

**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 Semesters II, III, IV, V, VI

Subject to the approval of Academic Council

Structure of B. A. Honours English under LOCF

CORE COURSE

Paper Titles	Page
Sem II	
1. Indian Writing in English	06
2. British Poetry and Drama: 14 th to 17 th Centuries	09
Sem III	
3. American Literature	12
4. Popular Literature	16
5. British Poetry and Drama: 17 th and 18 th Centuries	20
Sem IV	
6. British Literature: 18 th Century	23
7. British Romantic Literature	27
8. British Literature: 19 th Century	31
Sem V	
9. Women's Writing	34
10. British Literature: The Early 20 th Century	38
Sem VI	
11. Modern European Drama	41
12. Postcolonial Literatures	45

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

(Any Four)

Papers 1-10 will be offered in the 5th semester and Papers 11-20 will be offered in the 6th semester. Students will choose **two** in each semester from a mandatory **four** to be offered by each college.

Paper Titles

Semester V	Page
1. Graphic Narratives	49
2. Literary Criticism and Theory-I	53
3. Literature and Caste	56
4. Literature and Mediality	60
5. Literature for Children and Young Adults	64
6. Literatures of Diaspora	67
7. Interrogating Queerness	71
8. Modern Indian Writing in English Translation	75
9. Nineteenth Century European Realism	79
10. Pre-Colonial Indian Literatures	82
Semester VI	
11. African Literatures	86
12. Latin American Literature	89
13. Literary Criticism and Theory – 2	93
14. Literature and Cinema	97
15. Literature and Disability	102
16. Partition Literature	107
17. Speculative Fiction and Detective Literature	111
18. Studies in Modern Indian Performance Traditions	114
19. Twentieth Century European Fiction	117
20. Research Methodology	121

SKILL ENHANCEMENT COURSE (SEC)

Paper Titles	Pages
SEC 1: Analytical Reading and Writing	124
SEC 2: Literature in Social Spaces	130
SEC 3: Literature in Cross-Cultural Encounters (ONLY for English Honours Students)	134
SEC 4: Oral, Aural and Visual Rhetoric	137
SEC 5: Introduction to Creative Writing for Media	142
SEC 6: Translation Studies	145
SEC 7: Introduction to Theatre and Performance	149
SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama	153
SEC 9: English Language Teaching	156
SEC 10: Film Studies	159
SEC 11: Applied Gender Studies: Media Literacies	163

**B. A. & B. COM. PROGRAMME
(CORE ENGLISH LANGUAGE)**

Note for Visually Impaired Students

For visually impaired students to be able to take some of these papers, a number of supplementary readings are offered. These are to be read/discussed in connection with the 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 may be examined as such. The supplementary readings may be used as theorizations or frameworks for understanding the course.

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.

B.A. PROGRAMME

DISCIPLINE ENGLISH

I. B. A. HONOURS ENGLISH UNDER LOCF

CORE COURSE

PAPER 3

INDIAN WRITING IN ENGLISH

Semester 2

Course Statement

Over the past two centuries and especially after the 1980s Indian writing in English has emerged as a major contribution to Indian—and 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.

Course Objectives

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres;
- enable the students to place these texts within the discourse of post-coloniality 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

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

Amitav Ghosh, *The Shadow Lines* (1988/1997, New Delhi: Oxford University Press)

Unit 2

Novel

Anita Desai, *In Custody* (1984/2012, New Delhi: Random House India)

Unit 3

Poems

- a) Kamala Das, 'My Grandmother's House'
- b) Nissim Ezekiel, 'Enterprise'
- c) Robin Ngangom, 'A Poem for My Mother'
- d) Meena Kandasamy, 'Touch'

Drama

Mahesh Dattani, *Tara*

Unit 4

Short Stories

- a) R. K. Narayan, 'A Horse and Two Goats'
- b) Salman Rushdie, 'The Free Radio'
- c) Rohinton Mistry, 'Swimming Lessons'
- d) Shashi Deshpande, 'The Intrusion'

Unit 5

Readings

- Raja Rao, 'Foreword', to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- B.R. Ambedkar, "Annihilation of Caste" in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) pp. 36-80
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd ed., 2005) pp. 1–10.

Essential Reading

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

Teaching Plan

Paper 3: Indian Writing in English

Week 1 -- Introduction to Paper 3: Indian Writing in English

Week 2 – Unit 1 -- Novel: Amitav Ghosh, *The Shadow Lines*

Week 3 – Ghosh (contd)

Week 4 – Unit 2 -- Novel: Anita Desai, *In Custody*

Week 5 – Desai (contd)

Week 6 – Unit 3 -- Poems

Week 7 – Poems (contd)

Week 8– Unit 3 -- Drama: Dattani *Tara*

Week 9 – Dattani (contd)

Week 10 – Unit 4 -- Short Stories

Week 11 – Short Stories (contd)

Week 12- Unit 5 – Readings:

(a) Rao 'Foreword' to *Kanthapura*

(b) Ambedkar "Annihilation of Caste"

Week 13 – Readings (contd):

(c) Mukherjee, 'Divided by a Common Language'

(d) Bruce King, 'Introduction'

Week 14 -- Concluding lectures exam issues etc.

Keywords

Postcolonial writing

Nationalism

Tradition

Modernity

Native imagery

PAPER 4

BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Semester 2

Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first unit of the paper on British literature begins with Chaucer's 'General Prologue', which is taught in Middle English. It introduces students to *Canterbury Tales* and helps them recognize its narrative complexity and structure. The second unit on the Renaissance poetry explores the form and innovation in content in the Elizabethan sonnet tradition and the metaphysical poetry underlining a critical engagement with the Petrarchan tradition. The two plays, Marlowe's *Dr. Faustus* as a tragedy on Renaissance man and *Twelfth Night* as a Shakespearean comedy enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the sociocultural and religious aspects of the age.

Course Objectives

This course aims to

- introduce students to the tradition of English Literature from the Medieval till the Renaissance;
- explores the key writers and texts within their historical and intellectual contexts;
- offer a perspective on the history of ideas including that of disability and its varied meanings within this period.

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

Week 5 – Poetry:

(a) Wyatt, (i) ‘Whoso List to Hunt’, (ii) ‘They Flee from Me’

(b). Spenser, (i) Sonnet LVII ‘Sweet warrior’; (ii) Sonnet LXXV ‘One day I wrote her name’

Week 6 – a) Whitney, ‘I. W. To Her Unconstant Lover’

b) Donne, i) Sunne Rising; ii) Valediction: Forbidding Mourning

Week 7 – Introduction to Renaissance Drama: Forms and Debates

Week 8 – Marlowe *Dr. Faustus*

Week 9 – Marlowe (Contd)

Week 10 -Shakespeare, *Twelfth Night*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

(a) Mirandola, excerpts from the *Oration on the Dignity of Man*

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

(c) Machiavelli, *The Prince*, Chaps. 15, 16, 18, and 25

(d) John Calvin, ‘Predestination and Free Will’

Week 14 – Montaigne, ‘Of a Monstrous Child; Conclusions and Questions

PAPER 5
AMERICAN LITERATURE
Semester 3

Course Statement:

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from, and almost a foil to, the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by Native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seek to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

Course Objectives:

The course aims to acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century; include Utopian narrative transcendentalism and the pre- and post- Civil War literature of the 19th century introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements; and include modern and contemporary American literature of 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 Content

Unit 1

Tennessee Williams *The Glass Menagerie*

Unit 2

Toni Morrison, *Beloved*

Unit 3

Poetry

Walt Whitman, 'O Captain! My Captain', in *Walt Whitman: Poetry and Prose*, ed. Shira Wolosky (The Toby Press, 2003) pp. 360-61).

Allen Ginsberg, 'A Supermarket in California', in *Selected Poems 1947-1995* (Penguin Books, 2001) p. 59.

Langston Hughes, (i) 'The Negro Speaks of Rivers'; (ii) 'The South'; (iii) 'Aunt Sue's Stories', in *The Weary Blues* (New York: Alfred A. Knopf, 2015) pp. 33; 36; 39.

Joy Harjo, (i) 'Perhaps the World Ends Here'; (ii) 'I Give You Back', in *The Woman That I Am: The Literature and Culture of Contemporary Women of Color*, ed. D. Soyini Madison (New York: St Martin's Press, 1994) pp. 37-40.

Unit 4

Short Stories

Edgar Allen Poe 'The Purloined Letter'

William Faulkner 'Dry September'

Flannery O' Connor, 'Everything that Rises Must Converge', in *Everything that Rises Must Converge* (New York: Farrar Straus Giroux, 1965)

Leslie Marmon Silko, 'The Man to Send Rain Clouds', in *Nothing but the Truth: An Anthology of Native American Literature*, ed. John L. Purdy and James Ruppert (New Jersey: Prentice Hall, 2001) pp. 358-61.

Unit 5

Readings:

- ‘Declaration of Independence’ July 4, 1776, in *For Liberty and Equality: The Life and Times of the Declaration* (OUP, 2012) pp. 312); and ‘Abraham Lincoln Gettysburg Speech’, in *Gettysburg Speech and Other Writings* (Barnes & Noble, 2013).
- Ralph Waldo Emerson, ‘Self Reliance’ in *The Selected Writings of Ralph Waldo Emerson*. ed. with a biographical introduction by Brooks Atkinson (New York: The Modern library, 1964)
- Martin Luther King Jr, ‘I have a dream’, in *African American Literature*, ed. Kieth Gilyard, Anissa Wardi (New York: Penguin, 2014) pp. 1007-11)
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision’, *College English*, Vol. 34, No. 1, Women, Writing and Teaching, pp. 18-30.

Essential reading

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

TEACHING PLAN

Paper 5: American Literature

Week 1 -- Introduction to Paper 1: American Literature

Week 2 – Unit 1 -- Drama: Tennessee Williams *The Glass Menagerie*

Week 3 – Unit 1 – Tennessee Williams (contd)

Week 4 – Unit 2 -- Novel: Morrison, *Beloved*

Week 5 – Unit 2 –Morrison (contd)

Week 6 – Unit 3 -- Poetry: (a) Whitman, ‘O Captain! My Captain’;

Week 7 – Unit 3 – (b) Ginsberg, ‘A Supermarket in California’

Week 8 – Unit 3 – (c) Langston Hughes, (i) ‘The Negro Speaks of Rivers’, (ii) ‘The South’, (iii) ‘Aunt Sue’s Stories; (d) Joy Harjo, (i) ‘Perhaps the World Ends Here’, (ii) ‘I Give You Back’

Week 9 – Unit 4 -- Short Stories:

(a); Edgar Allen Poe ‘ The Purloined Letter’

b) William Faulkner ‘Dry September’

Week 10 --

(c) O' Connor, 'Everything that Rises Must Converge';

(d) Silko, 'The Man to Send Rain Clouds'

Week 11 – Unit 5 -- Prose Readings:

(a) Declaration of Independence' July 4, 1776, or 'Abraham Lincoln Gettysburg Speech'

(b) Ralph Waldo Emerson, 'Self Reliance'

Week 12 – Prose Readings (contd):

(c) Martin Luther King Jr, 'I have a dream'

(d) Douglass, Frederick, Selection from *A Narrative of the life of Frederick Douglass*

Week 13 – Prose Readings (contd):

(e) Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision.'

Week 14 - Concluding lectures; exam issues, etc.

PAPER 6
POPULAR LITERATURE
Semester 3

Course Statement

The paper will trace the emergence of a mass printing culture from the nineteenth century onwards, and the rise of genres such as Literature for Children, Detective Fiction, Science Fiction, and Graphic Fiction. The course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

Course Objectives

This course aims to

- enable students to trace the rise of print culture in England, and the emergence of genre fiction and bestsellers;
- familiarize students with debates about culture, and the delineation of high and low culture; and
- help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

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 for Children

- a) Lewis Carroll, 'Through the Looking Glass', in *Alice's Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (Penguin Classics: London, 1998).
- b) Sukumar Ray, (i) 'The Sons of Ramgaroo'; (ii) 'Stew Much'; both in *A Few Poems by Sukumar Ray*, trans. Satyajit Ray (Open Education Project OKFN, India) pp. 4, 12. <https://in.okfn.org/files/2013/07/A-Few-Poems-by-Sukumar-Ray.pdf>

Unit 2

Detective Fiction

Agatha Christie, *The Murder of Of Roger Ackroyd* (Harper Collins :New York, 2017)

Unit 3

Science Fiction

- a) Isaac Asimov, 'Nightfall', in *Isaac Asimov: The Complete Short Stories. Vol I.* (New York: Broadway Books, 1990) pp. 334-62.
- b) Ursula le Guin, 'The Ones Who Walk away from Omelas', in *The Wind's Twelve Quarters and The Compass Rose* (London: Orion Books, 2015) pp. 254-62.
- c) Philip K. Dick, 'Minority Report', in *The Complete Stories of Philip K. Dick Vol.4: The Minority Report and Other Classic Stories* (Citadel Books: New York, 1987) pp. 62-90.
- d) Ray Bradbury, 'A Sound of Thunder', in *A Sound of Thunder and Other Stories* (New York: William Morrow, 2005).
- e) Jayant Narlikar, 'Ice Age Cometh' in 'It Happened Tomorrow' ed Bal Phondke, National Book Trust: New Delhi, 1993. Pgs 1-20

Unit 4

Graphic Fiction

Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability*. Navayana : New Delhi, 2011)/

Waiting for a Visa (For the Visually Challenged students)

Unit 5

Readings

- Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- Felicity Hughes, 'Children's Literature: Theory and Practice', *ELH* 45 (1978), pp. 542-62.
- Darko Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- Tzvetan Todorov. 'The Typology of Detective Fiction', trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).
- Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

Essential reading

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

Teaching Plan

Popular Literature

Week 1 – Introduction to Forms of Popular Fiction; [it is suggested that the reading for each section be done as an introduction to each of the genres represented];

Unit 5 – (a) Pawling, 'Popular Fiction: Ideology or Utopia?'

Week 2 – Unit 1 – Literature for Children: Introduction; Hughes, 'Children's Literature: Theory and Practice';

Start Unit 1 – (a) Carroll, 'Through the Looking Glass';

(b) Ray, (i) 'The Sons of Ramgaroo'; (ii) 'Stew Much'

Week 3 – Carroll and Ray (contd)

Week 4- Unit 2 --Detective and Spy Fiction, Introduction; Todorov, 'The Typology of Detective Fiction';

Week 5-Unit 2 – Christie , The Murder of Roger Ackroyd

Week 6 – Unit 2 (contd):

Week 7 – Unit 3 – Science Fiction, introduction; - Suvin, 'On Teaching SF Critically';

Week 8-(a) Asimov 'Nightfall';

(b) le Guin 'The ones who walk away from Omelas'

Week 9- (c) Dick 'Minority Report';

Week 10 – (d) Bradbury 'A Sound of Thunder;

(e) Narlikar 'The Ice Age Cometh'

Week 11 – Unit 4 -Introduction to Graphic Fiction, Sumathi Ramaswamy essay

Week 12 – Unit 4 :Bhimayana

Week 13 – Unit 4 (contd)

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Popular Culture

Mass Culture

Popular Fiction

Popular Literature

Romance

Detective Fiction

Spy Fiction

Science Fiction

Children's Literature

Bestsellers

Thrillers

PAPER 7

BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

Semester 3

Course Statement

The paper explores the British Literature in the 17th Century with its varied genres, the historical ruptures and the intellectual debates of the time. It begins with Shakespeare's tragedy *Macbeth*, exploring the issues of succession and individualism pertinent to the Jacobean age. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. Aemilia Lanyer was the first secular woman poet to be published professionally. The prescribed poem offers a perspective on Eve on the fall of Man. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory conservatism and the woman's question in Restoration stage. Pope's *The Rape of the Lock* extends the mock epic tradition to the early 18thC as a representative of the neoclassical aesthetics. The readings enable a wide philosophical and political understanding of the period.

