: Pearson, 2008).

Essential Reading

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi: Pearson, 2008

Suggested Methods of Internal Evaluation

It is recommended that students be asked to prepare a portfolio of original writings, which will include any 4 from:

- a) Creativity in everyday life
- b) An advertisement
- c) A news report
- d) A review of a film/book/play/restaurant
- e) A travel review /page from a travelogue
- f) An, editorial
- g) A blog /vlog entry

Teaching Plan

Paper S5 -- Introduction to Creative Writing for Media

Note: Ample time must be devoted during practical periods to actual writing and the practice of the theory that is taught in class. Contemporary real time examples are encouraged. The student's portfolio must emerge based on classroom work and exercises

Week 1 – Introduction to Paper S5 -- Creative Writing for Media

Week 2 – Unit 1 -- What is Creative Writing?

Week 3 – Unit 1 contd..

Week 4 – Unit 1 contd..

Week 5 – Unit 2 -- The Art and Craft of Creative Writing

Week 6 – Unit 2 contd..

Week 7 – Unit 2 contd..

Week 8 – Unit 3 -- Writing for the Media

Week 9 – Unit 3 contd..

Week 10 – Unit 3 contd..

Week 11 – Unit 4 -- Revising, Rewriting and Proofreading

Week 12 -- Unit 4 contd..

Week 13 – Unit 4 contd..

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Creative writing

Writing for the media

Advertisements

Proofreading

Newspaper reports

Media literacy

Blogs

Vlogs

Reviews

Language for the media

PAPER S6 -- TRANSLATION STUDIES

Course Objectives

In a multicultural country like India, translation is necessary for better governance and for greater sensitivity to other cultural groups. As the world shrinks further due to increased communication, translation is required for smooth flow of knowledge and information. The course will sensitise students to the processes involved in translation. Students will be familiarised with various methods, strategies and theories of translation. Further they will learn to recognise a translated text as a product of its cultural, social, political and historical contexts.

Learning Outcomes

Through the study of this course the student will develop the ability to

- sensitively translate literary and non-literary texts including official and technical documents from one language to another;
- interpret from one language to another;
- examine what is translated and why;
- discern the difference in language systems through the practice of translation;
- understand the processes involved in translation in mass media, especially news reporting, advertising and films;
- engage with the demands of subtitling and dubbing;
- compare translations;
- evaluate and assess translated texts; and
- edit translated texts.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introducing Translation

Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India.

Introducing basic concepts and terms used in Translation Studies through relevant tasks:

Equivalence, Source Language, Target Language, Source Text, Target Text, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing and Switching, transliteration, simultaneous and consecutive interpreting.

Unit 2

a. Brief Theory of Linguistics – morphology phonology syntax

b. Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts.

Unit 3

Types and modes of translation

a. Semantic and Literal translation

b. Free Sense-to-sense and Literary translation

c. Functional and Communicative translation

d. Technical and Official translation

e. Transcreation

f. Audio-visual translation: subtitling dubbing voice-overs

g. Back translation

h. Rank-bound and Unbounded translation

i. Machine Translation

Unit 4

Practice of Translation

Source Texts

Idiomatic Expressions/ Headlines/Taglines

Poetry

Short-story/Novella/Excerpt from a novel

Newspaper Report/Editorial/Review/Feature Article

Songs/Films

Advertisements: Print and Audio-Visual

Unit 5

Issues in Translation

Translation and Gender

Translation and Caste
Translation and Culture
Translation and Technology
Translation and Mass Communication
Comparison and Evaluation of Translated texts

Essential Readings

Baker, Mona, *In Other Words: A Coursebook on Translation*. London and New York: Routledge, 2011. (Useful exercises for practical translation and training)
Bassnett, Susan. *Translation Studies*. 4th edn. London and New York: Routledge, 2014.
Bassnett, Susan and Trivedi, Harish eds. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.
Routledge Encyclopedia of Translation Studies. London and New York: Routledge, 2001.

