

**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 Credit Based Choice System (CBCS)**

*Syllabus applicable for students seeking admission to  
the  
BA Honours English, BA/BCom/BSc Programme and  
BA(H)/BCom(H)/BSc(H) and under CBCS*

*in the academic year 2015-18*

**Structure of B. A. Honours English under CBCS**

**Core Course**

<b>Paper Titles</b>	<b>Page No</b>
<b>Sem I</b>	
1. Indian Classical Literature	-
2. European Classical Literature	-
<b>Sem II</b>	
3. Indian Writing in English	-
4. British Poetry and Drama: 14th to 17th Centuries	-
<b>Sem III</b>	
5. American Literature	-
6. Popular Literature	-
7. British Poetry and Drama: 17th and 18th Centuries	-
<b>Sem IV</b>	
8. British Literature: 18th Century	-
9. British Romantic Literature	-
10. British Literature: 19th Century	-
<b>Sem V</b>	
11. Women's Writing	-
12. British Literature: The Early 20th Century	-
12	
<b>Sem VI</b>	
13. Modern European Drama	-
14. Postcolonial Literatures	-

**Discipline Centric Elective (Any four)**

<b>Paper Titles</b>	
1. Modern Indian Writing in English Translation	-
2. Literature of the Indian Diaspora	-
3. British Literature: Post World War II	-
4. Nineteenth Century European Realism	-
5. Science fiction and Detective Literature	-
6. Literary Criticism	-
7. Understanding Dalit Literature	-

8. Literature and Cinema	-
9. World Literatures	-
10. Literary Theory	-
11. Partition Literature	-
12. Research Methodology	-
13. Travel writing	-
14. Autobiography	-

**Generic Elective (Any four for Hons students and any two for B.A/B.Com programme)**

**Paper Titles**

1. Academic Writing and Composition	-
2. Media and Communication Skills	-
3. Text and Performance	-
4. Language and Linguistics	-
5. Contemporary India: Women and Empowerment	-
6. Language, Literature and Culture	-
7. Readings on Indian Diversities and Literary Movements*	-
8. Cinematic adaptations of literary texts	
9. Indian English literature	
10. Popular fiction	
11. Culture and Theory	
12. Text and Interpretations	
13. Individual and Society	

Note: All the papers except No. 13 can be offered to both Hons and Program students.

**Ability Enhancement Compulsory Course**

**Paper Titles**

1. Environmental Studies (syllabus prepared by concerned department)	
2. English/MIL Communication	-

**Skill Enhancement Course**

**Paper Titles**

1. Film Studies
2. English Language Teaching -
3. Soft Skills -
4. Translation Studies -
5. Creative Writing -
6. Business Communication -
7. Technical Writing -
8. Introduction to language and linguistics
9. Academic Writing
10. Introduction to theatre and performance
11. English Speaking Skills
- 12.

**B.A. Program**

Core English A, B, C

B.A. Program English Discipline

## Detailed Syllabi

### I. B. A. Honours English under CBCS

#### Core Course

#### Semester 1

#### Paper 1: Indian Classical Literature

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) Book 3.

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

##### Topics

The Indian Epic Tradition: Themes and Recensions  
 Classical Indian Drama: Theory and Practice  
 Alankara and Rasa  
 Dharma and the Heroic

##### Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

**Paper 2: European Classical Literature**

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Brothers Menaechmus*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), ‘Philomela’ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).  
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

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

The Epic  
 Comedy and Tragedy in Classical Drama  
 The Athenian City State  
 Catharsis and Mimesis  
 Satire  
 Literary Cultures in Augustan Rome

**Readings**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.
4. Peter. G. MCC. Brown. ‘The Beginnings of Roman Comedy’ in *The Oxford Handbook of Greek and Roman Comedy* ed. Michael Fontaine and Adele C Scafuro (New York: OUP, 2014) pp 401-408

**Semester 2****Paper 3: Indian Writing in English**

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|--------------------|--|
| 1. R.K. Narayan    | <i>The Guide</i>                         |
| 2. Anita Desai     | <i>In Custody</i>                        |
| 3. H.L.V. Derozio  | 'Freedom to the Slave'                   |
|                    | 'The Orphan Girl'                        |
| Kamala Das         | 'An Introduction'                        |
|                    | 'My Grandmother's House'                 |
| Nissim Ezekiel     | 'Enterprise'                             |
|                    | 'The Night of the Scorpion'              |
| Robin S. Ngangom   | 'The Strange Affair of Robin S. Ngangom' |
|                    | 'A Poem for Mother'                      |
| 4. Mulk Raj Anand: | 'Two Lady Rams'                          |
| Salman Rushdie:    | 'The Free Radio'                         |
| Rohinton Mistry:   | 'Swimming Lessons'                       |
| Shashi Despande:   | 'The Intrusion'                          |

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

Indian English  
 Indian English Literature and its Readership  
 Themes and Contexts of the Indian English Novel  
 The Aesthetics of Indian English Poetry  
 Modernism in Indian English Literature

**Readings**

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

**Paper 4: British Poetry and Drama: 14th to 17th Centuries**

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|----|------------------------------------|--|
| 1. | Geoffrey Chaucer<br>Edmund Spenser | <i>The Wife of Bath's Prologue</i><br>Selections from <i>Amoretti</i> :<br>Sonnet LXVII 'Like as a huntsman...'<br>Sonnet LVII 'Sweet warrior...'<br>Sonnet LXXV 'One day I wrote her name...' |
|    | John Donne                         | ‘<br>The Sunne Rising’<br>‘Batter My Heart’<br>‘A Valediction: ‘Forbidding Mourning’   |
| 2. | Christopher Marlowe                | <i>Doctor Faustus</i>  |
| 3. | William Shakespeare                | <i>Macbeth</i>   |
| 4. | William Shakespeare                | <i>Twelfth Night</i>   |

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

**Topics**

Renaissance Humanism  
The Stage, Court and City  
Religious and Political Thought  
Ideas of Love and Marriage  
The Writer in Society

**Readings**

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.



**Semester 3****Paper 5: American Literature**

- |                       |  |
|-----------------------|--|
| 1. Tennessee Williams | <i>The Glass Menagerie</i>               |
| 2. Toni Morrison      | <i>Beloved</i>                           |
| 3. Edgar Allan Poe    | 'The Purloined Letter'                   |
| F. Scott Fitzgerald   | 'The Crack-up'                           |
| William Faulkner      | 'Dry September'                          |
| 4. Anne Bradstreet    | 'The Prologue'                           |
| Walt Whitman          | Selections from <i>Leaves of Grass</i> : |
|                       | 'O Captain, My Captain'                  |
|                       | 'Passage to India' (lines 1–68)          |
| Alexie Sherman Alexie | 'Crow Testament'                         |
|                       | 'Evolution'                              |

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

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

**Readings**

1. Hector St John Crèvecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
3. 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).
4. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

**Paper 6: Popular Literature**

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability*
5. Autobiographical Notes on Ambedkar (Only for Visually Challenged students)