Course Objectives

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry of Milton;
- show a new interweaving of the sacred and the secular subjects of poetry 17th C;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communality in an argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

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.

William Shakespeare *Macbeth*

Unit 2.

- a. *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.
- b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

Unit 3.

Aphra Behn, *The Rover* (1677), in *Aphra Behn: The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

Unit 4

Alexander Pope *The Rape of the Lock*

Unit 5.

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).

- Gerrard Winstanley, from ‘A New Year's Gift Sent to the Parliament and Army’ (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from ‘The Blazing World’ (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

Essential reading

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

TEACHING PLAN

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

Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration:
period, genres, and themes;

Week 2 – Shakespeare *Macbeth*

Week 3 -- Shakespeare (contd)

Week 4 – Shakespeare (contd)

Week 5 - Milton, *Paradise Lost*

Week 6 -- Milton (contd)

Week 7 – Milton (contd)

Lanyer, ‘Eve’s Apology in Defense of Women’, section from *Salve Deus
Rex Judaeorum*

Week 8 – Aphra Behn , *The Rover*

Week 9 – Behn (contd)

Week 10 – Pope, *The Rape of the Lock*

Week 11 – Pope (Contd)

Week 12 - Readings:

(a) Bacon, (i) ‘Of Truth’; (ii) ‘Of Deformity’

(b) Descartes, excerpts from ‘Discourse on Method’

Week 13 -(a) Hobbes, selections from *The Leviathan*, title page, Introduction, Chaps 1 and 13 from Part I, ‘Of Man’

(b) Winstanley, from ‘A New Year's Gift Sent to the Parliament and Army’

(c) Cavendish, excerpts from ‘The Blazing World’

Week 14 – Concluding Lectures on the 17th C: From the Jacobean to the Neoclassical.

PAPER 8
BRITISH LITERATURE: 18TH CENTURY
Semester 4

Course statement

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and new writings within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The first unit *The Way of the World* by William Congreve portrays the shift from the libertine sensibility to the culture of politeness at the turn of the century. The course includes the major canonical authors of the early eighteenth century—Swift and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe and Eliza Haywood. The latter half of the century is marked by the emerging genre of the novel and Fielding’s first novel *Joseph Andrews* included here, is considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the age like the periodical essay and the public letter. The intellectual context includes Locke’s treatise on empiricism and William Hay’s observations on deformity. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

Course Objectives

The course aims to

- examine Congreve’s *The Way of the World* as a Comedy of Manners.
- raise questions about satire as a mode, as well as look at questions of genre, through Swift’s satiric narrative within the mode of fictional travel writing;
- show, through a critical examination of Johnson and Gray’s poems a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- study Fielding’s *Joseph Andrews* providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke’s treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay’s piece on deformity, a response to Bacon.

Course Content

Unit 1

William Congreve

The Way of the World

Unit 2

Jonathan Swift

Gulliver's Travels, Books 3-4

Unit 3

- a. Samuel Johnson 'London'
- b. Thomas Gray 'Elegy Written in a Country Churchyard'

Unit 4

Henry Fielding

Joseph Andrews

Unit 5

- John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.
- Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12); Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp.7-23.
- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756) pp. 1-11, 44-51.
- Olaudah Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54-8.

Essential reading

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

TEACHING PLAN

Paper 8: Eighteenth Century Literature

Week 1 - Introduction to the long eighteenth century;

Unit 2 -- William Congreve, *The Way of the World*

Week 3 - Congreve (contd)

Week 4 - Congreve (contd)

Week 5 - Swift, *Gulliver's Travels*

Week 6 – Swift (contd)

Week 7 - Swift (contd)

Week 8 - Samuel Johnson, *London*

Week 9 - Gray, *Elegy*

Week 10 - Fielding, *Joseph Andrews*

Week 11 -Fielding (contd)

Week 12 - Fielding (contd)

Week 13 - Readings

(a) Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8

b) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange

c) Haywood, Selections from *The Female Spectator*

Week 14 – a) Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii)

Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'

(b) Hay, from *Deformity: An Essay*

(c) Equiano, 'The Middle Passage', excerpt from Chapter Two in *The*

Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself

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

PAPER 9
BRITISH ROMANTIC LITERATURE
SEMESTER 4

Course Statement

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

Course Objectives

This course aims to

- introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature;
- offer a selection of canonical poems and prose that constitute the core texts of the Romantic period;
- introduce marginal voices that were historically excluded from the canon of British Romantic writers; and
- provide an introduction to important French and German philosophers who influence the British Romantic writers.

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) William Blake, from *Songs of Innocence and Experience*, (i) 'Introduction' (to *Songs of Innocence*); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (vi) 'The Little Black Boy'; (vii) 'London'.
b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

Unit 2

- a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.
b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

Unit 3

- a) Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
b) Percy Bysshe Shelley (i) 'Ozymandias'; (ii) 'Ode to the West Wind'
c) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

Unit 4

Mary Shelley, *Frankenstein*.

Unit 5

Readings

- J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in *Jean-Jacques Rousseau: Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.
- Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

Essential reading

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

TEACHING PLAN

Paper 9: British Romantic Literature

Week 1 -- Introduction to the Romantic period;

Blake: From *Songs of Innocence and Experience*, (i) 'Introduction' to *Songs of Innocence*; (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (viii) 'The Little Black Boy'; (ix) 'London'

Week 2 – Blake (contd)

Week 3 – Blake (contd);

Smith, (i) 'To Melancholy', (ii) 'Nightingale'

Week 4 – Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.

Week 5 -- Wordsworth (contd)

Week 6 – Coleridge, (i) 'Kubla Khan', (ii) 'Dejection: An Ode'

Week 7 – Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

Week 8 – Keats (contd); Shelley, (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

Week 9 -- Shelley (contd)

Week 10 – Mary Shelley, *Frankenstein*

Week 11 -- Mary Shelley (contd)

Week 12 -- Readings:

(a) Rousseau, 'Discourse on the Origin of Inequality', Part One;

(b) Kant, 'Analytic of the Sublime';

(c) Wordsworth, 'Preface to Lyrical Ballads';

(d) Gilpin, 'On Picturesque Travel'

Week 13 – Readings (contd)

Week 14 – Readings (contd)

Keywords

Imagination

Nature

French Revolution

Sublime

Science

PAPER 10
BRITISH LITERATURE: 19TH CENTURY
SEMESTER 4

Course Statement

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

Course Objectives

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

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

Jane Austen, *Pride and Prejudice*

Unit 2

Charles Dickens, *Great Expectations*.

Unit 3

Charlotte Bronte, *Jane Eyre*.

Unit 4

Poetry

- a) Alfred Tennyson, (i) 'The Lady of Shalott' (ii) 'Ulysses' (iii) 'The Defence of Lucknow'.
- b) Robert Browning, (i) 'My Last Duchess'; (ii) 'Fra Lippo Lippi'.
- c) Christina Rossetti, 'Goblin Market'.
- d) Mathew Arnold, 'Dover Beach'

Unit 5

Readings

- Thomas Carlyle, 'Signs of the Times'.
- Oscar Wilde, 'The Critic as Artist'
- J. S. Mill, 'Of the Limits to the Authority of Society over the Individual, from 'On Liberty'.
- Karl Marx, (i) 'Mode of Production: The Basis of Social Life'; (ii) 'The Social Nature of Consciousness', both in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers, 1963) pp. 186–8, 190–1; 199–201.
- Charles Darwin, excerpts from 'On Origin of Species by Means of Natural Selection', from Chapter 3; from Chapter 4, ed. Joseph Carroll (Broadview Press, 2003) pp. 132–34; 144–162.

Essential reading

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

Teaching Plan

Paper 10: British Literature: Nineteenth Century

Week 1 – Introduction to the Nineteenth Century; Unit 1 -- Austen, *Pride and Prejudice*

Week 2 -- Austen (contd)

Week 3 -- Austen (contd)

Week 4 -- Unit 2 -- Dickens, *Great Expectations*

Week 5 -- Dickens (contd)

Week 6 -- Dickens (contd)

Week 7 -- Unit 3 – Charlotte Bronte, *Jane Eyre*

Week 8 -- Charlotte Bronte (contd)

Week 9 -- Charlotte Bronte (contd)

Week 10 - Poetry:

(a) Tennyson, (i) ‘Lady of Shalott’, (ii) ‘Ulysses’ (iii) ‘The Defence of Lucknow’;

(b) Browning, (i) ‘My Last Duchess’, (ii) ‘Fra Lippo Lippi’;

(c) Arnold, ‘Dover Beach’;

(d) Rossetti, ‘Goblin Market’;

Week 11 – Poetry (contd)

Week 12 – Poetry (contd)

Week 13 -- Readings:

(a) Carlyle, ‘Signs of the Times’;

(b) Wilde, ‘The Critic as Artist’;

(c) Mill, ‘Of the Limits to the Authority of Society over the Individual’, from ‘On Liberty’;

(d) Marx, (i) ‘Mode of Production: The Basis of Social Life’, (ii) ‘The Social Nature of Consciousness’;

(e) Darwin, excerpts from ‘On the Origin of the Species by Means of Natural Selection’

Week 14 -- Readings (contd)

Keywords

Realism

Novel

Industrial Revolution

Liberalism

Feminism

Bourgeois

Socialism

Darwinism

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

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, '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'

- e) Sukirtharani, (i) 'Debt'; (ii) 'My Body', in *The Oxford Anthology of Tamil Dalit Writing*, eds D. Ravikumar and R. Azhagarasan (OUP, 2012) pp. 28-30.

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) Bama, *Sangati, Events*, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).
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) Mahasweta Devi, 'Draupadi'

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) Sukirtharani, (i) 'Debt'; (ii) 'My Body'
- (e) DeSouza, (i) 'Bequest'; (ii) 'Advice to Women'
- (f) 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) Bama, *Sangati, Events*, Chapter 2-4;
- (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.

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 Ill" 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.

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

**PAPER 13:
MODERN EUROPEAN DRAMA
SEMESTER 6**

Course Statement

This is a genre-based and performance-oriented paper. It provides an overview of formative theatrical movements in Europe. The plays included focus on innovative performance trends that began at the end of the nineteenth century and evolved into diverse forms in the twentieth century. Some of these are naturalism, expressionism, epic theatre and the theatre of the absurd. The impact of these new directions radiated across the globe and gave a new impetus to drama in the twentieth century. A deep engagement of theatre with important social issues of the time was central to these developments. The course focuses on the work of significant European playwrights from the late nineteenth century to the late twentieth century; a span of almost a century has been covered.

The lived lives of people had a direct bearing with their representation on stage. At the level of performance, the shift from the naturalistic set-up to the more flexible epic theatre can be observed through these texts. Courses on Modern European Drama have generally been marked by a lack of women's voices. The presence of Franca Rame's 'Rape' along with Dario Fo's *Can't Pay, Won't Pay* enables a gendered perspective more grounded in the realities of the time.

Course Objectives

This course aims to

- provide students with an overview of how modernity was introduced in the twentieth century through drama;
- help students understand the dynamic relationship between actors and audience, and to observe the transition from passive spectatorship to a more active and vital participatory process visible in newer forms in the 1970s;
- examine Ibsen's *A Doll's House* as it focuses on issues related to women in patriarchal institutions such as marriage;
- look at ideas of alienation in epic theatre, through a study of Brecht's *The Good Person of Szechuan*, and to link those ideas to Brecht's prose works
- examine Ionesco's play *Rhinoceros* in the light of his prose writings, *Present Past, Past Present*.
- sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

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

Henrik Ibsen *Ghosts*

Unit 2

Bertolt Brecht *The Good Woman of Szechuan*

Unit 3

Eugene Ionesco *Rhinoceros*

Unit 4

a) Dario Fo, *Can't Pay, Won't Pay*, trans. Lino Pertile (London: Methuen, 1987).

b) Franca Rame, 'Rape', trans. Gilliana Hanna, ed. Emery (London: Bloomsbury, 1991) pp. 83-88.

Unit 5

Readings

- August Strindberg, 'Preface to Miss Julie', in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992) pp. xixxv.
- Bertolt Brecht, (i) 'The Street Scene';(ii) 'Theatre for Pleasure or Theatre for Instruction'; (iii) 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. John Willet (London: Methuen, 1992) pp. 121-28; 68-76; chart, p. 31.
- Eugene Ionesco, (i) 'Still About Avant-Garde Theatre' (ii) 'Remarks on my Theatre and on the Remarks of Others', in *Notes And Counter Notes: Writings on the Theatre*, trans. Donald Watson (New York: Grove Press, 1964) pp. 53-58; 59-82; (iii) Selection from *Present Past, Past Present*, trans. Helen R. Lane (USA: De Capo Press, 1998) pp. 77-82.
- 'Dario Fo's Nobel Lecture' (Stockholm: The Nobel Foundation, 1997).
- Konstantin Stanislavski, 'Faith and the Sense of Truth', sections 1, 2, 7, 8, 9, Chapter 8, in *An Actor Prepares* (Penguin) pp. 121-5, 137-46.

Essential reading

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

Teaching Plan

Paper 13: Modern European Drama

Week 1 – Introduction to Modern European Drama

Week 2 – Unit 1 – Ibsen

Week 3 – Ibsen (contd);

Week 4 – Intro to Epic Theatre

Week 5 – Unit 2 – Brecht,

Week 6 – Brecht (contd)

Week 7 – Unit 3 – Ionesco

Week 8 – Ionesco (contd)

Week 9 – Unit 4 – Fo and Rame

Week 10 – Fo and Rame (contd);

Week 11 – Fo and Rame (contd);

Week 12 – Unit 5 – Prose Readings:

Week 13 – Prose Readings (contd):

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Naturalism

Expressionism

Epic Theatre
Theatre of the Absurd
Naturalism
Fourth Wall
Alienation effect
Defamiliarisation

**PAPER 14:
POSTCOLONIAL LITERATURES
SEMESTER 6**

Course Statement

This paper critically engages with postcolonial studies and its surrounding debates and seeks to uncover silenced voices, while moving the majoritarian viewpoint to the margins. It therefore puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and ‘vernacular’ discourses. Literatures from Africa, the Caribbean, Latin America, and the Indian sub-continent are included to address the relationship between history and literature through multiple points of enquiry.