Teaching Plan

Paper S6 – Translation Studies

Week 1 – Unit 1 (a) -- Introduction to Translation Studies; A brief history of translation in India; significance of translation in a multilingual and multicultural society like India
Week 2 – Unit 1 (b) Introduction to basic terms and concepts used in translation studies through relevant tasks -- Source Language, Target Language, Source Text, Target Text.
Week 3 -- Unit 1 (b) contd.. -- Language Variety, Dialect, Idiolect, Register, Style, Equivalence, Mode, Code Mixing and Switching, Transliteration, Simultaneous and Consecutive Interpreting.
Week 4 -- Unit 2 (a) Brief theory of Linguistics – Morphology, Phonology, Syntax
Week 5 -- Unit 2 (b) Defining the process of translation (analysis, transference, restructuring) through critical examination of diverse translated texts.
Week 6 -- Unit 3: Discussing types and modes of translation with examples
a. Semantic and Literal translation
b. Free, Sense-to-sense and Literary translation
c. Functional and Communicative translation
Week 7 -- Unit 3 contd...
d. Technical and Official translation
e. Transcreation
f. Audio-visual translation: subtitling, dubbing, voice-overs
Week 8 -- Unit 3 contd... g. Back translation
h. Rank-bound and Unbounded translation
i. Machine Translation
Week 9 -- Unit 4: Practice of translation with examples
Idiomatic Expressions/ Headlines/Taglines

Newspaper Report/Editorial/Review/Feature Article

Week 10 -- Unit 4 contd...

Poetry

Songs/Films

Advertisements: Print and Audio-Visual

Week 11 -- Unit 5: Discussing Issues in Translation

Translation and Gender

Translation and Caste

Week 12 – Unit 5 contd.. -- Translation and Technology

Translation and Mass Communication

Translation

and

Culture

Week 13 – Unit 5 contd.. -- Comparison and Evaluation of Translated Texts

Week 14 -- Discussion of individual portfolios

Keywords

Translation

Interpreting

Source text

Target text

Source language

Target language

Equivalence

Machine translation

Adaptation

Transcreation

PAPER S7 -- INTRODUCTION TO THEATRE AND PERFORMANCE

Course Objectives

The course is intended for students who specialise in English Literature. The idea is to acquaint them with historical processes at work, to understand the way in which techniques/methodology of drama have evolved over a period of time. There are two aspects to this course. One is the development of aesthetics in the Indian context, from the pre-Independence to post-Independence period. The course also looks at censorship acts, the politics of the market and other factors, to locate the socio-political context of drama. There will also be a discussion of the popular forms of performance in India. The second aspect is the development of theories and practice of drama in Europe and their impact on the Indian context.

Learning Outcomes

Through this course, students will be able to

- understand the different theories of drama in Europe and India, both from the point of view of theory and performance;
- make connections between socio-economic processes at work and the emergence of a certain kind of dynamic within theatre; and
- put up a performance at the end of the course, making use of the different kinds of aesthetics they have studied (since this is a Skill Enhancement Course)

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction

- What is a text?
- What is a performance?
- The uniqueness of the dramatic text: Literature and/or Performance?
- The politics of a Dramatic text: endorsement status quo vs. subversion

Unit 2

Theories of Performance

- Performance theory
(Richard Schechner/Dwight Conquergood)
- Radical theories
(Bertolt Brecht, Augusto Boal)
- Classical theories
(Natyashastra, Aristotle)

Unit 3

The State the Market and the History of Theatre

- Under British rule
(Viceroy Northbrook–censorship NeeldarpanNabanna– Pre-Independence Indian Theatre)
- (Popular forms: Jatra Tamasha Nautanki BurrakathaDastangoi and others)
- Modern Indian theatre in the post-independence period
 - o (Bourgeois theatre and theatre of change Feminist theatre)
 - o (Street theatre Janam)

Unit 4

Modern Western theatre

- Naturalism (Realism)
 - o (Stanislavsky)
- Epic theatre: theatre as criticism
 - o (Brecht, Dario Fo, Franca Rame)
- Theatre that resists the state and market

Unit 5

The Performative Act

- Performance space
 - o (in the round proscenium amphitheatre thrust stage etc.)
- Space, Lights, Costumes, Sets

The students must be asked to create a performance from a text (their choice/assisted by the teacher).

Essential Readings

Brecht, Bertolt. 'A Short Organum for the Theatre' (para 26 - 67) in Brecht on Theatre: The Development of an Aesthetic. Trans. and Ed. Willett, John. New York: Hill and Wang, 1957, pp. 186-201.

Fo, Dario. 'Breaking Down the Fourth Wall', in The Tricks of the Trade. Trans. Joe Farrell. London: Methuen Drama, 1991, pp. 73-4.