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

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

**Readings**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

**Paper 7: British Poetry and Drama: 17th and 18th Centuries**

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|-------------------|------------------------------|
| 1. John Milton    | <i>Paradise Lost: Book 1</i> |
| 2. John Webster   | <i>The Duchess of Malfi</i>  |
| 3. Aphra Behn     | <i>The Rover</i>             |
| 4. Alexander Pope | <i>The Rape of the Lock</i>  |

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

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

**Readings**

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

**Semester 4****Paper 8: British Literature: 18th Century**

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|---------------------|---|
| 1. William Congreve | <i>The Way of the World</i>             |
| 2. Jonathan Swift   | <i>Gulliver's Travels</i> , Books 1-4   |
| 3. Samuel Johnson   | 'London'                                |
| Thomas Gray         | 'Elegy Written in a Country Churchyard' |
| 4. Henry Fielding   | <i>Joseph Andrews</i>                   |

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

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

**Readings**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.
4. Ian Watt, "Realism and the Novel Form," *Rise of the Novel: Studies in Defoe Richardson and Fielding* (Berkeley and Los Angeles: University of California P, 2001) pp 9-34

**Paper 9: British Romantic Literature**

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|-------------------------|--|
| 1. William Blake        | ‘The Lamb’,<br>‘The Chimney Sweeper’ (from <i>Songs of Innocence</i> and <i>Songs of Experience</i> )<br>‘The Tyger’ ( <i>Songs of Experience</i> )<br>‘Introduction’ to <i>Songs of Innocence</i> |
| Robert Burns            | ‘A Bard’s Epitaph’<br>‘Scots Wha Hae’  |
| 2. William Wordsworth   | ‘Tintern Abbey’<br>‘Ode: Intimations of Immortality’   |
| Samuel Taylor Coleridge | ‘Kubla Khan’<br>‘Dejection: An Ode’  |
| 3 Byron                 | ‘Childe Harold’: canto III, verses 36–45<br>(lines 316–405); canto IV, verses 178–86<br>(lines 1594–674)   |
| Percy Bysshe Shelley ‘  | Ode to the West Wind,’ ‘Ozymandias’<br>‘Hymn to Intellectual Beauty’   |
| John Keats              | ‘Ode to a Nightingale,’ ‘To Autumn’<br>‘On First Looking into Chapman’s Homer’   |
| 4 Mary Shelley          | <i>Frankenstein</i>  |

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

Reason and Imagination  
 Conceptions of Nature  
 Literature and Revolution  
 The Gothic  
 The Romantic Lyric  
 The Ideas of Nationalisms

**Readings**

1. William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

**Paper 10: British Literature: 19th Century**

1. Jane Austen	<i>Pride and Prejudice</i>
2. Charlotte Bronte	<i>Jane Eyre</i>
3. Charles Dickens	<i>Hard Times</i>
4. Alfred Tennyson	'The Lady of Shalott'
	'Ulysses'
	'The Defence of Lucknow'
Robert Browning	'My Last Duchess'
	'The Last Ride Together'
	'Fra Lippo Lippi'
Christina Rossetti	'The Goblin Market'

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

Utilitarianism  
 The 19th Century Novel  
 Marriage and Sexuality  
 The Pre Raphaelite movement  
 The Victorian compromise  
 The Dramatic Monologue

**Readings**

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.
4. Langbaum, Robert. 'Dramatic Monologue: Sympathy versus Judgement'. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*, (New York: Norton, 1957) pp 75-108

## Semester 5

## Paper 11: Women's Writing

- |                             |   |
|-----------------------------|---|
| 1. Emily Dickinson          | ‘I cannot live with you’<br>‘I’m wife; I’ve finished that’  |
| Sylvia Plath                | ‘Daddy’<br>‘Lady Lazarus’   |
| Eunice De Souza             | ‘Advice to Women’<br>‘Bequest’  |
| 2. Alice Walker             | <i>The Color Purple</i>   |
| 3. Charlotte Perkins Gilman | ‘The Yellow Wallpaper’  |
| Katherine Mansfield         | ‘Bliss’   |
| Mahashweta Devi             | ‘Draupadi’, tr. Gayatri Chakravorty Spivak<br>(Calcutta: Seagull, 2002)   |
| 4. Mary Wollstonecraft      | <i>A Vindication of the Rights of Woman</i> (New<br>York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.   |
|                             | Pandita Ramabai ‘A Testimony of our Inexhaustible Treasures’, in <i>Pandita Ramabai Through Her<br/>Own Words: Selected Works</i> , tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324. |
|                             | Rassundari Debi Excerpts from <i>Amar Jiban</i> in Susie Tharu and K. Lalita, eds., <i>Women’s Writing in<br/>India</i> , vol. 1 (New Delhi: OUP, 1989) pp. 192–202                       |

## Suggested Topics and Background Prose Readings for Class Presentations

## Topics

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

## Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, ‘Introduction’, in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., ‘Introduction’, in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**Paper 12: British Literature: The Early 20th Century**

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|------------------------|---------------------------------------|
| 1. Joseph Conrad       | <i>Heart of Darkness</i>              |
| 2. George Bernard Shaw | <i>Major Barbara</i>                  |
| 3. Virginia Woolf      | <i>Mrs Dalloway</i>                   |
| 4. W.B. Yeats          | 'Leda and the Swan'                   |
|                        | 'The Second Coming'                   |
|                        | 'No Second Troy'                      |
|                        | 'Sailing to Byzantium'                |
| T.S. Eliot             | 'The Love Song of J. Alfred Prufrock' |
|                        | 'Sweeney among the Nightingales'      |
|                        | 'The Hollow Men'                      |

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

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The Avant-Garde

The Well Made play and the Problem Play

**Readings**

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
4. Bernard Shaw, "A Dramatic Realist to his Critics." Eric Bentley. Ed. *The Theory of the Modern Stage*. New York: Applause Theatre and Cinema Books, 1997. pp. 175-196..



**Semester 6****Paper 13: Modern European Drama**

- |                   |                                   |
|-------------------|-----------------------------------|
| 1. Henrik Ibsen   | <i>Ghosts</i>                     |
| 2. Bertolt Brecht | <i>The Good Woman of Szechuan</i> |
| 3. Samuel Beckett | <i>Waiting for Godot</i>          |
| 4. Jean Genet     | <i>The Balcony</i>                |

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

Politics, Social Change and the Stage  
 Text and Performance  
 European Drama: Realism and Beyond  
 Tragedy and Heroism in Modern European Drama  
 The Theatre of the Absurd

**Readings**

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
4. Jean Genet. 'The Strange Word Urb' in *Reflections on Theatre*. (London: Faber), Chapter 2: pp 63-74