Course Objective

The paper aims to

- introduce the students to postcolonial theorisations and texts from hitherto colonized regions;
- demonstrate an awareness of the postcolonial situation through the reading of a wide variety of texts;
- familiarize students with of the variety of postcolonial literatures from Africa, Latin America and South Asia and to counter the stereotypes usually associated with assumptions regarding these literatures;
- inculcate adequate knowledge of the importance of gender, class, and caste issues in postcolonial literatures; and
- expose students to various genres of writing: the novel, drama, short stories, prose writings, critical essays and poetry.

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

Chinua Achebe (Nigeria), *Things Fall Apart*.

Unit 2

Gabriel Garcia Marquez, *Chronicle of a Death Foretold*

Unit 3

a) Ngugi wa Thiongo (Kenya), *The Trial of Dedan Kemathi*.

b) Indra Sinha (India), *Animal's People* (Tape 1, 2 and 3).

Unit 4

Short Stories

a) Bessie Head (South Africa/Botswana), 'The Collector of Treasures'.

b) Ama Ata Aidoo (Ghana), 'The Girl Who Can'.

c) M. M. Vinodini (India), 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.

Poems

a) Pablo Neruda (i) 'Tonight I can write the saddest Lines' (ii) 'The Way Spain Was'

b) Derek Walcott 'Goats and Monkeys' 'Names'

c) Mamang Dai (i) 'Small Towns and the River' (ii) 'The Voice of the Mountain'

Unit 5

Readings

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam
- Markmann (London: Pluto Press, 2008) pp. 8–27.
- Edward Said, 'Introduction', in *Orientalism* (Harmondsworth: Penguin, 1978).
- Robert Young, 'Colonialism and the Politics of Postcolonial Critique', in *Postcolonialism: An Historical Introduction* (Blackwell Publishing, 2001) pp. 1-11.
- Ngugi wa Thiongo, 'The Language of African Literature', Chapter 1, Sections 4-6, in *Decolonising the Mind*.

Essential reading

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

Teaching Plan

Paper 14: Postcolonial Literatures

Week 1 – Introduction to Postcolonial Literatures

Week 2 – Unit 1 – Novel: Achebe

Week 3 – Achebe (contd)

Week 4 – Unit 2 -- Novel: Marquez,

Week 5 – Marquez (contd)

Week 6 – Unit 3 -- Drama: Ngugi.,

Week 7 – Ngugi (contd)

Week 8 – Unit 3 -- Sinha, (Tape 1, 2 and 3)

Week 9 – Unit 4 -- Short Stories and Poetry:

Week 10 -- Unit 4 – Short Stories and Poetry (contd)

Week 11 – Unit 4 – Short Stories and Poetry (contd)

Week 12 – Prose readings

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Postcolonial

Marginalisation

Culture

Decolonisation

Identity

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

(Any Four)

Papers 1-10 will be offered in the 5th semester and Papers 11-20 will be offered in the 6th semester. Students will choose **two** in each semester from a mandatory **four** to be offered by each college.

Paper Titles

Semester V

21. Graphic Narratives
22. Literary Criticism and Theory-I
23. Literature and Caste
24. Literature and Mediality
25. Literature for Children and Young Adults
26. Literatures of Diaspora
27. Interrogating Queerness
28. Modern Indian Writing in English Translation
29. Nineteenth Century European Realism
30. Pre-Colonial Indian Literatures

Semester VI

31. African Literatures
32. Latin American Literature
33. Literary Criticism and Theory – 2
34. Literature and Cinema
35. Literature and Disability
36. Partition Literature
37. Speculative Fiction and Detective Literature
38. Studies in Modern Indian Performance Traditions
39. Twentieth Century European Fiction
40. Research Methodology

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) Karlene 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 inter-related 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 From *Phaedrus* Plotinus, 'On the Intellectual Beauty'

Week 3: Unit 1 -- Roman theory: Longinus From, '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

Autobiography

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

Unit 2

Novel

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. Sathyanarayana, 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 *Thunder Storm*, 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

Teaching Plan

Paper D3: Literature and Caste

Week 1 – Introduction to Paper D3: Literature and Caste

Week 2 – Unit 1 -Autobiography: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

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*. 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) Mahashweta 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 – Mahashweta 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
----	-----------------------------------------------------------------------	----------------------------------------------------	-------------

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. Shyam Selvadurai (Toronto: Thomas Allen Publishers, 2004).
- c) Romesh Gunsekera, 'Captives', in *Story-Wallah: A Celebration of South Asian Fiction*, ed. Shyam Selvadurai (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) Gunesequera, '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) The Bible, (i) excerpts from the Book of Ruth 1: 1-22 2: 1-23 3: 1-18 4: 1-22; (ii) The Old Testament The Story of Sodom: Genesis 18-19; (iii) The Holiness Code; (iv) Leviticus 18:22; (v) Leviticus 20:13; (vi) The New Testament: From the Epistles of St. Paul; (vii) Romans 1:26-27 (viii) 1 Corinthians 6:9-10.
- d) 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.
- d) 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: 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 3: Unit 1 (contd):

- (c) The Bible, (i) excerpts from the Book of Ruth; (ii) The Old Testament The Story of Sodom; (iii) The Holiness Code; (iv) Leviticus 18:22; (v) Leviticus 20:13; (vi) The New Testament: From the Epistles of St. Paul; (vii) Romans 1:26-27; (viii) 1Corinthians 6:9-10.

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) Rangeen Insha 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. Fakrul Alam.
- 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 McCannon (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* (ctnd).

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

Devotion

- 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

Love

- 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

Story

- a) Somadeva *Kathasaritsagara*, Book 1 – Kathapitha, trans. Arshia Sattar pp. 1-49.
- b) Ghalib Lakhnavi and Abdullah Bilgrami, *Dastan-e-Amir-Hamza*, Chapters 52 55 (Aasman Peri) trans. Musharraf Ali Farooqi.

Unit 4

Women's voices

- a) 'Chandravati Ramayana', trans. Mandkranta Bose and Sarika Priyadarhini Bose in *A Woman's Ramayana: Chandravati's Bengali Epic* pp. 52-91.
- b) Gulbadan Begum, from 'Humayun Nama', in *Women Writing in India* Vol. 1, pp. 99-102.

Unit 5

Prose 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 – Devotion:

- (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 – Devotion (contd)

Week 4 – Devotion (contd)

Week 5 – Unit 2: Love

- (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 – Love (contd)

Week 7 – Unit 3: Short Stories:

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

Week 8 – Short Stories (contd)

Week 9 – Unit 4: Women's Voices:

- (a) 'Chandravati Ramayana', trans. Mandkranta Bose and Sarika Priyadarhini Bose
- (b) Gul-badan Begum, from 'Humayun Nama'

Week 10 – Women's Voices (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

Syncreticism

Bhakti

Sufi

PAPER D11
AFRICAN LITERATURES
Semester 6

Course Statement

This course is for students who may wish to engage further with African literatures while studying the Core Postcolonial Literatures paper. It asks the questions: *What is African literature? How is it different from other literatures of the world? Why do African writers write predominantly in English and French? How is womanhood depicted in African fiction?* These questions are answered by engaging with a variety of texts from the continent, some written originally in English while others available today in translations.

Course Objectives

This course aims to

- introduce students to a detailed analysis of African literatures in different genres; and
- chart the distinctive position that African literatures have today in the postcolonial world.

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

Flora Nwapa, *Efuru* (Heinemann 1966).

Unit 2

Sembène Ousmane, *Xala* (Heinemann 1976).

Unit 3

Wole Soyinka, 'A Dance of the Forests', in *Collected Plays: Vol 1* (OUP 1997).

Unit 4

Short stories

- a) Nadine Gordimer, 'Jump', in *The Individual and Society* (University of Delhi Department of English New Delhi: Pearson 2005).
- b) Grace Ogot, 'The Green Leaves', in *Land without Thunder* (Kenya: East African Publishing House 1968).
- c) Leila Aboulela, 'Missing Out', in *The Granta Book of the African Short Story*, ed. Helon Habila (Granta 2012).
- d) Chimamanda Adichie, 'A Private Experience', in *The Thing around Your Neck* (UK: Fourth Estate 2009).

Poems

- a) Gabriel Okara, 'Once upon a time', in *Collected Poems African Poetry Book Series*, ed. Brenda Marie Osbey (University of Nebraska Press 2016).
- b) Otok P. Bitek, 'Song of Lawino', in *Anthology of African Literature*, ed. Anthonia C. Kalu (New Delhi: Viva Books 2012) pp. 739-51.
- c) Beyten Breytenbach, 'New York September 12 2001', at <https://www.poemhunter.com/poem/new-york-september-12-2001/>

Unit 5

Readings

- a) Nelson Mandela (i) 'The Struggle is My Life', Part 4 and (ii) 'Rivonia', Part 7 in *Long Walk to Freedom* (London: Abacus 1995) pp. 153-64 319-22.
- b) Ezekiel Mphahlele (i) 'The African Personality', (ii) 'What Price Negritude?' (The white man's policy on apartheid...in other parts of Africa) in *The African Image* (New York: Frederick A Praeger 1962) pp. 19-24 31-39.
- c) Chinua Achebe, 'The African Writer and the English Language', in *Morning yet on Creation Day* (London: Heinemann 1975).
- d) Chimamanda Adichie *We Should All Be Feminists* (New York: Vintage 2014).

Essential reading

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

Teaching Plan

Paper D11: African Literatures

Week 1 – Introduction to Paper 11: African Literatures

Week 2 – Unit 1 – Novel: Nwapa *Efuru*

Week 3 – Nwapa (contd)

Week 4 – Unit 2 -- Novel: Ousmane *Xala*

Week 5 – Ousmane (contd)

Week 6 – Unit 3 – Drama: Soyinka ‘A Dance of the Forests’

Week 7 – Soyinka (contd)

Week 8 – Unit 4 -- Short stories:

(a) Gordimer ‘Jump’

(b) Ogot ‘The Green Leaves’

(c) Aboulela ‘Missing Out’

(d) Adichie

Week 9– Short Stories (contd)

Week 10 – Unit 4 -- Poetry:

(a) Okara ‘Once upon a time’

(b) Bitek ‘Song of Lawino’

(c) Breytenbach ‘New York September 12 2001’

Week 11 – Unit 5 -- Prose Readings:

Week 12– Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Colonialism

Postcolonialism

Decolonisation

Gender

PAPER D12
LATIN AMERICAN LITERATURE
Semester 6

Course Statement

The oral and written literatures of the Latin America are rich and varied in terms of history, language, culture, ethnicity and literary tradition. This paper introduces to undergraduate students the landmarks of Latin American writing, by including a representative selection of various forms/genres that encompasses the diversity and heterogeneity of the continent.

Course Objectives

This course aims to

- critically engage with innovation in form, voice, representation and various modes of storytelling that are specific to Latin American literature but are relevant to students of literary studies as it has impacted global literatures;
- examine how the experimentation in terms of form and perspective engages with questions of identity, dissidence, resistance and recuperation, and resonates with the colonial and postcolonial histories and literatures of developing worlds; and
- critically examine issues of race, class, gender, culture and identity, in order to understand the evolving character of Latin American society and to trace its resonances with literatures of the global South, particularly with reference to India.

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

Gabriel Garcia Marquez, *The General in His Labyrinth* (Penguin 1990).

Unit 2

Short Stories

- a) Jorge Luis Borges, 'The Library of Babel', in *Fictions* (Penguin 1999) pp. 65-75.
- b) Isabel Allende, 'Of Clay We Are Created', in *The Stories of Eva Luna* (Penguin 1991).
- c) Roberto Bolano, 'William Burns', in *The Return* (New Directions 2010) pp. 52-69.
- d) Juan Rulfo, 'Luvina', in *The Penguin Book of Latin American Short Stories*, ed. Thomas Colchie (London and New York 1993) pp. 283-90.

Unit 3

Poetry

- a) Pablo Neruda (i) 'Rise up and be born with me', (XII) from 'The Heights of Machu Picchu' in *The Essential Neruda: Selected Poems*, ed. Mark Eisner (San Francisco: City Lights Books 2004) pp. 90-91 (ii) 'Every Day You Play', in *Pablo Neruda: Selected Poems* (Penguin 1975) pp. 27-28.
- b) Octavio Paz (i) 'As One Listens to the Rain', and (ii) 'Between What I See and What I Say', in *The Collected Poems of Octavio Paz 1957-1987*, ed. Eliot Weinberger (New York: New Directions 1991) pp. 614-16 485-87.
- c) Gabriela Mistral (i) 'The Story Teller', and (ii) 'Ballerina', in *Madwomen: The Locas Mujeres Poems of Gabriela Mistral Bilingual, edition*, ed. and trans. Randall Couch (Chicago and London: The University of Chicago Press 2008) pp.103-107 43-45.
- d) Jose Marti (i) 'A Sincere Am I', and (ii) 'Once I was Sailing for Fun', trans. Manuel A. Tellechea in *Versos Sencillos/ Simple Verses* (Houston Texas: Arte Publico Press 1997) pp. 52-53 16-21.

Unit 4

Testimonio/Memoir

- a) Rigoberta Menchu *I Rigoberta Menchu an Indian Woman from Guatemala* trans. Ann Wright, ed. Elizabeth Burgos Debray (London and New York: Verso 1984) pp. 1-37.
- b) Che Guevara *The Motorcycle Diaries: Notes on a Latin American Journey* (Melbourne and New York: Ocean Press 2004) pp. 44-77.
- c) Alicia Partnoy *The Little School: Tales of Disappearance and Survival* (San Francisco: Midnight, editions Cleis Press 1986) pp. 77-95.