Schechner, Richard. 'The Fan and the Web', in Performance Theory. New York: Routledge, 2002, pp. xvi-xix.

Stanislawski, Constantin. 'Faith and the Sense of Truth', Chapter 8, Section I, in An Actor Prepares [1936]. London: Methuen, 1988, pp. 121-23.

Suggested Plays for Performance

Bertolt Brecht, Caucasian Chalk Circle

Bijon Bhattacharya, Nabanna

Clifford Odet, Waiting For Lefty

Dario Fo, Can't Pay Won't Pay

Euripides, Medea

Franca Rame, A Woman Alone

Mahesh Dattani, Dance Like A Man

Teaching Plan

Paper S7 -- Introduction to Theatre and Performance

Week 1 – Introduction to Paper 10: Introduction to Text and Performance

Week 2 – Unit 2 – Theories of Performance

Week 3 – Unit 2 contd..

Week 4 – Unit 3 -- The State, the Market and the History of Theatre

Week 5 – Unit 3 contd..

Week 6 – Unit 3 contd..

Week 7 – Unit 4 -- Modern Western theatre

Week 8 – Unit 4 contd..

Week 9 – Unit 4 contd..

Week 10 – Unit 5 -- The Performative Act

Week 11 -- Unit 5 contd..

Week 12 – Discussion of plays and rehearsals for performance

Week 13 – Discussion of plays and rehearsals for performance

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Performance theory

Natyashastra □

Classical theory

Bertolt Brecht

Augusto Boal

Neeldarpan

Nabanna

Jatra

Tamasha

Nautanki

Burra-katha

Dastangoi

Street theatre

Janam in the round

Proscenium

Amphitheatre

Thrust stage

PAPER S8: MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA

Course Objectives

This course introduces students to Creative Writing in the three fundamental modes – poetry, fiction (short story and novel), and drama (including scripts and screenplays). The students will be introduced to the main tropes and figures of speech that distinguish the creative from other forms of writing. The students will be able to see language as not just a means of communication but as something that can be played with and used for the expression of the whole range of human emotion and experiences. Within each literary mode, the students will study conventional as well as contemporary expressions. This course will interest those who wish to engage with the discipline of creative writing in its varied manifestations.

Learning Outcomes

Through this course, students will

- be introduced to a variety of tropes and figures of speech, and sensitised to the texture of literary language;
- understand the importance of reading with a view to unlocking the writers’ craft;
- be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them;
- be made aware of the range of career opportunities that exist within the field of creative writing as well as within the realm of theatre and performance;and
- be encouraged to revise their work critically and inculcate the skills of editing and preparing their work for publication.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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Course Contents

Prescribed Text

Creative Writing: A Beginners' Manual by Anjana Neira Dev et al. for The Department of English, University of Delhi (New Delhi: Pearson, 2008).

Unit 1

The Art and Craft of Writing

Tropes and Figures of Speech

(examples of figures of speech based on similarity/obliqueness/difference/extension/utterance and word building should be discussed and practiced in class)

Unit 2

Modes of Creative Writing -- Poetry and Fiction

- a) Writing to Communicate
- b) Writing Poetry -- Definitions of Poetry/Difference between Poetry and Prose
- c) Form and Technique Shapes
- d) Dominant Forms and Modes of Poetry
- e) Writing Verse for children
- f) Writing Fiction -- Differences between Fiction and Non Fiction
- g) Literary and Popular Fiction
- h) Creating Character, Plot, Setting, and POV
- i) Writing for Children

Unit 3

Modes of Creative Writing - Drama and Screenplay

- a) What is a Drama -- Concept
- b) Plot and Character in Drama
- c) Verbal and Non-verbal Elements in Drama
- d) Contemporary Theatre in India – a brief overview
- e) Writing for Films -- Screenplay conventions
- f) Scripting for Children -- Theatre and Films

Unit 4

Editing and Preparing for Publication (pages 208-216)

- a) Editing and proof-reading your manuscript

b) Preparing a manuscript for Publication

Essential Reading

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi, Pearson, 2008.