**Paper 14: Postcolonial Literatures**

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|---------------------------|---|
| 1. Chinua Achebe          | <i>Things Fall Apart</i>                |
| 2. Gabriel Garcia Marquez | <i>Chronicle of a Death Foretold</i>    |
| 3. Bessie Head            | 'The Collector of Treasures'            |
| Ama Ata Aidoo             | 'The Girl who can'                      |
| Grace Ogot                | 'The Green Leaves'                      |
| 4. Pablo Neruda           | 'Tonight I can write the saddest Lines' |
|                           | 'The Way Spain Was'                     |
|                           | 'A Far Cry from Africa'                 |
| Derek Walcott             | 'Names'                                 |
|                           | 'Revolving Days'                        |
| David Malouf              | 'Wild Lemons'                           |
|                           | 'Small Towns and the River'             |
| Mamang Dai                | 'The Voice of the Mountain'             |

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

De-colonization, Globalization and Literature  
 Literature and Identity Politics  
 Writing for the New World Audience  
 Region, Race, and Gender  
 Postcolonial Literatures and Questions of Form

**Readings**

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
4. Robert Young, 'Colonialism and the politics of postcolonial critique', *Postcolonialism: A Historical Introduction* (Oxford: Blackwell Publishing, 2001) 75-108

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## II Discipline Centric Elective (Any Four)

Colleges to choose from Papers 1 – 7 in the 5<sup>th</sup> semester and 8 -14 in the 6<sup>th</sup> semester

### Detailed Syllabi

#### Paper 1: Modern Indian Writing in English Translation

1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).  
Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).  
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).  
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. Rabindranath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).  
G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).  
Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).  
Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Blackswan, 2010)

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

##### Topics

The Aesthetics of Translation  
Linguistic Regions and Languages  
Modernity in Indian Literature  
Caste, Gender and Resistance  
Questions of Form in 20th Century Indian Literature.

##### Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).

2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient Blackswan, 2009) pp. 1–5.

### Paper 2: Literature of the Indian Diaspora

- |                            |   |
|----------------------------|---|
| 1. M. G. Vassanji          | <i>The Book of Secrets</i> (Penguin, India) |
| 2. Rohinton Mistry         | <i>A Fine Balance</i> ( Alfred A Knopf)     |
| 3. Meera Syal              | <i>Anita and Me</i> (Harper Collins)        |
| 4. Jhumpa Lahiri           | 'The Interpreter of Maladies'               |
| Chitra Banerjee Divakaruni | 'Arranged Marriage'                         |
| Shawna Singh Baldwin       | 'Family Ties'                               |

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

#### Topics

The Diaspora  
Nostalgia  
New Medium  
Alienation

#### Reading

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.
4. Sam Naidu. 'Women writers of the South Asian diaspora: Towards a transnational feminist aesthetic?' In Parvati Raghuram et al ed. *Tracing an Indian diaspora: Contexts, Memories, Representations*. New Delhi: Sage, 2008. pp 368-391

### Paper 3: British Literature: Post World War II

- |                       |                                      |
|-----------------------|--------------------------------------|
| 1. John Fowles        | <i>The French Lieutenant's Woman</i> |
| 2. Jeanette Winterson | <i>Sexing the Cherry</i>             |
| 3. Hanif Kureishi     | <i>My Beautiful Launderette</i>      |
| John Osborne          | <i>Look Back in Anger</i>            |
| 4. Phillip Larkin     | 'Whitsun Weddings'                   |
|                       | 'Church Going'                       |

Ted Hughes	'Hawk Roosting'
	'Crow's Fall'
Seamus Heaney	'Digging'
	'Casualty'
Carol Anne Duffy	'Text'
	'Stealing'

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

#### Topics

Postmodernism in British Literature  
 Britishness after 1960s  
 Intertextuality and Experimentation  
 Literature and Counterculture

#### Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).
4. Philip Larkin, 'The Pleasure Principle' *Miscellaneous Pieces* (London: Faber and Faber, 1983) pp 80-82.

### Paper 4: Nineteenth Century European Realism

1. Ivan Turgenev *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyevsky *Crime and Punishment*, tr. Jessie Coulson (London: Norton, 1989).
3. Honore de Balzac *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

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

#### Topics

History, Realism and the Novel Form  
 Ethics and the Novel  
 The Novel and its Readership in the 19th Century  
 Politics and the Russian Novel: Slavophiles and Westernizers

#### Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.

2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
3. Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

#### **Paper 5: Science Fiction and Detective Literature**

1. Science Fiction Short stories:
 

Isaac Asimov	'Nightfall'
Ursula le Guin	'The ones who walk away from Omelas'
Philip K. Dick	'Minority Report'
Ray Bradbury	'A Sound of Thunder'
2. Arthur Conan Doyle The Hound of the Baskervilles
3. Raymond Chandler The Big Sleep
4. H.R.F. Keating Inspector Ghote Goes by Train

#### **Suggested Topics and Readings for Class Presentation**

##### **Topics**

Crime Fiction and Science Fiction across the Media  
 Constructions of Criminal Identity in Crime Fiction and Science Fiction  
 Stereotypes in Crime Fiction and Science Fiction  
 Crime Fiction and Cultural Nostalgia  
 Science Fiction/ Crime Fiction and Ethics  
 Crime and Censorship

##### **Readings**

1. Darko Suvin, 'On Teaching SF Critically', from *Positions and Presuppositions in Science Fiction* (London : Macmillan), pp. 86-96.
2. George Orwell, *Raffles and Miss Blandish*, *Horizons*. 1944. pp 232-244. Available at [http://orwell.ru/library/reviews/chase/english/e\\_bland](http://orwell.ru/library/reviews/chase/english/e_bland)
3. W.H. Auden, *The Guilty Vicarage*, available at <http://harpers.org/archive/1948/05/the-guilty-vicarage/?single=1>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>

#### **Paper 6: Literary Criticism**

1. Alexander Pope  
 Samuel Johnson
- Essay on Criticism  
 Preface to Shakespeare

2. William Wordsworth Preface to *Lyrical Ballads* (1802)  
S.T. Coleridge *Biographia Literaria*. Chapters IV, XIII and XIV
3. Virginia Woolf 'Modern Fiction'  
T.S. Eliot: 'Tradition and the Individual Talent' 1919  
'The Function of Criticism' 1920
- 4.I.A. Richards *Principles of Literary Criticism* Chapters 1,2 and 34.  
London 1924 and *Practical Criticism*. London, 1929  
Cleanth Brooks 'The Heresy of Paraphrase', and 'The Language of Paradox' in  
*The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

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

#### Topics

Summarising and Critiquing  
Point of View  
Reading and Interpreting  
Media Criticism  
Plot and Setting  
Citing from Critics' Interpretations

#### Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

### Paper 7: Understanding Dalit Literature

Unit 1:

- Manohar Biswas, *Surviving in My World* Ch.1-2, Tr. Jaideep Sarangi et al, Samya, 2016.
- Balbir Madhopuri, *Against The Night* Ch.1-2 Tr. Tripti Jain, OUP. (Autobiography)

Unit 2: Poetry:

- Hira Bansode : 'Yashodhara' (*From the Poisoned Bread*),
- Gautam Aali: 'Caste was Rubbish' (From *JSL* 10, Autumn 2008),
- Siddalingaiah: 'A Song', (From *Steel Nibs are Sprouting: New Dalit Writing from South India*),
- Meena Kandasamy, 'Celestial Celebrities', *Ms. Militancy*. New Delhi: Navayana Publishing, 2012.