Unit 5

Readings

- a) Bartolomé De Las Casas *The Devastation of the Indies: A Brief Account* trans. Herma Briffaul (Baltimore and London: Johns Hopkins University Press 1974) pp. 27-57.
- b) Alejo Carpentier, 'On the Marvelous Real in America', in *Magical Realism: Theory History and Community*, eds Lois P. Zamora and Wendy B. Faris (Durham and London: Duke University Press 1995) pp. 75-89.
- c) Eduardo Galeano *Open Veins of Latin America: Five Centuries of Pillage of a Continent* (Delhi: Three Essays Collective 2008) pp. 1-28.
- d) Roberto Fernando Retamar *Caliban and Other Essays* (Minneapolis: University of Minnesota Press 1989) pp.3-16.
- e) Gabriel Garcia Márquez, 'The Solitude of Latin America', Nobel Lecture in *Gabriel Garcia Marquez: New Readings*, eds. Bernard Mc Guirk and Richard Cardwell (Cambridge University Press 1987) pp. 207-12

Essential reading

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

Teaching Plan

Paper D12: Latin American Literature

Week 1 -- Introduction to the Paper D12: Latin American Literature

Week 2 -- Unit 1 – Novel: Marquez *The General in His Labyrinth*

Week 3 -- Unit 1 (contd)

Week 4 -- Unit 1 (contd)

Week 5 -- Unit 2 – Short Stories:

(a) Borges, 'The Library of Babel',

(b) Allende, 'Of Clay We Are Created',

Week 6 -- Unit 2 (contd): Bolano, 'William Burns', Rulfo, 'Luvina'

Week 7 -- Unit 2 (contd)

Week 8 -- Unit 3 – Poetry:

(a) Neruda, 'Rise up and be born with me', 'Every Day You Play',

(b) Paz, 'As One Listens to the Rain', 'Between What I See and What I Say'

Week 9 -- Unit 3 – (contd):

(c) Mistral, 'The Story Teller', 'Ballerina', (d) Martí, 'A Sincere Am I', 'Once I was Sailing for Fun'

Week 10 -- Unit 4 – Testimonio/Memoir:

(a) Menchu I Rigoberta Menchu an Indian Woman from Guatemala

(b) Guevara *The Motorcycle Diaries: Notes on a Latin American Journey*

Week 11 -- Unit 4 – (contd):

(c) Partnoy *The Little School: Tales of Disappearance and Survival*

Week 12 -- Unit 5 -- Background Prose Readings:

(a) Las Casas, 'The Devastation of the Indies: A Brief Account',

(b) Carpentier, 'On the Marvelous Real in America',

Week 13 -- Unit 5 (contd):

(c) Galeano Open Veins of Latin America: Five Centuries of Pillage of a Continent
Retamar Caliban and Other Essays

(d) Márquez Nobel Lecture:, 'The Solitude of Latin America',

Week 14 -- Concluding lecture exam questions

Keywords

Magical realism

Latin America

LatAm literature

Memory

Resistance

Marquez

Octavio Paz

Testimonio

Testimonial

Neruda

PAPER D13
LITERARY CRITICISM AND THEORY -- 2
Semester 6

Course Statement

This course explores some of the crucial theoretical concerns in literary studies in the twentieth century. Beginning with Freudian psychoanalysis after the First World War, the paper introduces some of the seminal concepts of critical theory, including historical materialism, structuralism, poststructuralism, feminism, postcolonialism and cultural studies. It underlines a tectonic shift in literary studies in the twentieth century: from literature as ‘a formal artifice’ to a ‘cultural intertext’ — an interdisciplinary approach which establishes literature as a socially symbolic act.

Course Objectives

The course aims to

- expose students to the history of ideas in the twentieth century and the material and discursive conditions of intellectual production;
- encourage students to grapple with literary studies, from a privileging of form to an interdisciplinary engagement with the literary text;
- help students develop a critical wherewithal which would enable them to engage with a literary text from multiple pedagogical entry-points; and
- have students closely examine the methods of argument and rhetorical constructions through which important theoretical ideas and concepts have been established and made to impact the field of cultural production in the West.

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) Antonio Gramsci, 'The Formation of the Intellectuals', and, 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks* (1939), ed. and trans. Quentin Hoare and Geoffrey Nowell Smith (New Delhi: Orient Longman 1998) pp. 5-14 245-246.
- b) György Lukács 'The Phenomenon of Reification', trans. Rodney Livingstone in *History and Class Consciousness: Studies in Marxist Dialectics* (1939) (London: Merlin Press 2003) pp. 83-109.
- c) Louis Althusser, 'Ideology and Ideological State Apparatuses', trans. Ben Brewster in *Lenin and Philosophy and Other Essays* (1970) (New Delhi: Aakar Books 2006) pp. 85-126.

Unit 2

- a) Claude Levi-Strauss, 'The Science of the Concrete', trans. George Weidenfeld in *The Savage Mind* (1962) (Chicago: University of Chicago Press 1967) pp. 1-35.
- b) Jacques Derrida, 'Structure Sign and Play in the Discourse of Human Sciences' trans. Alan Bass in *Writing and Difference* (1967) (New York London: Routledge 1978) pp. 351-70.
- c) Michel Foucault, 'The Order of Discourse', trans. Ian McLeod in *Untying the Text: A Post-structuralist Reader*, ed. Robert J. Young (Boston MA: Routledge 1981) pp. 48-78.

Unit 3

- a) Sigmund Freud, 'The Uncanny', trans. David McLintock in *The Uncanny* (1919) (London: Penguin Books 2003) pp. 1-21.
- b) Jacques Lacan, 'The Mirror Stage', trans. Alan Sheridan in *Ecrits: A Selection* (1949) (New York London: Routledge 1989) pp. 1-8.
- c) Julia Kristeva (i) 'The Semiotic Chora Ordering the Drives', and (ii) 'The Thetic: Rupture and/or Boundary', trans. Margaret Waller in *Revolution in Poetic Language* (1974) (New York: Columbia University Press 1984) pp. 25-30 43-45.

Unit 4

- a) Luce Irigaray (i) 'This Sex Which Is Not One', and (ii) 'Commodities Amongst Themselves', trans. Catherine Porter and Carolyn Burke in *This Sex Which is Not One* (1977) (Ithaca New York: Cornell University Press 1985) pp. 23-33 192-97.
- b) Judith Butler (i) 'Preface 1990', (ii) 'Women as the Subject of Feminism', (iii) 'Bodily Inscriptions Performative Subversions' in *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge 1999) pp. xxvii- xxix 3-18 163-80.

- c) Joan W. Scott, 'Gender: A Useful Category of Historical Analysis', *The American Historical Review* Vol. 91 No. 5 (Dec. 1986) pp. 1053-75.

Unit 5

Readings

- a) Theodor Adorno, 'The Schema of Mass Culture', trans. J. M. Bernstein in *The Culture Industry: Selected Essays on Mass Culture* (1972) (London: Routledge 2007) pp. 61-97.
- b) Homi Bhabha, 'How Newness Enters the World', in *The Location of Culture* (New York London: Routledge 1994) pp. 303-37.
- c) Frederic Jameson, 'Postmodernism Or The Cultural Logic of Late Capitalism', *New Left Review* No. 146 (July-August) 1984: 59-92.

Essential reading

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

Teaching Plan

Paper D13: Literary Criticism and Theory -- 2

Week 1 – Introduction to Paper D13: Literary Criticism and Theory -- 2

Week 2 – Unit 1

- (a) Gramsci, 'The Formation of the Intellectuals', and, 'Hegemony (Civil Society) and Separation of Powers',
- (b) Lukàcs, 'The Phenomenon of Reification',
- (c) Althusser, 'Ideology and Ideological State Apparatuses',

Week 3 – Unit 1 (contd)

Week 4 – Unit 2

- (a) Levi-Strauss, 'The Science of the Concrete',
- (b) Derrida, 'Structure Sign and Play in the Discourse of Human Sciences',
- (c) Foucault, 'The Order of Discourse',

Week 5 – Unit 2 (contd)

Week 6 – Unit 3

- (a) Freud, 'The Uncanny',
- (b) Lacan, 'The Mirror Stage',
- (c) Kristeva (i) 'The Semiotic Chora Ordering the Drives', (ii) 'The Thetic: Rupture and/or Boundary',

Week 7 – Unit 3 (contd)

Week 8 – Unit 4

- (a) Irigaray (i) 'This Sex Which Is Not One', and (ii) 'Commodities Amongst Themselves',
- (b) Butler (i) 'Preface 1990', (ii) 'Women as the Subject of Feminism', (iii) 'Bodily Inscriptions Performative Subversions',
- (c) Scott, 'Gender: A Useful Category of Historical Analysis',

Week 9– Unit 4 (contd)

Week 10 – Unit 4 (contd)

Week 11 – Unit 5: Readings

(a) Adorno, 'The Schema of Mass Culture',

(b) Bhabha, 'How Newness Enters the World',

(c) Jameson, 'Postmodernism Or The Cultural Logic of Late
Capitalism',

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Hegemony

Ideology

Uncanny

Gender

Mass Culture

Postmodernism

PAPER D14
LITERATURE AND CINEMA
Semester 6

Course Statement

Literature and cinema have had a close relationship with one another, manifest in the celluloid ‘adaptation’ of classics and ‘inspired’ productions in the earlier days to the film text studies of recent times. The writer and the auteur both produce art that oftentimes is in conversation, particularly since the cultural revolution of modernism. This paper attempts to trace the genealogy of this collaborative mediation between literature and cinema, between the textual and the visual.

Course Objectives

This course aims to

- examine the close relationship between literature and cinema by studying the points of contact of literary and cinematic praxis;
- enable students to study cinema as a composite medium, since the texts under discussion will open space for examining cinema as audio-visual articulation, as adaptation/translation, and as a form of (popular) culture with its own parameters of reception and its own history (movements/frameworks of study);
- equip students in a practical sense for understanding the cinematic medium;
- examine cinema as an art employing different time frames, situations, literary cultures and other media/forms to compose itself as a text;
- provide students with texts in emerging media, thus broadening the field of literary study in relation to cinematic language;
- stress the interdisciplinary nature of academic work by imparting skills of reading and understanding literary texts and cinematic expressions through the development of relevant critical vocabulary and perspective among students; and
- provide a theoretical framework to strengthen the awareness about intertextuality and the convergence between the modes of literature and cinema.

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

Language of Cinema: mise en scene film vocabulary signs and syntax

James Monaco 'The Language of Film: Signs and Syntax', Chapter 3 in *How to Read a Film: The World of Movies Media and Multimedia* (New York: OUP 2009) pp. 170-249.

Unit 2

Origin of Cinema as a New Form of Art: questioning the traditional functions of art; analyzing new art forms in the 20th century; film as a new form of art; silent cinema.

Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction.'

Film

Modern Times, dir. Charlie Chaplin perf. Charlie Chaplin (1936).

Unit 3

Cinematic adaptations of literary texts: theory of adaptation; the relationship between literature and films; film as an adapted text; film itself

Drama

William Shakespeare, *Macbeth* (1623) – not for detailed study

Films

a) *Maqbool* dir. Vishal Bhardwaj (2003).

b) *Throne of Blood* dir. Akira Kurosawa (1957).

Unit 4

Gender and sexuality; connection with literature; the difference between sexuality in films and that in literary texts; the gaze; the body; representation; cinematography.

Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Film Theory and Criticism: Introductory Readings*, eds Leo Braudy and Marshall Cohen (New York: Oxford UP 1999) pp. 833-44.

Films

- a) *Thelma and Louise* dir. Ridley Scott (1991).
- b) *Margarita with a Straw* dir. Shonali Bose (2014)

Unit 5

Readings

- a) Madhava Prasad, 'The Absolutist Gaze: The Political Structure and the Cultural Form', in *Ideology of the Hindi Film: A Historical Construction* pp. 48-82.
- b) Ranjani Mazumdar 'Gangland Bombay', in *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007) pp. 149-96.

FOR VISUALLY IMPAIRED STUDENTS

For visually impaired students to be able to take this paper, a number of supplementary readings are offered for Units 2, 3 and 4. The cinematic texts in these units are to be supplemented by close reading of the respective film scripts. Units 1 and 5 remain the same. The literary/critical readings of Units 2, 3 and 4 also remain the same. The supplementary readings may be used as theorizations or frameworks for understanding the primary literary and cinematic texts.

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.

Readings for Visually Impaired Students

Unit 2

Mellen, Joan. *Modern Times: BFI Film Classics*. London: BFI Palgrave, 2006.

Unit 3

Film Script of Maqbool: <https://www.filmcompanion.in/download-the-script-of-maqbool/amp/>

Watson, Robert. N. *Throne of Blood: BFI Film Classics*. London: BFI Palgrave, 2014.

Unit 4

Film Script for Thelma and Louise: <https://www.imsdb.com/scripts/Thelma-&-Louise.html>

Film Script for Margarita with a Straw:
[https://www.scripts.com/script/margarita%2C_with_a_straw_13368"](https://www.scripts.com/script/margarita%2C_with_a_straw_13368)

Essential reading

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

Suggested Films

- a) *Kaliyattam* dir. Jayaraaj (1997) Malayalam.
- b) *Charulata* dir. Satyajit Ray (1965) Bangla.
- c) *Enthiran* dir. S. Shankar (2010) Tamil.

Teaching Plan

Paper D14: Literature and Cinema

- Week 1 – Unit 1 -- Language of Cinema: mise en scene - film vocabulary - signs and syntax; Readings: Monaco, 'The Language of film: signs and syntax'
- Week 2 – Unit 1 (contd)
- Week 3 – Unit 1 (contd)
- Week 4 – Unit 2 -- Origin of cinema as a new form of art: questioning the traditional functions of art - new art forms in the 20th century - film as a new form of art - silent cinema; Readings: Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'; Film: *Modern Times*
- Week 5 – Unit 2 (contd)
- Week 6 – Unit 2 (contd)
- Week 7 – Unit 3 – Cinematic Adaptations of Literary Texts: Theory of adaptation – relationship between literature and films - film as an adapted text - film itself
Readings: *Macbeth* Films: (a) *Maqbool* (b) *Throne of Blood*
- Week 8 – Unit 3 (contd)
- Week 9 – Unit 3 (contd)
- Week 10 -- Unit 4 – Gender and Sexuality: Connection with literature - how sexuality in films different from literary texts - gaze - body –representation – cinematography

Readings: Mulvey, 'Visual Pleasure and Narrative Cinema', Films: (a) *Thelma and Louise* (b) *Margarita with a Straw*

Week 11 – Unit 4 (contd)

Week 12 – Unit 4 (contd)

Week 13 – Unit 5 – Background Prose Readings: (a) Prasad, 'The Absolutist Gaze:

The Political Structure and the Cultural Form', (b) Mazumdar, 'Gangland Bombay'

Week 14 – Unit 5 (contd)

Keywords

Cinema

Literature

Adaptation

Gender

Sexuality

PAPER D15
LITERATURE AND DISABILITY
Semester 6

Course Statement

Over the past two decades literary and cultural disability studies have opened up new discursive spaces from where the traditional notion of disability as a state of negative difference in relation to normalcy can be interrogated and problematized. Though this discipline has been insititutionalised in the West for quite some time now it is yet to find its way into the English departments of Indian universities. This paper introduces undergraduate students to this new discipline and acquaints them with the experience of disablement through a familiarization with literary representations of the phenomenon.

Course Objectives

This course aims to

- help students approach literature through the lens of disability and enable them to develop a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of disability, in order to become aware of the different ways in which disability figures and operates in a literary narrative;
- develop, through a reading of literature, a critical understanding of the relation between the impaired body and the social world, and the matrix of power that structures and defines this relationship;
- equip students with the necessary critical tools to analyze representations of disability and to develop the ability to systematically understand and unpack the various discursive processes through which the hegemony of normalcy is constituted and perpetuated;
- help students understand how literature is used to negotiate and interrogate this hegemony and to evolve an alternative conception of corporeal difference;
- inculcate in them an approach to disability based on notions of intersectionality -- that is, to understand the experience of disablement in conjunction with other forms of marginalised identities;
- evolve an understanding of disability in relation to the contemporary contexts of capitalism and neo-liberalism, emphasising inclusive political agendas built on notions of cultural diversity and the changing meaning of citizenship and citizen's rights; and
- introduce the undergraduate student to the fundamental tenets of literary and cultural disability studies, with the professed intention of bringing about a change in the way that we have been traditionally responding to disability and disabled people.