Suggested Methods of Internal Evaluation

It is recommended that students be asked to prepare a portfolio of original writings which will include any 4 from:

- a) Illustrated examples using tropes and figures of speech in writing
- b) A Poem
- c) A Short Story
- d) A Dramatic Sequence
- e) Writing for Children -- a poem/short story/dramatic sequence
- f) A Dummy Manuscript
- g) A poem/short story/dramatic sequence in a different form from the one used in a)/b)/c)

Teaching Plan

Paper S8: Modes of Creative Writing -- Poetry Fiction and Drama

Note: Ample time must be devoted, during practical periods, to actual writing and the practice of the theory that is taught in class. Students should be encouraged to engage with texts and can suggest texts in which they are interested. The students' portfolio must emerge based on classroom work and exercises.

Week 1 -- Introduction

Week 2 – Unit 1 -- The Art and Craft of Writing

Week 3 – Unit 1 contd..

Week 4 – Unit 2 -- Modes of Creative Writing- Poetry and Fiction

Week 5 – Unit 2 contd..

Week 6 – Unit 2 contd..

Week 7 – Unit 2 contd..

Week 8 – Unit 3 -- Modes of Creative Writing-Drama and Screenplay

Week 9 – Unit 3 contd..

Week 10 – Unit 3 contd..

Week 11 – Unit 4 -- editing and Preparing for Publication

Week 12 – Unit 4 contd..

Week 13 – Unit 4 contd..

Week 14 – Concluding lectures; discussion on exam pattern etc.

Keywords

Creative writing

Writing fiction

Writing poetry

Writing for children

Writing for the stage

Script writing

Writing for theatre

PAPER S9: ENGLISH LANGUAGE TEACHING

This course is designed to help students of the undergraduate program develop pedagogical and theoretical skills required for teaching the English language. Other than basic theories in ELT, the course will examine a variety of aspects related to learner needs, including multiple intelligences, learning styles and strategies, communication strategies, classroom management issues, the use of technology, and concepts of learner autonomy and learner training. The course will also explore important aspects of learning, teaching, and assessment for the English language.

Course Objectives

The course intends to enable students to

- recognize the role of affect in language learning, and account for individual differences among learners in regard to motivation and attitude, personality factors, and cognitive styles;
- identify and adapt to the needs and expectations of the learner;
- be aware of the significant and current approaches in the fields of cognition and language pedagogy;
- understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes);
- recognise the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels;
- strengthen concepts of the fundamentals of the English language; and
- understand the need for assessment and devise techniques for an evaluation plan that is integrated into the learning process.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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Course Contents

Unit 1

English Language Teaching

1. Knowing the Learner
2. Learner Variables – age, gender, learning and participation styles, learning disabilities, multiple intelligences, socio economic & cultural background, motivation, levels of proficiency
3. Theories of Learning – Bloom’s taxonomy, Krashen’s concept of Comprehensible Input, Vygotsky’s Zone of Proximal Development (Vygotsky could be deleted)
4. Modern Approaches to teaching -- Communicative Language, Teaching Task based Approach, Cooperative Learning, Dogme approach (materials-light teaching) and Bring your own device (Mobile learning).

Unit 2

Structures of English Language:

1. Phonetics – speech mechanisms (vowels and consonants) features of connected speech – word stress rhythm intonation
2. Morphology – word formation processes (coining borrowing etc.)
3. Syntax – parts of speech clauses & phrases punctuation

Unit 3

Teaching Language: Methods Practices and Materials

1. Lesson Planning: lesson aim and objectives context for practice skill focus board work.
2. Teaching listening skills
3. Teaching speaking skills
4. Teaching reading skills
5. Teaching vocabulary
6. Teaching writing skills
7. Teaching grammar

Unit 4

Assessing language skills

1. Addressing errors and language expectations (desired level of proficiency)
2. Qualities of a good test – transparency validity reliability wash back effect

3. Types of assessment – formal versus informal summative versus formative large scale versus classroom

Essential Readings

Celce-Murcia, Marianne et al. *Teaching English as a Second or Foreign Language*. Delhi: Cengage Learning, 4th, edn, 2014.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge: CUP, 1996.

Woodward, T. *Planning Lessons and Courses*. Cambridge: CUP, 2012.

Teaching Plan

Paper S9 -- English Language Teaching

Week 1 -- Introduction to ELT, Knowing the variables regarding the learner

Week 2 -- Learning Theories

Week 3 – Learning Theories contd..