Unit 3: Datta Bhagat, *Routes and Escape Routes*. Trans. Maya Pandit in *Drama: Contemporary India*. New Delhi: OUP, 2001.

Unit 4: Short Stories,

- Babu Rao Bagul, 'Mother' (From *the Poisoned Bread*),

- Sunil Kumar Das, 'Dhani Bauri's Ganga Salvation', (*Survival : A Collection of Short Stories*, Orient Black Swan)
- Ajay Navaria's Hello Premchand ( From *Unclaimed Terrain*, New Delhi: Navayana 2010))
- Sanjay Bag's Black Ink (From Listen to the Flame, New Delhi:OUP 2016))

#### **Suggested Topics and Background Prose Readings for Class Presentation**

- The Dalit Panther's movement
- Dalit Autobiography
- The Significance of Ambedkar for Dalit Literature
- Dalit Patriarchy

#### **Prose Readings**

- B.R. Ambedkar, *Annihilation of Caste: An Undelivered Speech*, ed. Mulk Raj Anand, N. Delhi: Arnold Publishers, 1990.
- Sharan Kumar Limbale , *Towards an Aesthetics of Dalit Literature*, Chapter1
- D. R. Nagaraj, *The Flaming Feet and Other Essays*, Chapter 8
- Uma Chakravarti, *Gendering Caste*, Chapters 1, 3 and 9.

#### **Suggested Reading List**

- Tapan Basu, *Translating Caste*, Katha
- Raj Kumar , *Dalit Personal Narratives*, Orient Blackswan

#### **Semester 6**

#### **Paper 8: Literature and Cinema**

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.);  
Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Thomas Keneally *Schindler's Ark* and its adaptation (1993, dir. Steven Spielberg)

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

##### **Topics**

Theories of Adaptation  
Transformation and Transposition  
Hollywood and 'Bollywood'  
The 'Two Ways of Seeing'  
Adaptation as Interpretation



### Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. B. McFarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996)

### Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *A Passage to India* and its adaptation dir. David Lean (1984).

### Note:

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

### Paper 9: World Literatures

1. J.M Coetzee. *Elizabeth Costello*. London: Random House, 2004
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)  
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.

Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.

Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.

Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).

Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

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

#### Topics

The Idea of World Literature

Memory, Displacement and Diaspora

Hybridity, Race and Culture

Adult Reception of Children's Literature

Literary Translation and the Circulation of Literary Texts

Aesthetics and Politics in Poetry

#### Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

### Paper 10: Literary Theory

1. Marxism
  - a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
  - b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.
2. Feminism
  - a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.

- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.
3. Poststructuralism
- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
  - b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.
4. Postcolonial Studies
- a. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
  - b. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

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

#### Topics

The East and the West  
 Questions of Alterity  
 Power, Language, and Representation  
 The State and Culture

#### Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

### Paper 11: Partition Literature

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
- b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
- c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
- d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- b) Subhash Mukhopadhyay 'Ferrying', tr. Subhoranjan DasGupta
- c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

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

#### **Topics**

Colonialism, Nationalism, and the Partition  
 Communalism and Violence  
 Homelessness and Exile  
 Women in the Partition

#### **Background Readings and Screenings**

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

#### **Films**

*Garam Hawa* (dir. M.S. Sathyu, 1974).  
*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).  
*Subarnarekha* (dir. Ritwik Ghatak, 1965)

### **Paper 12: Research Methodology**

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography/ Annotated Bibliography as per the MLA
  - Workshop on Topic Development (4 Hours)
  - Workshop on Research Proposal (4 Hours)
  - Project Work: Write a Research Paper (2000-2500 words)

#### **Suggested Readings:**

1. *MLA Handbook*, 8th edition
2. Ranjit Kumar. *A Step-by-Step Guide for Beginners*. New Delhi: Sage, 2005.

3. K.E. Howell. *Introduction to the Philosophy of Methodology*. New Delhi: Sage, 2013.
4. Constance Rooke. *The Clear Path: A Guide to Writing English Essays*. Nelson College Indigenous, 2004.

### Paper 13: Travel Writing

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher  
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)  
Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
3. William Dalrymple: *City of Djinn*s (Prologue, Chapters I and II) Penguin Books, 1994  
Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
4. Nighat MGandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013  
Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

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

#### Topics:

Travel Writing and Ethnography  
 Gender and Travel  
 Globalization and Travel  
 Travel and Religion  
 Orientalism and Travel

#### Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp. 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29

4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

**Paper 14: Autobiography**

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *AnAutobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women,1998).  
A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)
4. Maya Angelou, *I Know why the Caged Bird Sings*.London: Virago, 2004 Rpt.

**Suggested Topics and Background Prose Readings for class Presentations**

**Topics:**

Self and society  
Role of memory in writing autobiography  
Autobiography as resistance  
Autobiography as rewriting history

**Readings:**

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.



**Generic Elective (Any four for Hons students and any two for Programme students)**

**Paper Titles**

1. Academic Writing and Composition
2. Media and Communication Skills
3. Text and Performance
4. Language and Linguistics
5. Contemporary India: Women and Empowerment
6. Language, Literature and Culture
7. Readings on Indian Diversities and Literary Movements
8. Cinematic adaptations of literary texts
9. Indian English literature
10. Popular fiction
11. Culture and Theory
12. Individual and Society – (Selections)

Note: All the papers can be offered to both except no. 12 which is only for honours students.

**Paper 1: Academic Writing and Composition**

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

**Suggested Readings**

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. IonaLeki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).
5. Anjana Neira Dev, *Academic Writing and Composition*, New Delhi: Pinnacle, 2015.

**Paper 2: Media and Communication Skills**

**1. Introduction to Mass Communication**

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

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

## 2. Advertisement

- a) Types of advertisements
- b) Advertising ethics
- c) How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

## 3. Media Writing

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

Topics for Student Presentations:

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

## 4. Introduction to Cyber Media and Social Media

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

Suggested readings:

Media and Mass Communication:

1. MV Kamath: *Professional Journalism*. New Delhi: Vikas Publishing House, 1980.
2. Denis Macquail: *Mass Communication*. New Delhi: Om Books, 2000.
3. Ambrish Saxena: *Fundamentals of Reporting and Editing*. New Delhi: Kanishka Publishers, 2007.
4. MK Joseph: *Outline of Editing*. New Delhi: Anmol Publications, 2002.
5. TJS George: *Editing – A Handbook for Journalists* (IIMC)
6. Harold Evans: *Essential English for Journalists, Editors and Writers*. UK: Random House, 2000.