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

Novel

Firdaus Kanga, *Trying to Grow* (1991) (New Delhi, India: Penguin, 2008).

Unit 2

Autobiography

a) Helen Keller, (i) *The Story of My Life* (1903), Chapters 3, 4, 5, 6, 8-15 (New York: Simon and Schuster Paperbacks, 2010); (ii) 'How I Became a Socialist', in *Helen Keller: Her Socialist Years*, ed. Philip S. Foner (New York: International Publishers, 1967) pp. 21–26.

b) Frida Kahlo. *The Diary of Frida Kahlo: An Intimate Self-Portrait* (Introduction and Trans., Carlos Fuentes. New York: Abrams, 1995/2005) pp. 234-35, 242-44, 251-52, 255-57

c) Georgina Kleege, *Sight Unseen*, Chapter 1 (New Haven and London: Yale University Press, 1999). pp. 9-42

d) Reshma Valliapan. *Fallen, Standing: My Life as a Schizophrenist* (New Delhi: Women Unlimited, 2015) pp. 10-15, 83-87, 145-150

e) Malini Chib, 'Why Do You Want To Do BA', *One Little Finger* (New Delhi: Sage, 2011) 49–82.

Unit 3

Short Stories

- a) HG Wells "The Country of the Blind". *The Country of the Blind and Other Science Fiction Stories*, Ed. Martin Gardner. New York: Dover, 1997. 1-30
- b) Andre Dubus, 'Dancing After Hours', in *Dancing After Hours: Stories* (New York: Knopf Doubleday Publishing, 2011) pp. 240-56.
- c) Anne Finger, 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March, 1912', in *Call Me Ahab: A Short Story Collection* (United States of America: Library of Congress, 2009) pp. 61–72.
- d) Rabindranath Tagore. "Subha" (Trans. Mohammad A. Quayum) *Rabindranath Tagore: The Ruined Nest and Other Stories*. (Kuala Lumpur: Silverfish, 2014) pp. 43-50
- e) Rashid Jahan, 'Woh' (That One), trans. M.T. Khan, in *Women Writing in India 600 BC to the Present, Vol. 2*, eds Susie Tharu and K. Lalita (New York: The Feminist Press, 1993) pp. 119-22.

Unit 4

Drama

Girish Karnad, 'Broken Images', in *Collected Plays. Vol. II*. (New Delhi: Oxford University Press, 2005) pp. 261–87.

Poetry

- a) Vassar Miller, 'Dramatic Monologue in the Speaker's Own Voice', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 51.
- b) Jim Ferris, 'Poems With Disabilities', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 89.
- c) Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review*, Vol. 38: 1/2 (1992) pp. 146-7.
- d) Jyotsna Phaniya, 'See', in *Ceramic Evening* (New Delhi: Writers Workshop, 2016) p. 49.
- e) Tito Rajarshi Mukhopadhyay. "Poem 1" in *The Mind Tree* (New York: Arcade Publishing). p.91

Unit 5

Readings

- a) Simi Linton, 'Disability Studies/Not Disability Studies', *Disability & Society*, Vol. 13.4 (1998) pp. 525-40.

- b) Lennard J. Davis, 'Constructing Normalcy', in *Enforcing Normalcy: Disability, Deafness, and the Body* (London and New York: Verso, 1995) pp. 23–49.
- c) Ato Quayson, 'A Typology of Disability Representation', in *Aesthetic Nervousness: Disability and the Crisis of Representation* (Columbia: Columbia University Press, 2007) pp. 32–53.
- d) Thomas Couser, 'Signifying Selves: Disability and Life Writing', in *The Cambridge Companion on Literature and Disability*, eds Clare Barker and Stuart Murray (New York: Cambridge University Press, 2017) pp. 199–211.
- e) Shilpaa Anand, 'Historicizing Disability in India: Questions of Subject and Method', in *Disability Studies in India: Global Discourses, Local Realities*, ed. Renu Addlakha (New York: Routledge) pp. 35–60.
- f) Das, Veena and Renu Addlakha, "Disability and Domestic Citizenship: Voice, Gender, and the Making of the Subject" *Public Culture*, Vol. 13:3 (2001) pp. 511-531.

Teaching Plan

Paper 15: Literature and Disability

Week 1 – Introduction to Paper D15: Literature and Disability

Week 2 – Unit 1 – Novel: Kanga *Trying to Grow*

Week 3 – Kanga (contd)

Week 4 – Unit 2 – Autobiography:

(a) Keller (i) *The Story of My Life* Chapters (ii) 'How I Became a Socialist'

(b) Kahlo. *The Diary of Frida Kahlo*

(c) Kleege *Sight Unseen* Chapter 1

(d) Valliapan. *Fallen, Standing: My Life as a Schizophrenist*

(e) Chib 'Why Do You Want To Do BA' *One Little Finger*

Week 5 – Autobiography (contd)

Week 6 – Autobiography (contd)

Week 7 – Unit 3: Short Stories:

(a) Wells "The Country of the Blind"

(b) Dubus 'Dancing After Hours'

(c) Finger 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March, 1912'

(d) Tagore 'Subha'

(e) Jahan 'Woh' (That One)

Week 8 – Short Stories (contd)

Week 9 – Unit 4: Drama: Karnad, *Broken Images*

Week 10 – Unit 4: Poetry:

(a) Miller, 'Dramatic Monologue in the Speaker's Own Voice'

(b) Ferris, 'Poems With Disabilities'

(c) Sahay, 'The Handicapped Caught in a Camera'

(d) Phanija, 'See'

(e) Mukhopadhyay. "Poem 1"

Week 11 – Unit 5 -- Prose Readings:

(a) Linton, 'Disability Studies/Not Disability Studies'

(b) Davis, 'Constructing Normalcy'

(c) Quayson, 'A Typology of Disability Representation'

(d) Couser, 'Signifying Selves: Disability and Life Writing'

(e) Anand, 'Historicizing Disability in India: Questions of Subject and Method'

(f) Das and Addlakha, "Disability and Domestic Citizenship: Voice, Gender, and the Making of the Subject"

Week 12 – Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Disability representation

Narrativising disability

Normalcy

Ableism

Marginality

Identity and Agency

PAPER D16
PARTITION LITERATURE
Semester 6

Course Statement

This paper looks at representations of the Partition of India in 1947. It aims to give the students a comprehensive range of literary responses to one of the subcontinent's most traumatic histories of vivisection, trauma and violence. The paper encompasses literatures from Punjab, Pakistan, West Bengal, the Northeast and Bangladesh, through varied genres: memoirs, short stories and the novel, along with theoretical background reading materials.

Course Objectives

This paper aims to

- enable an understanding of the affective dimensions of the Partition in varied geopolitical spaces;
- aid the student in comprehending the country's postcolonial realities; and
- introduce students to the following topics through the study of literary texts: colonialism, nationalisms and the Partition of India in 1947, communalism, violence and the British Rule in India, homelessness, exile and migration, women and children in the Partition, refugees, rehabilitation and resettlement, borders and borderlands.

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

Intizaar Hussain, *Basti*, Tr. Frances W Pritchett, 1995.

Unit 2

Novel

Sunil Gangopadhyay, *Arjun* (originally Bangla *Arjun*), trans. Chitrita Bannerjee (Penguin, 1987).

Unit 3

Short Stories

- a) Manto, 'Toba Tek Singh' (Urdu, Pakistan), trans. Harish Trivedi, in *Modern Indian Literature* (Department of English Delhi University) pp. 105-114.
- b) Krishan Chander, 'Peshawar Express' (Urdu, Punjab), trans. Jai Ratan, in *Stories About the Partition of India*, ed. Alok Bhalla (Delhi: Indus, 1994) Vol. 3 pp. 205-215.
- c) Manik Bandopadhyay, 'Final Solution' (Bangla, West Bengal), trans. Rani Ray, in *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (Delhi: Amaryllis, 2011) pp. 17-30.
- d) Sunanda Bhattacharya, 'Border Stories' (Bangla, Tripura, 'Borderer Golpo'), trans. Debjani Sengupta, in *Looking Back: The 1947 Partition of India, 70 Years On*, eds. Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan, 2017) pp. 265-76.
- e) Syed Waliullah, 'The Story of a Tulsi Plant' (Bangla, Bangladesh), trans. Rani Ray, in *Mapmaking* pp.101-114.

Unit 4

Memoirs/Reminiscences

- a) Fikr Taunsvi, 'The Sixth River' (Urdu, 'Chhata Dariya'), trans. Maaz Bin Bilal, in *Looking Back: The 1947 Partition of India, 70 Years On*, eds. Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan, 2017) pp. 148-61.
- b) Himani Bannerji, 'Wandering Through Different Spaces', in *The Trauma and The Triumph: Gender and Partition in Eastern India*, Vol. 2, eds Jasodhara Bagchi and Subhoranjan Dasgupta (Kolkata: Stree, 2009) pp. 105-30.
- c) Hena Das, 'Kaloibibi: A Leader of the Nankars', in *The Trauma and the Triumph* Vol. 2 pp. 143-56.

Unit 5

Readings

- a) Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (Delhi: Kali for Women, 1998).
- b) Urvashi Butalia, *The Other Side of Silences: Voices from the Partition of India*, Chapter 4 (Kali for Women, 2000) pp. 109-171.
- c) Ashis Nandy, 'The Invisible Holocaust and the Journey as an Exodus', in *A Very Popular Exile* (Delhi OUP, 2007) pp. 98-139.

Essential reading

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

Teaching Plan

Paper D16 - Partition Literature

Week 1: Introduction to Paper D16: Partition Literature

Week 2 – Unit 1 -- Novel: Hussain *Basti*

Week 3 – Unit 1 – Hussain (contd)

Week 4 – Unit 2 -- Novel: Gangopadhyay *Arjun*

Week 5 – Unit 2 – Gangopadhyay (contd...)

Week 6 – Unit 3 -- Short Stories:

(a) Manto 'Toba Tek Singh'

Week 7 – Unit 3 –Short Stories (contd):

(b) Chander 'Peshawar Express'

(c) Bandopadhyay 'Final Solution'

Week 8 – Unit 3 –Short Stories (contd):

(d) Bhattacharya 'Border Stories' '

(e) Waliullah 'The Story of a Tulsi Plant'

Week 9 – Unit 4 -- Memoirs/Reminiscences:

(a) Taunsvi 'The Sixth River'

(b) Bannerji 'Wandering Through Different Spaces'

Week 10 – Unit 4 -- Memoirs/Reminiscences (contd):

(c) Das 'Kaloibibi: A Leader of the Nankars'

Week 11 – Unit 5 -- Readings:

(a) Menon and Bhasin 'Introduction'

Week 12 – Unit 5-- Readings (contd):

(b) Butalia Chapter 4 in *The Other Side of Silences: Voices from the Partition of India*

Week 13 – Unit 5 –Readings (contd):

(c) Nandy 'The Invisible Holocaust and the Journey as an Exodus'

Week 14 - Concluding lectures exam issues etc.

Keywords

Nationalism

Partition

Communalism

Borders and Borderlands

Gender and Violence

Refugees and Rehabilitation

Migration and Exile

Children and Marginalized Experiences of the Partition

PAPER D17

SPECULATIVE FICTION AND DETECTIVE LITERATURE

Semester 6

Course Statement

Since its emergence as a genre in the 19th century, science fiction has sought to raise questions about the intervention of science and technology in human life. As its popularity grew many sub-genres emerged; amongst these, speculative fiction is significant for its exploration of what it means to be human, even as it questions the shape possible futures may take and the fate of humanity in these possible futures. Detective fiction has, even in its earliest forms, investigated the category of crime and foregrounded the use of science and rationality in the decoding of crime. Through this course, students are familiarized with both genres and explore the changing nature of crime and detection as well as issues of citizenship and bio-ethics through the prescribed readings.

Course Objectives

This course aims to

- investigate the categories of literature termed, ‘speculative fiction’ and ‘detective literature’, and the social and philosophical issues associated with them;
- help students engage with questions about the idea of ‘progress’, and the role of science and technology in human life; and
- encourage students to explore the meaning of hitherto naturalized terms such as ‘crime’ and ‘human/humanity’.

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

Margaret Atwood, *The Handmaid's Tale* (London: Vintage Books, 1986, 1996).

Unit 2

Kashigo Ishiguro, *Never Let Me Go* (London: Faber and Faber, 2005, 2010).

Unit 3

a) Ibn-e-Safi, *House of Fear* (New Delhi: Penguin Random House, 2011).

b) Madulika Liddle, *Crimson City* (Delhi: Hachette, 2015).

Unit 4

Kathy Reichs, *Bones Never Lie* (London: Arrow Books, 2015).

Unit 5

Readings

a) Robert A. Heinlein, 'On the Writing of Speculative Fiction online at

https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficton.pdf

b) N. Katherine Hayles, 'Towards Embodied Virtuality', in *How We Became*

Posthuman: Virtual Bodies in Cybernetics Literature and Informatics (Chicago: University of Chicago Press, 1999) pp. 1-24.

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* (New York: Routledge, 1991) pp. 149-181. (Online at <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>)

d) Charles J. Rzepka, 'Introduction: What is Crime Fiction?', in *Companion to Crime*

Fiction, *Blackwell Companions to Literature and Culture*, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp. 1-9.

e) Joy Palmer, 'Tracing Bodies: Gender Genre and Forensic Detective Fiction', *South*

Central Review Vol. 18 No. 3/4, *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter 2001) pp. 54-71.

Essential reading

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

Teaching Plan

Paper D17: Speculative Fiction and Detective Literature

Week 1 – Introduction to Paper D18: Speculative Fiction and Detective Literature

Unit 5 – Heinlein and Hayles essays

Week 2 – Unit 1 – Atwood, *A Handmaid's Tale*

Week 3 – Unit 1 (contd)

Week 4 – Unit 1 (contd)

Week 5 – Unit 1 (contd)

Week 6 – Unit 2 -- Haraway essay; Ishiguro, *Never Let Me Go*

Week 7 – Unit 2 (contd)

Week 8 – Unit 2 (contd)

Week 9 – Unit 3 -- Rezpka essay; Ibn-e-Safi, *House of Fear*

Week 10 -- Unit 3 (contd)

Week 11 – Unit 4 – Palmer essay; Reichs, *Bones Never Lie*

Week 12 – Unit 4 (contd)

Week 13 – Unit 4 (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Spec-fic

Speculative fiction

Detective fiction

Forensics

Dystopia/Utopia

Bio-ethics in literature

Crime in literature

PAPER D18
STUDIES IN MODERN INDIAN PERFORMANCE TRADITIONS
Semester 6

Course Statement

The encounter between diverse popular performance traditions and colonial modernity evolved into distinct theatrical practices in twentieth century India. The plays included here are representative of this engagement within performative traditions and have a very strong bearing on the body-politic of modern India. The broad trends embodied here will illustrate the way in which theatre made sharp interventions in the socio-political scenario in India. The plays in this course range from the pre-Independence period to the present. They take into cognizance the popular folk and proscenium traditions in Indian theatre.