Week 4 -- Modern Approaches to teaching

Week 5 -- Phonetics, morphology and Syntax

Week 6 -- Lesson Plan

Week 7 & 8 --Teaching Listening, Speaking, Reading, Writing Skills

Week 9 --Teaching Vocabulary and Grammar

Week 10 -- Assessing proficiency

Week 11 -- Knowing the Qualities of a good test

Week 12 -- Knowing the different kinds of test

Week 13 -- Preparing a lesson plan and a test of proficiency

Week 14 – Concluding discussion, questions, etc.

Keywords

Pedagogical skills

Learner needs

Learner autonomy

Assessment

Teaching Plan

Phonetics

Listening

Good test

Teaching Plan

Communicative skills

Reading skills

Writing skills

Speaking and listening

PAPER S10: FILM STUDIES

Course Objectives

This paper enables students to gain skills in the language of film via the appreciation of its specific features as a medium. The course is practically oriented so as to encourage students to acquire the competence necessary to become engaged viewers, critics/reviewers and creators/producers in the medium. The course will attempt to make film a democratic and accessible medium for students as creative and analytical persons, and may further enable students to take up work in different arenas of digital humanities.

Learning Outcomes

This course will enable students to

- examine those specific features of composition that help create films: camera, sound, script, and editing will be studied, so that students learn the elements of putting a film together
- study cinema as a form with history and context, tracing genres and geographies, examining legacies, and exploring potential renewals;
- take up work in the medium, to write and review films so as to generate a repertoire of analyses and interpretations;
- engage in projects and/or practical work to supplement units 1&4; and
- build up a portfolio of work through practice of the discipline.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Language of Cinema

Mise en scene -- cinematography -- editing -- sound

Reading

Andrew Dix, *Beginning Film Studies* (New Delhi: Viva, 2010) pp. 9-100.

Unit 2

Genre in Hollywood Cinema

Definitions of genre -- taxonomies of genre -- genre as economic strategy -- genre as cognition -- rethinking genre

Reading

Jill Nelmes, ed. *An Introduction to Film Studies* (London and New York: Routledge, 2003) pp. 152-69.

Unit 3

Themes from Contemporary Indian Cinema (from the 70s to the present)

The city -- underworld -- communalism -- terrorism -- gender issues -- the Indian Art Cinema

Readings

Ranjani Mazumdar, *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007) pp. 79-109.

Ravi Vasudevan, *The Melodramatic Public* (Ranikhet: Permanent Black, 2010) pp. 303-33.

Unit 4

Film Review Criticism and Script writing

Readings

Timothy Corrigan, *A Short Guide to Writing About Film*, 9th edition (Pearson, 2014).

Unit 5

Practical Component Evaluation

1. Students may turn in a portfolio of 4 film reviews/one academic paper/one short film/one film script (fiction or nonfiction)

2. For reviews: criteria for choice of films must be explicitly stated in the form of a position paper. Films must be from a wide time-arc and must include old and just-released films. Total word count of 4 reviews+position paper must not exceed 3000 words.
3. Academic paper can be on any aspect of film and follow all the usual considerations thereon. 3000 words including bibliography and notes.
4. Film script including shots, camera position sound/background notes and cuts. Script may be for a film of max 20 minutes length.
5. Film Length: 5-7 minutes of moving image not stills. Films can be evaluated as creative output on the following counts and teachers may decide what gets weightage for the entries they receive: Creativity Originality Screenplay/ Storytelling Technical Execution Narrative/ Performance/Props costumes sets locations (production design) Cinematography (camera angles movement lighting frames etc.) Use of background music/enhancement w credit - Use of visual enhancements like transitions titles credits subtitles or even special effects etc...if any

Suggested Films

- a) *Psycho* (1960 dir. Alfred Hitchcock)
- b) *Jaane Bhi Do Yaaro* (1983 Kundan Shah)
- c) *Akam* (2013 dir. Shalini Usha Nair)
- d) *Nayakan* (1987 dir. Mani Ratnam) - Tamil
- e) *Hirak Rajar Deshe* (1980 dir. Satyajit Ray) – Bangla

Suggested Screenplays

- a) Vishal Bhardwaj, *Maqbool*
- b) Callie Khouri, *Thelma and Louise*

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

Teaching Plan

Paper S10 – Film Studies

Week 1 – Introduction to Film Studies

Week 2 – Unit 1 -- Language of Cinema

Mise en scene - cinematography - editing - sound

Readings: Dix, *Beginning Film Studies*

Week 3 – Unit 1 contd..

Week 4 – Unit 1 contd..