7. Rajiv Batra, John G Myers, David A Aaker: *Advertising Management* (New Delhi, Pearson Education, 2007).
  8. Em Griffin. *Communication – A First Look at Communication Theory*. Edition VIII, McGraw Hill, 2011.
  9. Uma Narula. *Handbook of Communication Models, Perspectives, Strategies*. New Delhi: Atlantic Publishers, 2006.
  10. Jan Servaes, ed. *Communication for Development and Social Change*. 2003. New Delhi: Sage India, 2007.
  11. Larry Barker. *Communication*. Edition VIII. Boston: McGraw Hill, 2002; rpt. 2009.
  12. Brent D. Ruben and Lea P. Stewart. *Communication and Human Behaviour*. Edition V Pearson, 2005.
- Television Journalism:
- Andrew Boyd. *Broadcast Journalism: Techniques of Radio and Television News*. 2000. Burlington: Focal Press; 6 edition, 2009.
- Robert Thompson, Cindy Malone. *The Broadcast Journalism Handbook: A Television News Survival Guide*. Maryland: Rowman & Littlefield Publishers, 2004.
- Mark W. Hall. *Broadcast Journalism: An Introduction to News Writing*. Hastings House, 1978.
- Stephen Cushion. *Television Journalism*. Sage Publications, 2012.
- Tony Feldman. *An Introduction to Digital Media*. Taylor & Francis, 2004.
- Brian Carroll. *Writing for Digital Media*. Taylor & Francis, 2010.
- Paul Messaris and Lee Humphreys, eds. *Digital Media: Transformations in Human Communications*. New York: Peter Lang Publishing, 2006.
- Megan A. Winget, William Aspray. *Digital Media: Technological and Social Challenges of the Interactive World*. Lanham: Scarecrow Press, 2011.

### **Paper 3: Text and Performance**

#### **1. Introduction**

- a) Introduction to theories of Performance
- b) Historical overview of Western and Indian theatre
- c) Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

#### **2. Theatrical Forms and Practices**

- a) Types of theatre, semiotics of performative spaces, e.g. proscenium ‘in the round’, amphitheatre, open-air, etc.
- b) Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

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

### 3. Theories of Drama

- a) Theories and demonstrations of acting: Stanislavsky, Brecht
- b) Bharata

Topics for Student Presentations:

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

### 4. Theatrical Production

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

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

### Suggested Readings:

1. Text and Performance: Introduction
2. Adya Rangacharya. *The Indian Theatre*. New Delhi: NBT, 1971.
3. Richard, Schechner. 'Drama, Script, Theatre and Performance' in *Performance Theory*. London and New York: Routledge, 2003.
4. Nemichandra Jain, *Tradition, Continuity and Change in Indian Theatre*, New Delhi: Vikas Publishing House, 1992.
5. V. Raghvan. 'Sanskrit Drama and Performance' in *Indian Drama and Retrospect*. Hope India Publication and Sangeet Natak Akademi.
6. Theatrical Forms and Practices
7. E. Alkazi, "The Training of The Actor", *Indian Drama and Retrospect*. Hope India Publication and Sangeet Natak Akademi, 2007
8. Peter Brook. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. 1968. Touchstone, 1995.
9. Prasanna. *Indian Method in Acting*. Delhi: National School of Drama, 2013.
10. Theories of Drama
11. Walter Benjamin, 'What is Epic Theatre', *Understanding Brecht*. London and New York: Verso, 1973.
12. *The Stanislavski System: The Professional Training of an Actor*. 2nd rev. ed. Penguin, 1984.

13. Goverdhan Panchal. *The Theatres of Bharata and Some Aspects of Sanskrit Play-Production*. Delhi: Munshiram Manoharlal Publishers, 1996.
14. Theatrical Production
15. G.N. Dasgupta. *A Guide to Stage Lighting*. Delhi: Annapurna, 1986.
16. Robert Leach. *Theatre Studies: The Basics*. Routledge, 2015.
17. Aparna Bhargva Dhadwadkar. *Theatres after Independence*. New Delhi: OUP, 2006.

Further readings:

- Nandi Bhatia, ed. *Modern Indian Theatre: A Reader*. New Delhi: Oxford University Press, 2009.
- Indian Drama in Retrospect*. Introduction by Jayant Kastuaar. New Delhi: Sangeet Naatak Akademi and Hope India Publications, 2007.
- Vasudha Dalmia. *Poetics, Plays and Performances: The Politics of Modern Indian Theatre*. New Delhi: OUP, 2009.
- Ananda Lal, ed. *The Oxford Companion to Indian Theatre*. New Delhi: OUP, 2004.
- Richmond, Farley, P., Darius L., Swann and Phillip B. Zarrilli, eds. *Indian Theatre: Traditions of Performance*. New Delhi: Motilal Banarsidass, 1993.
- Richard Schechner. *Performance Studies: An Introduction*. Oxon: Routledge, 2003.
- Bharat Gupt. *Dramatic Concepts: Greek and Indian, A Study of Poetics and Natyashashtra*. New Delhi: D.K. World, 1994.
- Andrew Sofer. *The Stage Life of Props*. USA: The University of Michigan Press, 2003.
- James R. Hamilton. *The Art of Theater*. Oxford: Blackwell, 2007.
- Indian Theatre*, January 2012, available at National School of Drama

**Paper 4: Language and Linguistics**

1. Language: language and communication; language varieties: standard and non- standard language; language change.  
Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
2. Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3
3. Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.  
Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
4. Syntax and semantics: categories and constituents phrase structure; maxims of conversation.  
Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

## **Paper 5: Contemporary India: Women and Empowerment**

### **1. Social Construction of Gender (Masculinity and Femininity)**

- a) Patriarchy

### **2. History of Women's Movements in India (Pre-independence, post independence)**

- a) Women, Nationalism, Partition
- b) Women and Political Participation

### **3. Women and Law**

- a) Women and the Indian Constitution
- b) Personal Laws(Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness)

### **4. Women and Environment**

- a) State interventions, Domestic violence, Female foeticide, sexual harassment
- b) Female Voices: *Sultana's Dream*

### **5. Dalit Discourse**

- a) Sharmila Rege. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. New Delhi: Zubaan Books, 2006.

Suggested readings:

Social Construction of Gender

Ann Oakley. *Sex, Gender and Society*. Chapters 1 and 2. London: Temple Smith, 1972.

Kamala Bhasin. *What is Patriarchy?* New Delhi: Kali for Women, 1993.

Kamala Bhasin. *Exploring Masculinity*, New Delhi: Women Unlimited, 2004.

V.Geetha. *Gender*. Calcutta: Stree, 2002.

Kate Millet. *Sexual Politics*. New York: Doubleday, 1970.

History of Women's Movement in India

Ray Raka. *Fields of Protest: Women's Movements in India*. New Delhi: Kali for Women. 2000.

Radha Kumar. *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India: 1800-1990*. New Delhi: Kali for Women. 2002.

Women and Law

Flavia Agnes, Sudhir Chandra, Monmayee Basu. *Women and Law in India: An Omnibus comprising Law and Gender Inequality, Enslaved Daughters, Hindu Women and Marriage Law*. New Delhi: OUP, 2004. New Delhi: Universal. 2014.

#### Women and Environment

Vandana Shiva. *Staying Alive: Women, Ecology, and Development*. New Delhi: Zed Books, 1988.

Bina Aggarwal. "Who Sows Who Reaps? Women and Land Rights in India". *Journal of Peasant Studies* 15(4):531-581, 1998.

#### Female Voices

Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin, 1998.