The period before Independence is marked by Bijon Bhattacharya's *Nabanna*, seen as the defining moment in Indian theatre. It is the nucleus of a new kind of theatre at the level of form and content. Post-Independence India is marked by varied theatrical formations. The proscenium theatre of Vijay Tendulkar exists alongside the more flexible Third theatre of Badal Sircar. The 1970s see a burst of theatrical activity, with a special emphasis on street theatre. Jan Natya Manch's contribution, with plays like *Aurat*, are noteworthy. Tribal performance, with a special focus on the Denotified Tribes (DNT), is presented in *Budhan*. The anxieties of post-Independence India form the focus in *Inquilab* and *Water*.

Course Objectives

This course aims to

- provide an overview of the varied performance traditions in modern India;
- enable students to understand the significant mediations made by theatre at crucial moments in history;
- show how each of the plays in this course functions as a historical marker, bringing in new insights into an understanding of theatre and life; and
- introduce the student to the dynamic structure of the street play.

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

Bijon Bhattacharya, *Nabanna*, trans. Arjun Ghosh (New Delhi: Rupa 2018).

Unit 2

- a) Jan Natya Manch, 'Woman' ('Aurat'), *Seagull Theatre Quarterly*, Vol.16 pp. 23-24, 1997.
- b) Badal Sircar, 'Procession', trans. Samik Bandyopadhyay, Badal Sircar and Kalyani Ghose, in *Three Plays: Procession Bhoma Stale News* (Calcutta: Seagull, 2009).

Unit 3

- a) Asif Currimbhoy, 'Inquilab', in *The Bengal Trilogy: Inquilab, The Refugee, Sonar Bangla* (Calcutta: Writers Workshop 1993).
- b) Denotified Charras, 'Budhan', in *Painted Words: An Anthology of Tribal Literature*, ed. G. N. Devy (Vadodra: Purva Prakash, 2012) pp. 243-73.

Unit 4

- a) Vijay Tendulkar, 'Silence! The Court is in Session', trans. Samik Bandyopadhyay in *Collected Plays in Translation* (New Delhi OUP, 2003).
- b) Komal Swaminathan, *Water* trans. S. Shankar (Calcutta: Seagull, 1999).

Unit 5

Readings

- a) Badal Sircar, 'The Third Theatre', in *On Theatre* (Calcutta: Seagull 1999) pp. 1-18.
- b) Utpal Dutt, 'Innovation and Experimentation in Theatre', in *On Theatre* (Calcutta: Seagull, 1999) pp. 53-63.
- c) 'All India People's Theatre Conference Draft Resolution', in *People's Art in the Twentieth Century: Theory and Practice* (New Delhi: Jan Natya Manch, 2001) pp. 373-75.

- d) Rustom Bharucha, (i) 'Performance/Performativity/Theatre'; (ii) 'Dangerous Liaisons: Terror and Performance', in *Terror and Performance* (New Delhi: Tulika, 2014) pp. 19-29; 29-32; (iii) 'The Indian People's Theatre Association', in *In the Name of the Secular: Contemporary Cultural Activism in India* (Delhi: OUP) pp. 26-51.
- e) K. A. Gunasekaran, 'Reflections on the Need for a Dalit Theatre', *JSL Autumn 2006 Special Issue on Theatre/Performance* (New Delhi: JNU) pp. 76-81.

Essential reading

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

Teaching Plan

Paper D18: Studies in Modern Indian Performance Traditions

Week 1 – Introduction to Paper 18: Studies in Modern Indian Performance Traditions

Week 2 – Unit 1 – Bhattacharya, *Nabanna*

Week 3 – Unit 2 – Jan Natya Manch, *Woman*

Week 4 – Unit 2 – Sircar, 'Procession'

Week 5 – Sircar (contd)

Week 6 – Unit 3 -- Denotified Charras, 'Budhan'

Week 7 – Unit 3 – Currimbhoy, 'Inquilab'

Week 8 – Unit 3 -- Denotified Charras, 'Budhan'

Week 9 – Unit 4 – Tendulkar, 'Silence the Court is in Session'

Week 10 -- Tendulkar (contd)

Week 11 – Unit 4 – Swaminathan, *Water*

Week 12 – Unit 5 -- Prose Readings:

(a) Sircar, 'The Third Theatre'

(b) Dutt, 'Innovation and Experimentation in Theatre'

(c) All India People's Theatre Conference Draft Resolution

Week 13 – Prose Readings (contd):

(d) Bharucha, 'Performance/ Performativity/ Theatre', 'Dangerous Liaisons: Terror and Performance', 'The Indian People's Theatre Association'

(e) Jain, 'Role of IPTA in Asides'

(f) Gunasekaran, 'Reflections on the need for a Dalit Theatre'

Week 14 – Concluding lectures exam issues etc.

Keywords

Popular performance traditions

Colonial modernity

Folk

Proscenium

Theatre and marginality

PAPER D19
TWENTIETH CENTURY EUROPEAN FICTION
Semester 6

Course Statement

This is a new paper that partly extends the line of enquiry about the relationship between historical change and narrative forms. It emerges from a study of nineteenth-century European realism into the twentieth century and partly looks at the emergence of new narrative experiments related to modernism and postmodernism in Europe. It engages with critical fictions that problematise and even undermine the idea of a unified Europe as the perceived cultural and political centre of the world since the period of the Enlightenment, while also assessing the continuing impact of European forms of storytelling on literatures around the globe.

Course Objectives

This course aims to

- acquaint students with the main currents of fiction in twentieth-century Europe;
- help develop an understanding of Europe as a cultural idea represented, debated and questioned in the fictions of the twentieth century;
- compare a variety of literary responses to the socio-political forces of change, and ideologies that impinged on the lives of people in different regions of Europe in the twentieth century; and
- allow the student to reflect on the situation of the European writer as a cultural spokesperson, yet in a state of perpetual exile physically displaced and metaphorically distanced from the established centres of cultural power.

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

Novellas

- a) Franz Kafka, *Metamorphosis* (1915) trans. Willa and Edwin Muir (New York: Vintage Classics, 1992).
- b) Albert Camus, *The Stranger* (1942) trans. Matthew Ward (New York: Vintage Classics, 1989).

Unit 2

Novel

Elfriede Jelinek, *The Piano Teacher* (1983) trans. Joachim Neugroschel UK: Serpent's Tail Books, 2010).

Unit 3

Novel

José Saramago, *The Stone Raft* (1986) trans. Giovanni Pontiero (New York: Vintage Classics, 2000).

Unit 4

Short Stories

- a) Isaac Babel, 'The Story of My Dovecoat', (1925) trans. Peter Constantine in *The Complete Works of Isaac Babel* (New York: W. W. Norton and Co., 2005) pp. 601-611.
- b) Bruno Schulz, 'The Street of Crocodiles' (1934), trans. Celina Wieniewska, in *The Street of Crocodiles and Other Stories* (UK: Penguin Classics, 2008) pp. 63-72.
- c) Ilse Aichinger, 'The Bound Man' (1956), trans. Eric Mosbacher, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 10-17.
- d) Natalia Ginzburg, 'The Mother' (1963), trans. Isabel Quigly, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 23-34.

Unit 5

Prose Readings

- a) Maurice Blanchot, 'Reading Kafka', (1949) trans. Charlotte Mendel in *The Work of Fire* (California: Stanford University Press, 1995) pp. 1-11.
- b) Milan Kundera, 'The Depreciated Legacy of Cervantes', (1984) trans. David Belos in *The Art of the Novel* (UK: Penguin, 2004) pp. 3-20.

- c) Tony Judt, 'The Past is Another Country: Myth and Memory in Postwar Europe', *Daedalus* 121.4 (Fall 1992) pp. 83-118.
- d) Zygmunt Bauman, 'Dream of Purity', *Theoria* 86 (October 1995). pp. 49-60
- e) Dubravka Ugrešić, 'The Writer in Exile' (2010), in *In Exile* (e-published in Kitch Institute for art production and research Ljubljana 2007-2010) url: <http://kitch.si/livingonaborder/node/1>

Essential reading

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

Teaching Plan

Paper D19: Twentieth Century European Fiction

Week 1 – Introduction to Paper D19: Twentieth Century European Fiction

Week 2 – Unit 1: Novellas

(a) Kafka *Metamorphosis*

(b) Camus *The Stranger*

Week 3 – Unit 1 (contd)

Week 4 – Unit 1 (contd)

Week 5 – Unit 2: Novel: Jelinek *The Piano Teacher*

Week 6 – Jelinek (contd)

Week 7 – Unit 3: Novel: Saramago *The Stone Raft*

Week 8 – Unit 3 (contd)

Week 9 – Unit 4: Short Stories

(a) Babel, 'The Story of My Dovecoat'

(b) Schulz, 'The Street of Crocodiles'

(c) Aichinger, 'The Bound Man'

(d) Ginzburg, 'The Mother'

Week 10 – Short Stories (contd)

Week 11 – Unit 5: Readings

(a) Blanchot, 'Reading Kafka', 1949

(b) Kundera, 'The Depreciated Legacy of Cervantes'

(c) Judt, 'The Past is Another Country: Myth and Memory in Postwar Europe'

(d) Bauman, 'Dream of Purity'

(e) Ugrešić, 'The Writer in Exile'

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Existentialism

War

Exile

Holocaust

Totalitarianism

Fascism

Resistance

Avant-Garde

Surrealism

Testimony

Dissidence

Repression

Iron Curtain

Postmodernism

European Union

Balkanisation

PAPER D20
RESEARCH METHODOLOGY
Semester 6

Course Objectives

This course is designed to introduce undergraduate students to research methodologies and practices. It aims to help students develop research skills and understand methodologies associated with them. Students will also develop their abilities of academic composition and argument, as well as writing skills. Students will develop their aptitude for research and research writing in order to prepare them for higher studies and academic endeavours.

Course Learning Outcomes

This course aims to

- familiarize students with the idea of research and the methodologies associated with it;
- train students to draft research proposals, and become familiar with various style manuals;
- help students practice and create annotated bibliographies and become aware of issues about plagiarism; and
- enable them to research and write a final research essay (about 2, 500 words)

Facilitating the Achievement of Course Learning Outcomes

S. No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material 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 texts and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction to Practical Criticism

Unit 2

Conceptualizing and Drafting of a Research Proposal

Unit 3

Style Manuals: Notes, References and Bibliography/Annotated Bibliography

Unit 4

Workshop on Topic Development

Unit 5

Workshop on Research Proposal

Unit 6

Project Work

Writing a Research Paper (2000 to 2,500 words)

Practical

During classes, the workshop mode of teaching is to be favoured for units which indicate the same.

In the tutorials, individual guidance is to be given to each student

Essential Readings

Flick, Uwe. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. New Delhi: Sage, 2017.

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nd edn. New York: CUP, 1998.

Dev, Anjana N, ed. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015

Richards, I. A. *Practical Criticism: A Study of Literary Judgement*. New York: Harcourt Brace, 1929.

Suggested Readings

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for*

Academic Purposes. Cambridge: CUP, 2006.

Kumar, Ranjit, *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: Sage, 2014.

Phanse, Sameer. *Research Methodology: Logic, Methods and Cases*. New Delhi: OUP, 2016.

Teaching plan

Paper D20 – Research Methodology

Week 1 -- Unit 1

Week 2 -- Unit 1 contd

Week 3 -- Unit 2

Week 4 -- Unit 2 contd

Week 5 -- Unit 3

Week 6 – Unit 3 contd

Alongside, discussions on student paper should begin

Week 7 -- Unit 4

Week 8 -- Unit 4

Week 9 -- Unit 5

Week 10 -- Unit 5

Week 11 -- Unit 6

Week 12 -- Unit 6 contd

Week 13 -- Unit 6 contd

Week 14 -- Concluding lectures exam issues, etc.

Keywords

Research Methodology

Sub-Writing process

Note making

Editing

Citation

Plagiarism

Bibliography

Research Project

Method Selection

Literature Survey

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 follow with 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-Sharpers 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
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 Coutu 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 S3: LITERATURE IN CROSS-CULTURAL ENCOUNTERS

Course Objectives

Acknowledging literature's status as an important medium in making sense of the world we live in, this paper will enable students to critically view their location within a larger globalized context. By reading texts cross-culturally, students will engage with people's experience of caste/class, gender, race, violence and war, and nationalities and develop the skills of cross-cultural sensitivity. The paper will give them the vocabulary to engage with experiences of people from varying cultures and backgrounds, particularly relevant in contemporary times as these issues continue to be negotiated in the workplace as well as larger society.

Learning Outcomes

This course aims to help students

- develop skills of textual and cultural analysis;
- develop insights into and interpretations of complex cultural positions and identities; and
- pay specific attention to the use of language and choice of form/genre that affects the production and reception of meaning between writers and readers.

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

The readings of all units are taken from *The Individual and Society: Essays Stories and Poems*, edited by Vinay Sood et al., for The Department of English, University of Delhi, New Delhi: Pearson, 2006.

Unit 1

Caste/Class

1. Jotirao Phule, 'Caste Laws'
2. Munshi Premchand, 'Deliverance'
3. Ismat Chughtai, 'Kallu'
4. Hira Bansode, 'Bosom Friend'

Unit 2

Gender

1. Virginia Woolf, 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. W. B. Yeats, 'A Prayer for My Daughter'
4. Eunice de Souza, 'Marriages Are Made'
5. Margaret Atwood, 'The Reincarnation of Captain Cook'

Unit 3

Race

1. Roger Mais, 'Blackout'
2. Wole Soyinka, 'Telephone Conversation'
3. Langston Hughes, 'Harlem'
4. Maya Angelou, 'Still I Rise'

Unit 4

Violence and War

1. Wilfred Owen, 'Dulce et Decorum Est'
2. Edna St Vincent Millay, 'Conscientious Objector'
3. Henry Reed, 'Naming of Parts'
4. Bertolt Brecht, 'General Your Tank Is a Powerful Vehicle'
5. Intizar Husain, 'A Chronicle of the Peacocks'
6. Amitav Ghosh, 'Ghosts of Mrs Gandhi'

Unit 5

Living in a Globalized World

1. Roland Barthes, 'Toys'
2. Chitra Banerjee Divakaruni, 'Indian Movie New Jersey'
3. Imtiaz Dharker, 'At Lahore Karhai'
4. Naomi Klein, 'The Brand Expands'

(5 sections – 12 poems 11 essays/stories – to be completed in 14 weeks 42 lectures + 14 practicals)

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 S3 -- Literature in Cross-Cultural Encounters

Week 1 -- Introduction

Week 2 -- Unit 1 -- Caste/Class

Week 3 -- Unit 1 contd

Week 4 -- Unit 2 -- Gender

Week 5 -- Unit 2 contd

Week 6 -- Unit 2 contd

Week 7 -- Unit 3 -- Race

Week 8 -- Unit 3 contd

Week 9 -- Unit 3 contd

Week 10 -- Unit 4 -- Violence and War

Week 11 -- Unit 4 contd

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

Week 13 -- Unit 5 -- contd

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

Keywords

Race

Caste

War

Class

Globalisation

Gender

Violence

Literature

Culture

Cross Cultural Encounters

Critical thinking

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) p 1-30
2. Aristotle *On Rhetoric: A Theory of Civic Discourse*, trans. George A Kennedy. Book 1 chapter 3 p 46-51.
3. M. Perelman, *The Idea of Justice and the Problem of Argumentation* ('Act and Person in Argument' p 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, 'BistirnoDupare',
 - 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* (ch 7:, 'Raga and Rasa', p 99-124).
5. 'Na to Karvan ki talaash hai', *Barsaat ki Raat* 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', (pp57-62) and, 'The, 'Second Creature' (pp. 15-164) *Visual History: Photography in the Popular Imagination* (OUP, 2013)
5. Dayanita Singh and Aweek 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.