Week 5 -- Unit 2 -- Genre in Hollywood Cinema; definitions of genre - taxonomies of genre – genre as economic strategy - genre as cognition – rethinking genre

Readings: Nelmes, *An Introduction to Film Studies*. Pp. 152-169. London and New York: Routledge, 2003.

Week 6 – Unit 2 contd..

Week 7 – Unit 2 contd..

Week 8 – Unit 3 -- Themes from Contemporary Indian Cinema. From the 70s to the present, city
--underworld - communalism - terrorism - gender issues - the Indian Art
Cinema

Readings: (a) Mazumdar, *Bombay Cinema: An Archive of the City*; Vasudevan, *The Melodramatic Public*

Week 9 – Unit 3 – contd..

Week 10 -- Unit 3 – contd..

Week 11 – Unit 4 -- Film Review, Criticism and Script writing

Readings: *How to write about film* by Timothy Corrigan.

Week 12 – Unit 4 contd..

Week 13 – Unit 5

Week 14 – Unit 5 contd..; conclusion

Keywords

Language of Cinema

Genre

Hollywood Cinema

Contemporary Indian Cinema

Indian Art Cinema

Film Review

Criticism

Script Writing

PAPER S11: APPLIED GENDER STUDIES: MEDIA LITERACIES

Course Objectives

- This course will help students perceive, understand and interpret issues of gender in various cultural texts in India, particularly in mass media representations, including advertising, cinema and journalism. The course aims to mainstream ideas from gender theory, so as to equip the common student to intervene in these issues in an informed way and to become both an informed consumer as well as a confident and ethical participant. The course will focus on enhancing students' textual skills via the use of Indian primary, conceptual, critical and applied texts to create media literacy. The course may be taught to Honours and Program course students. Teachers may evolve more advanced practical work methodologies for advanced students.

Learning Outcomes

This course will enable students to

- identify, read closely, and rewrite narratives of gendered privilege in contemporary Indian popular representation;
- examine the intersections of gender with other categories like caste, race, etc., to understand how different forms of privilege/oppression and resistance/subversion interact in heterogeneous and variable formations; and
- focused on practical application, creating, over the duration of the course, a portfolio of interpretative work that analyses fictional and non-fictional mass medium narratives and that can serve as foundations/sourcebooks for intervention to reduce gender discrimination through media literacy.

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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Course Content

Unit 1

Gender/s: concepts and frameworks

Femininities/Masculinities Cis/Trans bodies Heterosexuality/ Homosexuality/ Heteronormativity/ Heteropatriarchy/Sexism/Privilege/Biology/Reproduction

Unit 2

Analysing gender in advertising

The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods/bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads; and reinforcement of caste/class/gender binaries.

Unit 3

Analysing representations of gender in reporting and journalism

Vocabulary of news media coverage in relation to gender representation of masculine/feminine/non-dimorphic bodies re-narrativizing this vocabulary productively; difference in coverage of stories of obviously 'gendered' subjects such as rape, heroism, war, domestic violence, sexual harassment, and supposedly 'neutral' subjects, like labour rights, or work and wages, or health, or politics; advocacy networks for various minority subjects; persistence of sexism in new media

Unit 4

Gender as represented in film (fiction and nonfiction/documentary);

Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development, and marketing of films; the Bechdeltest: the importance of clearing it and the implications for mainstream narrativization; consistently failing the test; documentary films for presentation of alternative narratives.

Readings

1. Kandasamy, Meena. "Screwtiny," "Pride goes before a full-length mirror," "Joiissance," and "Backstreet Girls" in *Ms Militancy*. Delhi: Navayana, 2014.

2. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and

Challenges to the Indian Male from Rohit K. Dasgupta & K. Moti Gokulsing (eds).
Masculinity and its Challenges in India: Essays on Changing Perceptions. Jefferson, NC:
McFarland, 2014. pp 5-26

3. Revathi, A. A Life in Trans Activism. Delhi: Zubaan, 2016. Pp. 158—168

4. Nadimpally, S., and V. Marwah.. “Shake Her, She is Like the Tree That Grows Money!
In Of Mothers and Others: Stories, Essays, Poems.” Edited by J. Mishra. New Delhi:
Zubaan, 2013.

5. Chaudhuri, Maitrayee. “Gender and Advertisements: The Rhetoric of Globalisation”,
Women's Studies International Forum 2001 24.3/4 pp. 373-385.

6. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of
skin color preferences on Indian matrimonial and mate-seeking websites." *Studies in
South Asian Film & Media* 1.1 (2009): 65-83.

7. View and discuss *any one* of the feature films: *Dangal* (Dir. Nitish Tiwari. 2016. UTV
and Walt Disney Pictures) or *Chak De* (Dir. Shimit Amin. Yash Raj Films, 2007). *Pink*
(Dir. Aniruddha Roy Chowdhury. Rashmi Sharma Telefilms, 2016).

8. View and discuss the documentary films *Unlimited Girls* (Dir. Paromita Vohra. Sakshi,
2002); and, *Newborns* (Dir. Megha Ramaswamy. Recyclewala Labs, 2014).

9. Khabar Lahariya FAQ (<http://khabarlahariya.org/faqs/>, accessed on 05.05.2018) and
“Open letter to our Male Colleagues of the Media World, from Khabar Lahariya Editors”
([http://khabarlahariya.org/an-open-letter-to-our-male-colleagues-of-the-media-world-from-
khabar-lahariya-editors/](http://khabarlahariya.org/an-open-letter-to-our-male-colleagues-of-the-media-world-from-khabar-lahariya-editors/) May 03. 2018. Accessed on 05.05.2018).

10. Rege, Sharmila, ‘Dalit Women Talk Differently: A Critique of 'Difference' and
Towards a Dalit Feminist Standpoint Position’ in *Economic and Political Weekly*, Vol. 33,
No. 44, 1998, pp. WS39-WS46.

11. “Sarpanch, Woodcutter, Handpump Mechanic: Dalit Women in UP tell Women@WorkStories”.
(<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>. May 02,
2018. Accessed on 05.05.2018).

12. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational
feminism". *Jump Cut* 55 (2013 Fall)
(<https://www.ejumpcut.org/archive/jc55.2013/SiddiquiDomesAbuseIndia/index.html>.
accessed on 05.05.2018)

For Visually Disabled Students

(i) Reading no. 7 (*Dangal* and *Pink* movies) replaced with

Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. *Why Loiter? Women and Risk on Mumbai Streets*. New Delhi: Penguin, 2011. Pp. 65—106.

(ii) Reading no. 8 (documentaries Unlimited Girls and Newborns) **replaced with** Agnihotri, Anita. "The Peacock." *Seventeen*. New Delhi: Zubaan, 2011.69-79 **and** Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". *Unlimited Girls* footage. *Point of View*. <https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

Essential Readings

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

Suggested Reading

Poyntz, Stuart R. *Media Literacies: A Critical Introduction*. Wiley Blackwell, 2012.

Evaluation

Emphasis will be on student's ability to apply concepts generatively rather than to test memory and to encourage intersectional thinking. Therefore all the readings may be treated as applying to all units in terms of concepts and techniques therein.

Practicals (14 hours)

1. Students may submit for evaluation either one full-length academic essay or produce a portfolio that re-writes or re-scripts or reviews texts they select (with the assistance of the teacher) from contemporary Indian media such that units 2 3 and 4 each are represented in the portfolio. Alternatively students may choose to focus on any one of units 2/3/4 should they have special aptitude for or interest in any area.
2. The objective of the course is to enable the student to intervene as an informed gender-ethical respondent to media narratives so any mode of media that permits this analysis such as blog-posts television programming new media including social media documentary and other short films news coverage may also be admitted such that they are equivalent in total effort to a full-length academic essay.
3. Students may also be encouraged to create samplers and portfolios of contemporary coverage thematically.
4. Students are to be encouraged to find and bring supplementary texts to classroom discussion for all units.

Teaching Plan

Paper S11: Applied Gender Studies: Media Literacies

Week 1 – Introduction to Paper S11

Week 2 -- Unit 1 -- Gender/s: concepts and frameworks

Topics: Femininities/Masculinities; Cis/Trans bodies; Heterosexuality/ Homosexuality/
Heteronormativity/ Heteropatriarchy; Sexism/Privilege/Biology/Reproduction

Texts:

- a. Kandasamy, Meena. “Screwtiny,” “Pride goes before a full-length mirror,” “Joiissance,” and “Backstreet Girls”.
- b. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male.
- c. Revathi, A. *A Life in Trans Activism*. Pp. 158—168.
- d. Nadimpally, S., and V. Marwah. “Shake Her, She is Like the Tree That Grows Money!”
- e. Rege, Sharmila, ‘Dalit Women Talk Differently: A Critique of, ‘Difference’, and Towards a Dalit Feminist Standpoint Position’.