#### Dalit Discourse

Sharmila Rege. *Against the Madness of Manu, B.R Ambedkar's Writings on Brahmanical Patriarchy*, New Delhi: Navayana, 2013.

### **Paper 6: Language, Literature and Culture**

#### **I. Language**

- a. Why language matters
- b. Functions of language
- c. Language and class, gender, ethnicity, identity
- d. Language variation: dialect, slang, standard and non-standard language
- e. Bilingualism and multilingualism

#### Suggested readings:

Fromkin, Victoria, David Blair and Peter Collins. 1999. *An Introduction to Language*. Harcourt Brace, Javanovich: NY. [Pages 362-370]

Crystal, David. 1997. *The Cambridge Encyclopaedia of Language*. Cambridge: CUP.

Holmes, Janet. 1992. *An Introduction to Sociolinguistics*. London and New York: Longman.

George Yule. 1996. *The Study of Language*. 2nd edition. CUP.

Poddar, A. 1969. *Language and Society in India*: Proceedings of a Seminar IAS: Shimla, pages 76-88, 136-143.

Khubchandani, L.M. 1983. *Plural Languages, Plural Cultures*. University of Hawaii Press. [Chapters 5 & 6]

Cummins J and M. Swain. 1986. *Bilingualism in Education*. Longman: London [Chapter 8]

## II. Indian Literature

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

- a. The relation between language and literature: oral and written literature
- b. Salient features of ancient and medieval Indian literature
- c. Different Phases of Indian literatures

### Prescribed Text:

Selections for detailed study from *Indian Literature: An Introduction/ Bhartiya Sahitya: ek Parichay*, edited by Anjana Neira Dev, Sanam Khanna and Bajrang Bihari Tiwari (Delhi: Pearson, 2005: reprinted 2006).

Chapter 2: Veda Vyasa: The *Mahabharata*: The Ekalavya Episode

Chapter 3: Sudraka : *Mrichchhakatika*: The Making of a Breach

Chapter 4: Ilanko Atikal: *Cilappatikaram*: The Book of Mathurai

Chapter 7: Mirabai: I Know Only Krsna

Chapter 8: Amir Abul Hasan Khusrau: Separation

Chapter 9: Asadullah Khan 'Ghalib': Desires Come by the Thousands

Chapter 11: Faiz Ahmad Faiz: Do Not Ask

Chapter 12: Subramania Bharati: The Palla Song

Chapter 14: Rabindranath Tagore: The Cabuliwallah

Chapter 16: Shrilal Shukla: Raag Darbari

Chapter 17: Ismat Chughtai: Touch-Me-Not

Chapter 19: Amrita Pritam: To Waris Shah

Chapter 20: Masti Venkatesh Iyengar: Venkatesh's Love Affair

Chapter 22: Indira Goswami: The Journey

Chapter 24: Omprakash Valmiki: Joothan

Chapter 26. Shrikant Mahapatra: Folk Songs

\* The remaining units may be considered as suggested readings:

### Further Reading:

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

### III. Culture and Society in Contemporary India

- a. The Idea of Culture
- b. Culture and the Media

#### Suggested Readings:

1. Williams, Raymond. (1983) *Keywords*. rev. ed., OUP.
2. Doring, Simon, ed. (1999) *The Cultural Studies-Readers*. London: Routledge.
3. Dines, G. & J. M. Humez, eds. (1995) *Gender, Race and Class in Media: A Text-Reader*. Thousand Oaks, CA: Sage.
4. Shapiro, Michael and Harold Schiffman (1981) *Language and Society in South Asia*, Delhi: MotilalBanarsidas.
5. Aurobindo, Sri. "Is India Civilised?" in *Foundations of Indian Culture*. Volume 20 [pages 1-13]
6. Gokak, V.K. 1986. "Towards a Definition of Culture" in *India and World Culture*. New Delhi: SahityaAkademi. [pages 1-8]
7. Kumar, Keval J. *Mass Communication in India*. 3rd Edition. Mumbai: Jaico Publishing House, 2004.
8. Basham, A.L. *The Wonder that was India*. Delhi: Rupa, 1999, Chapter 9: 'Language and Literature'.
9. Karna, M.N. (March-Sept. 1999) 'Language, Region and National Identity', *Sociological Bulletin*, 48:1&2, pages 75-96

#### Paper 7: Readings on Indian Diversities and Literary Movements

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

Unit 1: Overview

Unit 2: Linguistic Plurality within Sufi and Bhakti Tradition

Unit 3: Language Politics: Hindi and Urdu

Unit 4: Tribal Verse

Unit 5: Dalit Voices

Unit 6: Writing in English

Unit 7: Woman speak: Examples from Kannada and Bangla

Unit 8: Literary Cultures: Gujarati and Sindhi

**Suggested Topics and Background Prose Readings for Class Presentations:**

Multilingualism and Language Hierarchies

Oral Traditions

Dalit and Tribal Cultures

Sufi and Bhakti Traditions

Indian Writing in English

**Readings:**

1. Jawaharlal Nehru, "The Variety and Unity of India" and 'The Epics, History, Tradition and Myth', *The Discovery of India*. Bombay: Asia Publishing House, 1961. Pg. 61-63, 99-106.
2. U.R. Ananthamurthy, "Tradition and Creativity", ed. A.J. Thomas, *Literature and Culture*. Calcutta: Papyrus, 2002.
3. Shashi Deshpande, "Where do we belong: Regional, National or International?" and "Why Am I a Feminist", in *Writing from the Margins and Other Essays*. New Delhi: Viking, 2003. Pg. 82-85.
4. Rustom Barucha, "Thinking through Culture: A Perspective for the Millennium", and Gopal Guru, "Dalits in Pursuit of Modernity", in *India: Another Millennium*, ed. Romila Thapar. New Delhi: Penguin, 2000. Pg. 66-84, 123-36.
5. Vinay Dharwadkar, "Orientalism and the Study of Indian Literature", in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer. New Delhi: OUP, 1994. Pg. 158-95.
6. Sheldon Pollock, ed., *Literary Cultures in History*. New Delhi: OUP, 2003. Pg. 1-36.