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 Proof Reading (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 in 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 Proof Reading

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

Proof reading

Newspaper reports

Media literacy

Blogs

Vlogs

Reviews

Language for the media

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

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 Neeldarpan Nabanna– Pre-Independence Indian Theatre)
- (Popular forms: Jatra Tamasha Nautanki Burrakatha Dastangoi 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, France 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.

Stanislavski, 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^[1]_[SEP]

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

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
----	-----------------------------------------------------------------------------------------------------	----------------------------------------------------	-------------

Course Contents

Unit 1

English Language Teaching

1. Knowing the Learner
2. Learner Variables – age, gender, learning and participation styles, learning disabilities, multiple intelligences, socioeconomic & 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 edn, (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	Producing assignments preparing project folders

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

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/> 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

Examination Scheme for all SEC Papers

Internal Assessment 25 marks

Portfolio 25 marks

Examination 50 marks

For the examination paper:

Question 1 – 10 marks x 2

Question 2 – 15 marks x 2

The questions should be application based, and NOT based on definitions.

B. A. & B. COM. PROGRAMME

CORE ENGLISH LANGUAGE

General Course Statement

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.

2. The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.

3. The existing criteria for streaming was discussed thoroughly in the context of the almost complete collapse of English B and English C classes across colleges. This structural collapse has led to severely compromised language acquisition opportunities for BA & BCom students. At present 98% of BA& BCom programme applicants are from boards where English is offered as a subject in class XII. Currently in Delhi University, a student with minimum pass marks in English in Class XII will do the same English course as a student scoring above 90%. Such guaranteed variance in competences and standards in the classroom is a huge pedagogic challenge that stalls the aim of achieving any tangible proficiency in the language over two semesters.

In order to address this reality, which was further aggravated by the reduction in the language teaching span in CBCS to two semesters, the committee concluded that it is imperative to have additional streaming criteria (NOT eligibility or admission criteria) to benefit the students in the classroom and in their careers. A hugely participative student feedback survey was conducted online. Thousands of BA & BCom Delhi University students responded to the detailed questionnaire and helped us to our conclusions.

Based on these findings and the consensus in our meetings the BA/BCom Programme Cluster Subcommittee proposes the following:

As 98% of the BA & BCom Programme students have done English in class 12, streaming will be now based on their Class XII marks in English. There will be three streams:

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
2. 60% and above up to 80%: **ENGLISH FLUENCY**
3. Less than 60%: **ENGLISH PROFICIENCY**

- We have retained the present Delhi University Rule of streaming students who have done English up to Class X and Class VIII to ENGLISH FLUENCY and ENGLISH PROFICIENCY respectively to take care of the 2% who may not have done English up to Class XII
- We have provided a 10% relaxation in Class XII English marks while streaming for students who have studied English Elective in class XII

This proposal is the most academically sound non-hierarchical and inclusive one we could arrive at that successfully addresses the pedagogical and learning imperatives in English language teaching.

The revised syllabus proposed here is in sync with the CBCS outline. Additionally, this syllabus works out the specifics of language learning required to enable the students of Delhi University in the process of language acquisition and proficiency, as it integrates critical thinking, reading, writing, and speaking capabilities, without compartmentalising any one or two as the expected focus or outcome of language study. For this purpose, a compiled list of suggested readings collated by the Department of English Delhi University can be finalised .

The detailed syllabus with suggested readings, **Teaching Plans**, testing/evaluation pattern and learning outcomes for two semesters under CBCS is as follows:

ENGLISH LANGUAGE THROUGH LITERATURE I & II
ENGLISH FLUENCY I & II
ENGLISH PROFICIENCY I & II

COURSE CONTENT FOR SEMESTERS III / IV

Unit 6

Understanding Life Narratives

Giving students the skills to document their own lives meaningfully; journals, memoirs, and autobiographical writings can be excellent tools for personal reflection and growth, therapeutic as well as a method for organising one's own thoughts in a fashion that helps one live meaningfully

Reading sections from life narratives, biographies, autobiographies and diary entries

Writing a statement of purpose for university applications; CV/resume; daily/weekly journal

Speaking to your class to persuade them to do something public speech

Listening to public speeches like convocation addresses, political speeches, TED Talks to trace structure of argument and worldview; to observe the use of description, persuasion, and argument

Grammar/Vocabulary: Action Verbs
 Active and Passive voice

Suggested Readings:

Das, Kamala. 'The Park Street Home' *My Story* Kottayam: DC Books, 2009.

Singh, Mayank 'Mayank Austen Soofi'. Selected extracts from 'I Had Come Too Far' *Nobody Can Love You More* Delhi: Penguin Books, 2014.

Bhattacharjee, Kishalay. 'Back To Where I Never Belonged' *First Proof: The Penguin Book of New Writing From India* Delhi: Penguin Books India, 2005.

Issacson, Walter. Selected extracts from *Steve Jobs* New York: Simon and Schuster, 2011.

Unit 7

Exploring Poetry

Here, students are trained to use the techniques of poetry to write in poetic form; they understand how the concept of beauty works through access to aesthetic forms; they learn how to express the same thought in different ways and observe how form impacts meaning; these skills can become tools for personal confidence in linguistic use

Reading: Using context to read effectively; identifying elements of poetics in different forms of poetry prose poems / slam poetry

Writing slam poetry; writing a critical response to a poem

Listening: Reciting/performing poetry; listening to audio/video clips of poets reading their poetry to appreciate the significance of pauses, rhythm etc

Grammar/Vocabulary: Denotation/Connotation

Suggested Readings:

Nair, Rukmini Bhaya. 'Gargi's Silence' *Yellow Hibiscus: New and Selected Poems* Delhi: Penguin, 2004.

Nongkynrih, Kynpham Sing. 'Light-In-The-Night (For Amanda)'

Seth, Vikram. 'Part One' *The Golden Gate* London: Faber and Faber, 1999.

Charara, Hayan. 'Usage' *Something Sinister* Pittsburgh: Carnegie Mellon University Press, 2016.

Unit 8

Exploring Drama

To highlight the rhetorical possibilities of drama through an understanding of its form and mechanics; students learn how to handle conflict, how to have meaningful conversations, and, above all, learn how one's words and gestures impact others.

Reading a one-act/ longer play to understand the interaction of dramatic forms/elements and social context

Writing a critical response to the dramatic text; writing the script for a skit/short play, keeping in mind formal features like characterisation, plot development, stage directions, etc

Speaking: Students learn to use their voices and bodies to perform/enact skits in groups

Listening to a radio play to appreciate the aural elements of drama

Grammar/Vocabulary: Direct/ Indirect Speech
Phrases and Idioms
Tone and Register

Suggested Readings:

Sarkar, Badal. 'Beyond the Land of Hattamala' *Beyond the Land of Hattamala and Scandal in Fairyland* Calcutta: Seagull Books, 1992.

Unit 9

Exploring Fiction - Novella

Narrative texts can be seen as a tool for exploring reality including contests of what should be accepted as real. Students will learn how to write narrative and through narrative to examine their own responses to issues confronting them.

Read a longer piece of fiction to discern narrative voice, narrative structure, character development, while locating the text in its socio-historical context

Write your own short story/novella; speculative fiction can be particularly useful as young people are often in positions of contest with the social reality afforded to them; read and review short stories/novellas/novels

Speak: Initiate discussion about a novella, drawing upon the critical reading skills developed by students in the previous semester; focus will be on broadening their repertoire of reading: texts chosen and responded to for personal pleasure

Listen to audio clips/ videos of writers talking about what writing means to them; audio clips of books being read aloud to enable discussion of reading styles pauses punctuation etc

Grammar/Vocabulary: Punctuation pauses manner of reading/speaking/crafting complex sentences

Suggested Reading:

Cisneros, Sandra. *The House on Mango Street* New York: Knopf Doubleday Publishing Group, 2013.

Unit 10

Writing your own academic essay / paper for the classroom

Using language skills learned over the course, students are to create academic documents such as term papers, reports and assignments. They should examine and revisit earlier such submissions to learn how to improve and edit these better; to learn to identify and cite the right sources to avoid plagiarism; to recognise and rectify bias in their own writing: biases such as those of class/caste/race/gender/sexuality/religion can be discussed in class.

Writing, revising and formatting drafts of essays analysing the coherence of arguments; perspectives on a topic; balance of presentation; students can test their ability to choose between various forms of information/fact/opinion; they can create questionnaires, conducting surveys; edit and create bibliographies and checklists

Speaking: Students should be able to tell the class what their core idea is in the essay / paper, and why they have chosen a particular topic or idea; they should be able to debate various points of view on the same topic

Listening to others views and being able to figure out which arguments are key and why; examining ideology and location of speakers

Grammar/Vocabulary: Paragraphs
Topic sentences and transitions

Suggested Readings:

Patel, Raj and Moore, Jason W. 'How the chicken nugget became the true symbol of our era' *The Guardian*, 8 May 2018

<https://www.theguardian.com/news/2018/may/08/how-the-chicken-nugget-became-the-true-symbol-of-our-era> Accessed 4 June 2018

Latest editions of the MLA and APA style sheets

TESTING AND EVALUATION

Internal Assessment: Of 20 marks, 10 marks are to be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test

Semester III/ IV Final Examination 75 marks

Reading and Writing skills:

- Unseen comprehension passage 750 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to suggested literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: essay statement-of-purpose essay / argumentative / personal / descriptive ; diary/journal; questionnaire; dramatise story/write short scene etc 2 x 10 = 20 marks
- Question testing academic writing formats via exercise of correcting citation or bibliographical entry 5 marks

Grammar: Different grammar topics to be tested via exercise of editing/rewriting a given passage 5 marks

Teaching Plan

Week 1 – Introduction & Unit 6 -- Understanding Life Narratives

Week 2 – Unit 6 contd

Week 3 – Unit 6 contd

Week 4 – Unit 7 -- Exploring Poetry

Week 5 – Unit 7 contd

Week 6 – Unit 8 -- Exploring Drama

Week 7 – Unit 8 contd

Week 8 – Unit 8 contd

Week 9 – Unit 9 -- Exploring Fiction - Novella

Week 10 – Unit 9 contd

Week 11 – Unit contd

Week 12 – Unit 10 --Writing your own academic essay / paper for the classroom

Week 13 – Unit 10 contd

Week 14 – Unit 10 contd & Summing Up

General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Keywords

Language through literature

Verbal and written texts

Social and ethical frameworks

Listening

Reading

Comprehension

Argumentation
Descriptive writing
Narrative writing

BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:

B -- ENGLISH FLUENCY

Course Objectives

This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal, institutional, and social spaces. The course will help students to

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and a short essays in a variety of rhetorical styles

COURSE CONTENTS FOR SEMESTER III / IV

Unit 6

In the University II

Elements of debate/ Academic writing
Argument and Textual evidence

- Prepare a presentation on a topic you have seen debated on television; delineate the arguments and textual evidence used by both sides
- Write a paragraph on any topic you are studying in any of your courses at present; cite all sources of information you use

Suggested Readings:

Peeradina, Saleem. 'Sisters', *Group Portrait*. Madras: OUP. pp. 21-22.

<https://kafila.online/2016/09/20/the-radical-significance-of-the-du-photocopy-case-for-global-copyright/> Accessed on 19 September 2019

Unit 7

In the domestic sphere II

Informal/ Epistolary writing

Descriptive & Expository writing

- Write a letter to your daughter -- in your own mother's voice; use a text you have read in class as a sample
- Prepare a presentation on a fictional place as though you have visited it

Suggested Readings:

"To Jyotiba, From Savitribai Phule: These Aren't Love Letters, But Tell You What Love Is All About". 2016. *Scroll.In*.

<https://scroll.in/article/801848/to-jyotiba-from-savitribai-phule-these-arent-love-letters-but-tell-you-what-love-is-all-about> Accessed on 19 September 2019

Payne, Karen. *Between Ourselves: Letters Between Mothers and Daughters* 1750-1982, Virago 1994.

Unit 8

In public places II

Dialogue: Conversation/ Interview between fictional characters

Narrative logic; connectives & transitions

- Group exercise: Prepare an interview between a refugee and her prospective landlord
- Write a conversation you have overheard in a public place recently

Suggested Readings:

<https://www.businessinsider.com/a-12-year-old-syrian-refugee-wrote-this-heartbreaking-letter-to-the-king-of-sweden-2016-2?IR=T> Accessed on 19 September 2019

'We Sinful Women' by Kishwar Naheed from *We Sinful Women: Contemporary Urdu Feminist Poetry*. Translated and edited by Rukhsana Ahmed. The Women's Press, 1991.

Unit 9

In the State II

Paragraph writing

Brainstorming planning/outline rough drafts editing

- Work in groups to brainstorm ideas for a paragraph on any social topic

- Prepare individual outlines and rough drafts
- Peer review and edit each others' writing

Suggested Readings:

Sharma, Natasha. *Squiggle Takes a Walk: All About Punctuation*. Penguin/Young Zubaan and Puffin: 2014.

Lorde, Audre. 'The Transformation of Silence into Language and Action'. *Sister Outsider*. Random House: New York, 1984. pp. 40-44

Unit 10

Interface with technology II

Creative writing/ Social media presence

Affective & Poetic expression; rhetoric

- Write a Facebook post announcing a cultural event
- Write a poem of 140 characters to post on twitter
- Evaluate your favourite WhatsApp group's last 10 posts

Suggested Readings:

Extract from *Haroun and the Sea of Stories*: Salman Rushdie. Penguin Books, New Delhi, 1991. pp. 15-23.

