

**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**

SEMESTER 1

**Core, Ability Enhancement Course Compulsory (AECC), B.A/B.Com Program, B.A.
English Discipline and Generic Electives (GE)**

*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*

GENERIC ELECTIVE (GE) COURSE

(Any four for Honours students (Semesters 1,2,3,4) and any two for B.A/B.Com Programme students(Semesters 5,6))

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

GENERIC ELECTIVE 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 3 Contd

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

Week 6 - Unit 4 Contd

Week 7 - Unit 4 Contd

Week 8 - Unit 4 Contd

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:

- a) Case studies on current issues Indian journalism
- b) Performing street plays
- c) 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:

- a) Creating an advertisement/visualization
- b) Enacting an advertisement in a group
- c) 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:

- a) Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b) Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c) Editing articles
- d) Writing an editorial on a topical subject

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

Mass media

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 Indian 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*. Vadodra: 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 Natyashastra*. 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 Natyashastra*. Bharata Muni. New Delhi: Munshiram Manoharlal, 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

Communcation

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 literatures 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:

Sucrets 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 1contd

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

Week 4 – Unit 2contd

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

Week 6 – Unit 3contd

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 remaining 7 units to be covered in the classroom.

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

Class tests may also form a basis for assessment.

At the end, the end semester exam will take place.

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 lived worlds.

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.

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 Bandyopadhyaya (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, 'Conjugal 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 4contd

Week 14: Unit 4contd

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 the Media

- 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 Press 1968)
- 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 AparajitaNinan, *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 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 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

Omkara (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 1 contd

Week 3 – Unit 1 contd

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 --*Omkaara*(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 of Women’

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. Joykanta Sarma

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

D. K. Sangma, 'Song on Inauguration of a House', trans. Caroline Marak, *Garlo 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 Chhange, '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 – Unit 1contd

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 – Unit 3contd

Week 10 – Unit 4 -- Violence and War

Week 11 – Unit 4contd

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

Week 13 – Unit 5contd

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 our world
- Historical overview of western theatre

Topics for Student Presentations:

- 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 – Unit2 --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

Examination Scheme for the Generic Elective Course

Part A

Students will be required to answer **3 questions of 10 marks** each, covering the theoretical aspects of the syllabus. A paper-specific array of choices will be provided.

3 x 10 = 30 marks

Part B

Students will be required to answer **3 out of 6 application-based questions of 15 marks each.**

3 x 15 = 45 marks

TOTAL MARKS: 75