**Paper 8: Cinematic adaptations of literary texts**

Unit 1: James Monaco, 'The Language of Film: signs and syntax', in *How to read a Film: The world of Movies, Media and Multimedia* (New York: OUP, 2009) Chapter 3, pp 170-249

(There will be general application based questions from units 2 and 3. The students will be expected to answer with reference to the texts and film adaptations studied from these units)

Unit 2: Take up *any two* of the following:

1. Harper Lee, *To Kill a Mockingbird* and its film adaptation (directed by Robert Mulligan, 1962)
2. Ken Kesey, *One flew over the Cuckoo's nest* and its film adaptation (directed by Milos Forman, 1975)
3. Margaret Mitchell, *Gone with the Wind* and its film adaptation (directed by David O. Selznick, 1939)
4. Bapsi Sidhwa, *Ice Candy man* and its film adaptation 'Earth' (directed by Deepa Mehta, 1998)
5. Marjane Satrapi, *Persepolis* and its film adaptation (directed by Marjane Satrapi and Vincent Paronnaud, 2008)
6. *Pride and Prejudice* – Film adaptations (1980, 1995, 2004, 2005) of Jane Austen's novel



Unit 3: Please do *any one* from this unit

Hindi adaptations of Shakespearean plays

Angoor ( 1982)

Maqbool ( 2003)

Omkara ( 2006)

Haider ( 2014)

Suggested Readings:

1. Linda Hutcheon, '*On the Art of Adaptation*', *Daedalus*, Vol 133, (2004)
2. [www1.chapman.edu/~lhall/webpage/criticalhistory.html](http://www1.chapman.edu/~lhall/webpage/criticalhistory.html)
3. Deborah Cartmell, *Screen Adaptations: Jane Austen's Pride and Prejudice: The Relationship between Text and Film*, Methuen Drama, 2010

Suggested topics for student presentations:

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two ways of Seeing'
- Adaptation and Interpretation

#### **Paper 9: Indian English Literatures**

1. RK Narayan: *Financial Expert*
2. Mahesh Dattani: *Dance Like a Man*
3. HV Derozio: "Freedom to the Slave"  
 JayantMahapatra: "Hunger"  
 ImtiazDharkar: "The Ragpicker"  
 Kamala Das: "My Grandmother's House"  
 Gieve Patel: "On Killing a Tree"  
 Nissim Ezekiel: "The Patriot"
4. Short Stories  
 Mulk Raj Anand: "Two Lady Rams"  
 Salman Rushdie: "The Free Radio"  
 Meher Pestonji: "Class"  
 Sadia Dehlvi: "DillikaDastarkhwan"

Suggested Topics for presentations:

The concept of Home and Exile in Indian poetry/short stories in English  
 The socio-political context of Indian Poetry/short stories in English  
 Indian English  
 Themes and Contexts of the Indian English Novel  
 Modernism in Indian English Literature

**Paper 10: Popular Fiction**

- |                       |  |
|-----------------------|--|
| 1. Louisa M. Alcott - | <i>Little Women</i>                            |
| 2. Agatha Christie –  | <i>Murder on the Orient Express</i>            |
| 3. Chetan Bhagat:     | <i>Five Point Someone</i>                      |
| 4. J K Rowling -      | <i>Harry Potter and the Philosophers Stone</i> |

**Paper 11: Culture and Theory**

1. Antonio Gramsci: ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.

Short Story: Anton Chekhov “The Bride,” *Selected Works*. Moscow: Progress P, 1973.

2. Roland Barthes: *Culture* (London: Vintage, 2009). Novels and Children, Toys, Plastic Short Story: Thomas Mann “Gladus Dei,” in *Little Herr Friedmann and Otherstories*. Harmondsworth: Penguin, 1961.

3. Edward Said: ‘The Scope of Orientalism’ in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.

Short Story: Lu Xun “My Old Home,” *Selected Works* Vol. 1 Beijing: Foreign Languages Press, 1980.

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

Short Story: Jean Paul Sartre’s “Intimacy,” *The Wall* trans. Alexander Lloyd, Wisconsin: Hal Leonard Corp, 1995.

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

Short Story: Katherine Mansfield’s “The Voyage” in Christopher Dolley, Ed. n*The Penguin Book of Short Stories*.Harmondsworth: Penguin, Rpt. 1970.

**Suggested Readings**

Althusser, Louis “Ideology and Ideological State Apparatuses,” in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

Barthes, Roland “Death of the Author,” *Modern Criticism and Theory: A Reader*, ed. David Lodge with Nigel Wood (New Delhi: Pearson, 2007) pp.164-168.

Millett, Kate *Sexual Politics* (London: Rupert Hart-Davis, 1971).` “Instances of Sex” pp. 3-22 and *Theory of Sexual Politics* pp.23-58

Foucault, Michel “Truth and Power,” *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

**Paper 12: *The Individual and Society* (this paper may be offered only to Hons students)**

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

Unit 2: Gender: Chapters 8, 9, 10, 12, 13, 15

Unit 3: Race: Chapters 16, 17, 18, 19

Unit 4: Violence and War: Chapters 22, 23, 25, 26

Unit 5: Living In a globalized World: Chapters 29, 31, 32, 34



## ABILITY ENHANCEMENT COMPULSORY COURSE

### English Communication

**Credits: 4**

#### **Preamble:**

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are:

Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

The Communicative Language Course in English is a **three-tiered** structure, addressing different levels of language learning acquired in school. The three streams **A**, **B** and **C** are offered to students who have studied English up to class XII, class X and class VIII respectively.

1. **Introduction:** Theory of Communication, Types and modes of Communication
2. **Language of Communication:**  
Verbal and Non-verbal  
(Spoken and Written)  
Personal, Social and Business  
Barriers and Strategies  
Intra-personal, Inter-personal and Group communication
3. **Speaking Skills:**  
Monologue

Dialogue  
 Group Discussion  
 Effective Communication/ Mis- Communication  
 Interview  
 Public Speech

**4. Reading and Understanding**

Close Reading  
 Comprehension  
 Summary Paraphrasing  
 Analysis and Interpretation

**5. Writing Skills**

Documenting  
 Report Writing  
 Making notes  
 Letter writing

**Recommended Readings\*:**

Madhumita Chakraborty, Sumita Puri, Jyoti Jakhar Dahiya. *English Communication – AECC under CBCS*. New Delhi: Macmillan Education, 2017  
*Language through Literature*. ed. Gauri Mishra, Ranjana Kaul, Brati Biswas, 2015.  
*Language, Literature and Creativity*. Orient Blackswan, 2013.  
 Martin Hewing. *Advanced English Grammar*. Cambridge University Press, New Delhi, 2010.  
 Raymond Murphy. *Intermediate English Grammar: 2nd Ed.*, Cambridge: CUP, 2012.  
 Raymond Murphy. *Essential English Grammar: 2nd Ed.*, Cambridge: CUP, 2007. *Business English*: Editorial Board, Department of English, University of Delhi. Pearson, 2008.

\*These readings may be used for all the three streams, and pitched at different levels to address the three learning levels respectively.

- It is recommended that students taking AECC English in B.Com Programme Semester I/ii may use *English for Students of Commerce*. Eds. R.K. Khanna, J.C. Kaushik, K.K. Sinha (New Delhi: OUP, 1991, rpt. 2003).
- It is recommended that students taking AECC English in B.Sc Programme Semester I/ii may use *English for Students of Science*.

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## SKILL ENHANCEMENT COURSES

### 1. Film studies

#### 1. Language of Film:

- a. The Shot: Definitions and types
- b. The Camera: Movements and Point of View
- c. *Mise-en-scene*
- d. Sound: speech (dialogue and voice-over), music, sound effects, silence, diegetic sound, non-diegetic sound, extra-diegetic sound, intra-diegetic sound.
- e. Editing: continuity editing, eye-line matching, cross-line edits, deep-focus editing,
- f. Montage, jump-cut.