(Practicals as applicable to unit)

Week 3 -- Unit 1 contd..

Week 4 -- Unit 1 contd..

Week 5 -- Unit 2 -- Analysing gender in advertising

Topics: The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods, bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads and reinforcement of caste/class/gender binaries.

Readings

- a. Chaudhuri, Maitrayee. “Gender and Advertisements: The Rhetoric of Globalisation”.
- b. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin colour preferences on Indian matrimonial and mate-seeking websites."

(Practicals as applicable to unit)

Week 6 -- Unit 2 contd..

Week 7 -- Unit 2 contd..

Week 8 -- Unit 3 -- Analysing representations of gender in reporting and journalism

Topics: Vocabulary of news media coverage in relation to gender; representation of masculine/feminine/non-dimorphic bodies; Re-narrativizing this vocabulary productively; difference in coverage of stories of obviously “gendered” subjects such as rape; heroism; war; domestic violence; sexual harassment, and supposedly “neutral” subjects like labour rights or work and wages, or health or politics; advocacy networks for various minority subjects; persistence of sexism in new media

Readings

- a. *Khabar Lahariya* FAQ (<http://khabarlahariya.org/faqs/>) and “Open letter to our Male Colleagues of the Media World, from Khabar Lahariya, editors”.
- b. “Sarpanch, Woodcutter, Handpump Mechanic: Dalit Women in UP tell Women@Work Stories”. (<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>. May 02, 2018. Accessed on 05.05.2018).

(Practicals as applicable to unit)

Week 9 -- Unit 3 contd..

Week 10 -- Unit 3 contd..

Week 11 -- Unit 4 -- Gender as represented in film (fiction and nonfiction/documentary)

Topics:

● Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development and marketing of films; the Bechdel test: the importance of clearing it and the implications for mainstream narrativization consistently failing the test; documentary films for presentation of alternative narratives.

Readings and viewings

a. View and discuss *any one* of the feature films: *Dangal* or *Chak De* or *Pink*.

b. View and discuss the documentary films *Unlimited Girls* and *Newborns*.

c. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational feminism".

For visually challenged students:

a. (*Dangal* and *Pink* movies) **replaced with** Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. Why Loiter? Women and Risk on Mumbai Streets. Pp. 65—106.

b. (documentaries *Unlimited Girls* and *Newborns*) **replaced with**

Agnihotri, Anita. "The Peacock." *Seventeen*. New Delhi: Zubaan, 2011.69-79 **and**
Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". *Unlimited Girls* footage. *Point of View*.
<https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

Week 12 -- Unit 4 contd..

Week 13 -- Unit 4 contd..

Week 14 -- Conclusions

For entire course: Practical work done by students is to be shared in class to enable dissemination of knowledge produced.

Keywords

Femininities

Masculinities

Heteronormativity

Heteropatriarchy

Social Reproduction

Intersections

Resistance

English Discipline

Semester 5 (any one to be opted by a student)

DSC 1 E

1. Detective Literature

- a. Arthur Conan Doyle, *The Adventure of the Solitary Cyclist*
- b. Saradindu Bandopadhyay, *The Menagerie*
- c. Agatha Christie, *A Murder Is Announced*
- d. Edgar Allen Poe: *Murders at Rue Morgue*

Keywords:

Genre and their Classifications, Bestseller, Nomenclatures of Genre Fictions, Detective Stories

Teaching Plan:

Week 1-2: Doyle

Weeks 3-6: Bandopadhyay

Weeks 7-11: Christie

Weeks 12-14: Poe

2. Modern Drama:

- a. Girish Karnad: *Wedding Album*
- b. Mahesh Dattani: *Final Solutions*
- c. Bertolt Brecht, *Mother Courage and Her Children*
- d. Ibsen: *A Doll's House*

Keywords: Modernity and Indian Stage, Theatre of Protest, Gender and Theatre, Epic Theatre, Alienation Effect, Expressionism, Naturalism.

Teaching Plan:

Weeks 1-4: Karnad

Weeks 5-7: Dattani

Weeks 8-10: Brecht

Weeks 11-14: Ibsen