Evaluation:

Internal assessment (25 marks)

Reading & Writing assignment(10 marks)

Oral listening & speaking test(10 marks)

Attendance: 5 marks

FINAL EXAM 75 marks

Semester I/II

Book or film review(15 marks)

Comprehension passage(15 marks)

RTI request or FIR(10 marks)

Dialogue or Interview(10 marks)

Diary or blog post(10 marks)

Proofreading/Punctuation passage(5 marks)

Note-making(5 marks)

Facebook or Twitter post(5 marks)

Semester III/IV

Literature review(15 marks)
Comprehension passage(15 marks)
Debate(15 marks)
Job application(10 marks)
Informal letter(10 marks)
Proofreading/Punctuation passage(5 marks)
Paragraph writing(5 marks)

Teaching Plan

Week 1 – Introduction & Unit 1 - In the University
Week 2 – Unit 1contd
Week 3 – Unit 2 - In the domestic sphere
Week 4 – Unit 2contd
Week 5 – Unit 2contd
Week 6 – Unit 3: In public places
Week 7 – Unit 3 contd
Week 8 – Unit 3 contd
Week 9 – Unit 4: In the State
Week 10 – Unit 4 contd
Week 11 – Unit 4 contd
Week 12 – Unit 5: Interface with Technology
Week 13 – Unit 5 contd
Week 14 – Unit 5 contd & Summing Up

General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Keywords

Effective communication
Listening
Speaking
Reading
Writing
Communicative tasks and activities
Familiar context
Personal communication
Professional communication
Social communication

BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:

C ENGLISH PROFICIENCY

Course Objectives

The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English
- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations

COURSE CONTENT FOR SEMESTER III / IV

Building on the contents of the introductory semester, the focus in this semester is to further develop the language skills of the learners in all the core areas. The approach is to develop these skills in an integrated way through an intense engagement with the prescribed texts. In each unit, teachers are to eschew a narrow focus and ensure that all the activities in the prescribed sections are attempted by the learners

UNIT 6

Reading & Comprehending - II

This section involves reading and comprehending passages of greater length and complexity, using the prescribed texts that develop and test these skills through a variety of tasks: re-ordering, true / false sentence completion, fill in the blanks, short comprehension questions, etc.

Learners are to be encouraged to explore the texts listed below beyond the prescribed sections. The comprehension of an unseen passage will be a part of the end-semester written examination.

Suggested Readings:

A Foundation English Course for Undergraduates: Book II, Delhi: University of Delhi, 1992. pp. 1 - 7 Units 1 & 2; pp. 19 - 21 Unit 6; pp. 47 - 49 Unit 13; pp. 61 - 63 Unit 16 & pp. 75 - 79 Unit 19

Everyday English 2, Delhi: Foundation Books, 2006. pp. 14 - 29 Units 3 - 5; pp. 91 - 101 Units 16 - 17 & pp. 121 - 128 Unit 21

UNIT 7

Basic Grammar Rules - II

Questions, negatives, and question tags; conditionals; more on articles, prepositions, tenses, simple present, present continuous, present perfect, simple past, past continuous, past perfect, modals and linking words.

Relevant sections from all the recommended books are to be used in addition to the specific reading prescribed for this unit.

Suggested Readings:

Developing Language Skills I Delhi: Manohar, 1997. pp. 183 - 186 & pp. 209 - 216 Units 1, 6 & 7 of 'Grammar'

UNIT 8

Conversing - II

Understanding word stress and features of connected speech; conversational formulae for getting and giving permission, agreeing and disagreeing, warning and persuading, inviting, suggesting, accepting and refusing, expressing likes and dislikes, regulating speech and ending a conversation.

Suggested Readings:

English at the Workplace II, Delhi: Oxford University Press, 2007. pp. 10 - 13 Unit 3 & pp. 38 – 45 Unit 9

Developing Language Skills I, Delhi: Manohar, 1997. pp. 26 - 45 Units 6 - 10 of 'Oral Communication: Speech Patterns'

UNIT 9

Writing Skills - II

Writing short paragraphs of up to 150 words independently including describing people places events; giving directions; short application letters

Suggested Readings:

A Foundation English Course for Undergraduates: Workbook I, Delhi: Oxford University Press, 1991. pp. 32 - 63 Units VI - X

UNIT 10

Applying for a Job

Learning to present oneself at job interviews; writing simple job applications

Suggested Readings:

English at the Workplace, Delhi: Macmillan, 2006. pp. 67 - 75 Unit 11

Everyday English 2, Delhi: Foundation Books, 2006. pp. 121 - 128 Unit 21

References

A Foundation English Course for Undergraduates: Book II, Delhi: University of Delhi, 1992. pp. 1 – 7 Units 1 & 2; pp. 19 – 21 Unit 6; pp. 47 – 49 Unit 13; pp. 61 – 63 Unit 16 & pp. 75 – 79 Unit 19

Everyday English 2, Delhi: Foundation Books, 2006. pp.14 – 29 Units 3 – 5; pp. 91 – 101 Units 16 – 17 & pp.121 – 128 Unit 21

A Foundation English Course for Undergraduates: Workbook I Delhi: Oxford University Press, 1991. pp. 32 – 63 Units VI – X

Developing Language Skills I Delhi: Manohar, 1997. pp 26 – 45 Units 6 – 10 of 'Oral Communication: Speech Patterns'; pp.183 – 186 & pp. 209 – 216 Units 1, 6 & 7 of 'Grammar'

Internal Assessment:

Simple conversations in pairs; short oral presentations

End-semester evaluation pattern:

Reading comprehension	20 marks
Vocabulary	10 marks
Grammar	15 marks
Written composition	20 marks
Oral communication	10 marks

Teaching Plan**Teaching Learning Process**

Since language skills can only be learnt and mastered through the use of the teaching-learning process, the course needs to be learner-centric. The class time is to be taken up with hands-on activities by learners, involving reading aloud / silently, speaking, listening, and writing. Peer and group work should be used extensively. The teacher is to act as a facilitator, setting up and overseeing learner tasks and providing stimulus, encouragement, and corrective inputs as and when necessary. Teachers are also expected to source additional related material and activities pitched at an appropriate level of difficulty, to plug in gaps in the prescribed readings as well as to extend the knowledge of the learners and hone their skills.

Teaching Plan for Semester III / IV

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Book II*, pp. 1 – 7 Units 1 & 2

Week 2 – *Everyday English 2*, pp 14 – 29 Units 3 – 5

Week 3 – *A Foundation English Course for Undergraduates: Workbook I*, pp 32 – 36 Unit VI; *A Foundation English Course for Undergraduates: Book II*, pp 19 – 21 Unit 6

Week 4 – *A Foundation English Course for Undergraduates: Book II*, pp 47 – 49 Unit 13; *Developing Language Skills I*, pp 183 – 186 Unit 1 of ‘Grammar’

Week 5 – *A Foundation English Course for Undergraduates: Book II*, pp 61 – 63 Unit 16 75 – 79 Unit 19

Week 6 – *Developing Language Skills I*, pp 209 – 216 Units 6 & 7 of ‘Grammar’; *Everyday English 2*, pp 91 – 94 Unit 16

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp 37 – 42 Unit VII; *Everyday English 2*, pp 95 – 101 Unit 17

Week 8 – *A Foundation English Course for Undergraduates: Workbook I*, pp 43 – 47 Unit VIII; *Developing Language Skills I*, pp 26 – 31 Unit 6 of ‘Oral Communication: Speech Patterns’

Week 9 – *A Foundation English Course for Undergraduates: Workbook I*, pp 48 – 51 Unit IX; *Developing Language Skills I*, pp 31 – 34 Unit 7 of ‘Oral Communication: Speech Patterns’

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp 52 – 57 Unit X; *Developing Language Skills I*, pp 35 – 37 Unit 8 of ‘Oral Communication: Speech Patterns’

Week 11 – *Developing Language Skills I*, pp 37 - 45 Units 9 – 10 of ‘Oral Communication: Speech Patterns’

Week 12 – *English at the Workplace II*, pp 38 - 45 Unit 9

Week 13 – *English at the Workplace*, pp 67 - 75 Unit 11

Week 14 – *Everyday English 2*, pp 121 - 128 Unit 21

General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Practical

The entire course is practical in nature. The prescribed readings are rich in tasks and activities that aim at developing essential language skills. Working their way through these tasks will give the learners hands-on practice in the use of these skills.

References

A Foundation English Course for Undergraduates: Reader I. Delhi: Oxford University Press, 1991

A Foundation English Course for Undergraduates: Workbook I. Delhi: Oxford University Press, 1991

Everyday English Delhi: Pearson, 2005

Developing Language Skills I Delhi: Manohar, 1997

Additional Resources:

English at the Workplace Delhi: Macmillan, 2006

Assessment Methods

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used extensively. The focus here could be on skills and activities that are harder to test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading, comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

Reading Comprehension - 25 marks

- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

Keywords

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversational formulae

General Note

No part of 'Fluency in English II' is proposed as suggested reading in this syllabus.

Discipline English (BA Programme) under CBCS

Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

Course Objectives

- * The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- * The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- * The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- *The course allows the student a familiarity with literary texts through different genres and time periods

Course Contents

Semester 1

DSC 1A

Selections from *Individual and Society: Essays, Stories and Poems*, (Pearson/Longman, 2005) with the selected chapters as follows: 28 chapters

1. From the section on **Caste/Class**: Chapters 2, 3, 4, 5, 6
2. From the section on **Gender**: Chapters 7, 8, 10, 12, 13, 14, 15
3. From the section on **Race**: Chapters 16, 17, 18, 19
4. From the section on **Violence and War**: Chapters 22, 23, 24, 25, 26, 27, 28
5. From the section on **Globalization**: 29, 31, 32, 33, 34.

Keywords: Caste, Class, Gender, Race, Violence and War, Globalization

Teaching Plan:

Weeks 1-3: Caste/Class chapters

Weeks 4-7: Gender

Weeks 8-9: Race

Weeks 9-12: War and Violence

Weeks 13-14: Globalization

Semester 2

DSC 1B

Selections from *Modern Indian Literature* (Orient Longman, 2007) as follows:

1. Short stories: 6 stories

Premchand, *The Holy Panchayat*

R. K. Narayan, *The M. C. C*

Basheer, *The Cardsharpers' Daughter*

Sadat Hasan Manto, *Toba Tek Singh*

Ambai, *Squirrel*

Ishmat Chughtai, *Lihaf*

2. Poems: 10 poems

Jibanananda Das, (i) 'Windy Night', (ii) 'I Shall Return'

Muktibodh, (i) 'The Void', (ii) 'So Very Far'

Nissim Ezekiel, (i) 'Enterprise', (ii) 'Goodbye Party for Miss Pushpa'

Jayanta Mahapatra, (i) 'Hunger', (ii) 'Dhauri', (iii) 'Grandfather'

Sri Sri, 'Forward March'

Keywords: Short Story in the Indian Context, Modern Indian Poetry

Teaching Plan:

Week 1: Introduction to the short story genre with especial references to Indian writers in the syllabus

Week 2: Premchand

Week 3: R.K. Narayan

Week 4: Basheer

Week 5: Manto

Week 6: Ambai

Week 7: Chughtai

Week 8: Introducing poetry

Week 9: Jibanananda Das

Week 10: Muktibodh

Week 11: Ezekiel

Week 12: Mahapatra

Week 13: Sri Sri

Week 14: Discussions on poems/Questions etc

Semester 3

DSC 1C

British Literature: Poetry and a Play, selections from *Living Literatures: An Anthology of Prose and Poetry*

1. Renaissance Poetry (sonnets and love lyrics): 6 poems

Wyatt, 'Whoso List to Hunt'

Spenser, 'Amoretti LXXV'
Shakespeare, (i) 'Sonnet LX', (ii) 'Sonnet CXXX'
Donne, 'The Sunne Rising'
Milton, 'On His Blindness'

2. Poetry of the Eighteenth Century and the Romantic Age: 7 poems

Swift, 'A Beautiful Young Nymph Going to Bed'
Blake, (i) 'The Garden of Love', (ii) 'London'
Wordsworth, (i) 'Composed Upon Westminster Bridge', (ii) 'It Is a Beauteous Evening'
Coleridge, 'Frost at Midnight'
Keats, 'To Autumn'

3. Play

William Shakespeare, *Othello*

Keywords: Renaissance, Humanism, The Sonnet Tradition, the Poet and Society, Courtly Love tradition, Race, Class, Gender, The Globe Theatre

Teaching Plan:

Weeks 1- 4: Renaissance Poetry
Weeks 5-8: 18th Century and Romantic poetry
Weeks 9-14: Shakespeare

Semester 4

DSC 1D

Literary Crosscurrents: Selections from *Living Literatures: An Anthology of Prose and Poetry*

1. Victorian and Modern Poetry: 8 poems

Browning: 'My Last Duchess'
Tennyson: 'The Lady of Shalott'
Emily Dickinson: 341 'After Great Pain', 754 'My Life Had Stood'
Thomas Hardy: 'Neutral Tones'
W. H. Auden: 'Musee des Beaux Arts'
T. S. Eliot: 'Preludes'
Sylvia Plath: 'The Moon and the Yew Tree'

2. Story

Mahasweta Devi: 'The Hunt'

3. Novel

Charlotte Bronte, *Jane Eyre*

Keywords: Faith and Doubt, Dramatic Monologue, Modernism, Gender, The Subaltern, Race, Colonialism

Teaching Plan:

Weeks 1-4: Poetry

Week 5: Short Story

Weeks 6-14: Novel

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

Semester 6

DSC 1F (any one to be opted by a student)

1. Children's Literature:

- a. Roald Dahl, *Fantastic Mr Fox*
- b. Ruskin Bond: *Susannah's Seven Husbands*
- c. Satyajit Ray, *The Golden Fortress*
- d. Samhita Arni, *The Mahabharata: A Child's View*

Keywords: Genre, Popular and the Classic, Pedagogical and Moral Tales, Growth of Children's Literature, Myth and Literature

Teaching Plan:

Weeks 1-3: Dahl

Weeks 4-7: Bond

Weeks 8-11: Ray

Weeks 12-14: Arni

2. World Literatures:

- a. Valmiki: *Joothan*
- b. Chinua Achebe: *Things Fall Apart*

Stories from *Living Literatures*

- c. Marquez, 'Balthasar's Marvellous Afternoon'
- Paz, 'The Blue Bouquet'

- d. Essay from *Living Literatures*

Ngugi wa Thiongo, From 'Decolonising the Mind'

- e. Poetry:

Neruda: *Fable of the Mermaid and the Drunks*

Walcott: *Names*

Keywords: Nation, Colony and Empire, History and Memory, Gender and Representation, Race and Class

Teaching Plan:

Weeks 1-5: Valmiki

Weeks 6-10: Achebe

Week 11: Short Stories

Week 12: N'gugi

Week 13: Poetry

Week 14: Questions/Exam issues

Essential Readings

Note: This is a literature-based programme, and students will be examined on all the prescribed readings in various sections of the syllabus. Therefore, all those texts are to be considered essential reading.

Suggested Readings

These prescribed texts are meant to be read in the context of their particular times of composition. The key words at the end of each paper indicate the issues and motifs that may interest the student to read about a particular writer or her time. Therefore no suggested readings have been offered, so that these papers do not become burdensome for students opting for English under the BA Programme.

Examination Scheme for Discipline English (B. A. Programme) under CBCS

RTC $3 \times 10 = 30$ marks

Long Questions $3 \times 15 = 45$ marks

Each question will have internal choice. All texts in a paper will be examined.