#### 2. Indian Cinema : From the beginnings to the 1960s

- a. The pre-history of Cinema
- b. the shorts of the Silent Period
- c. the early genres of Indian Cinema – mythologicals, socials, historicals, stunt films; the Saint Films
- d. imagining the Nation
- e. the Golden 50s.

#### 3. Classical Hollywood Cinema and Genre

- a. Institutional mode of production;
- b. narrative forms and drive;
- c. the major generic forms of Hollywood – Western, Melodrama, Film Noir, Musical, Science Fiction, Horror, Road Movie etc.

#### 4. International Film Movements

- a. Montage Theory and the Soviet Cinema of the 20s;
- b. German Expressionism and experiments with *Mise-en-scene*;
- c. French Poetic Realism;
- d. Italian Neo-Realism;
- e. French New-Wave;
- f. Japanese Cinema- 30s to 60s.

#### 5. Contemporary Trends: Choose any one group

(a) Themes from Contemporary Indian Cinema ( From the 70s to the Present) - The City; the Underworld; Communalism; Terrorism, Gender issues, The Indian Art Cinema OR the Indian New Wave

(b) The Documentary, Contemporary International Trends, Post Modernism, Digital Cinema

(c) Authorship: The Auteur Theory, A detailed study of an International Auteur Or A detailed Study of an Indian Auteur.

#### Suggested Reading list

1. *Introduction to Film Studies* edited by Jill Neldes, Routledge 1996
2. *Film Studies: The Basics* by Amy Villajejo, Taylor and Francis 2000
3. How to read a film: The world of Movies, Media, Multimedia: Language, History, Theory by James Monaco, OUP, 1977
4. *Film Studies: An Introduction: Teach yourself* by Warren Buckland, Hachette UK, 2015
5. *Speaking of Films* by Satyajit Ray (English translation by Gopa Majumdar), Penguin, Delhi, 2005

#### **Paper 2: English Language Teaching**

- I. Knowing the Learner:
  - i) Learner Variable – age, gender, learning and participation styles, learning disabilities, multiple intelligences, socioeconomic & cultural background, motivation, levels of proficiency
  - ii) Theories of Learning – Bloom’s taxonomy, Vygotsky’s Zone of Proximal Development , Krashen’s concept of Comprehensible Input
  - iii) English as Second Language & English as Foreign Language
2. Structures of English Language:
  - i) Phonetics – speech mechanisms (vowels & consonants), features of connected speech – word stress, rhythm, intonation
  - ii) Morphology – word formation processes (coining, borrowing, etc.), free and bound morphemes, derivational versus inflectional morphemes
  - iii) Syntax – parts of speech, clauses & phrases, punctuation
3. Teaching Language Lessons: Methods, Practices and Materials
  - i) Lesson Planning
  - ii) Communicative Language Teaching
  - iii) Teaching listening skills
  - iv) Teaching speaking skills
  - v) Teaching reading skills

- vi) Teaching vocabulary
- vii) Teaching writing skills
- viii) Teaching grammar
- 4. Assessing language skills
  - i) Purposes – Diagnostic test, Placement test, Proficiency test, Achievement test, Feedback
  - ii) Qualities of a good test – transparency, validity, reliability, wash back effect
  - iii) Types of assessment – formal versus informal, summative versus formative, large scale versus classroom, Focus on form versus focus on communicative effect, isolated versus integrated skills, product versus process-oriented, objective versus open-ended scoring, grading versus holistic comments, alternative assessment measures

#### Suggested Readings:

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. Harmer, J. (2007) *How to teach English* (new ed.). Harlow, Essex, England: Pearson Longman.
5. *English at the Workplace. Books 2.*
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

**Comment [mc1]:** Business English replaced by English at the Workplace

#### Paper 3: Soft Skills

1. Teamwork
2. Emotional Intelligence
3. Adaptability
4. Leadership
5. Problem solving

#### Suggested Readings:

1. S.P. Dhanavel. *English and Soft Skills*. Orient BlackSwan, 2013.
2. Dale Carnegie. *How to Win Friends and Influence People* (1936) Gallery Books.
3. Gopaldaswamy Ramesh & Mahadevan Ramesh. *The Ace of Soft Skills: Attitude, Communication and Etiquette for Success*. Pearson, 2010.

#### Paper 4: Translation Studies

1. **Introducing Translation:** a brief history and significance of translation in a multi linguistic and multicultural society like India; translation and gender
2. **Types / modes of translation**, such as:
  - a. literal/free translation



- b. functional/technical/official translation
- c. transcreation /audio visual translation

3. **Basic concepts and terms used in Translation Studies:** Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.

**Practice:** Translation in Mass Communication / Advertising, subtitling, dubbing,

1. Exercises to comprehend ‘\_Equivalence in translation’: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

Practice: Tasks of Translation in Business: Advertising

- 2. Discussions on issues of ‘\_Translation and Gender by attempting translation for media, films and advertisements from different languages.
- 3. Developing skills for Interpreting: understanding its dynamics and challenges.

Interpreting: Simultaneous and Consecutive (practical application)

Practice: Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

**Resources for Practice:**

- Dictionaries
- Encyclopaedias
- Thesauri
- Glossaries
- Software of translation

**Suggested Readings**

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
2. ----- (Ed.) *Routledge Encyclopaedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi :Bahri Publications Private Limited, 1987.

**Paper 5: Creative Writing**

- Unit 1. What is Creative Writing
- Unit 2. The Art and Craft of Writing
- Unit 3. Modes of creative Writing
- Unit 4. Writing for the Media
- Unit 5. Preparing for Publication

Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

**Paper 6: Business Communication**

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication
9. Making oral presentations

**Suggested Readings:**

1. Scot, O.; Contemporary *Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

**Paper 7: Technical Writing**

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

**Suggested Readings:**

1. M. Frank. Writing as thinking: *A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztantra.

**Additional Reference Books**

5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

**Paper 8: Introduction to Language and Linguistics**

1. Introduction; difference between the written alphabet and the phonemes; difference between Phonetics and Phonology; English Phonology: types of English consonant sounds, vowel sounds, semivowels etc; intonation and stress

(Evaluation can be written tests on phonemic transcriptions; word stress, sentence stress etc.)

2. Brief introduction to branches of Linguistics: Theoretical Linguistics; Semantics; Pragmatics; Sociolinguistics; Discourse Analysis; Narrative Analysis; Neurolinguistics; Psycholinguistics

3. Morphology: various types of morphemes; meaning creation: sign, signifier and signified; synchronic versus diachronic; basic notions of Universal Grammar

4. Features of Indian English; language in context; the SPEAKING grid; Speech Acts; politeness strategies.

**Suggested readings:**

O'Connor, JD. *Better English Pronunciation*. Cambridge: Cambridge UP, 1980. Indian edition, Delhi: Universal, 1989. Print.

De Saussure, Ferdinand. *Course in General Linguistics*. New York: Fontana/Collins, 1977: 7-17, 122-139. Print.

Hymes, Del. *Foundations of Sociolinguistics: an Ethnographic Approach*. Philadelphia: University of Pennsylvania, 1974: 54-60. Jaworski, Adam and Nicholas Coupland, eds. *The Discourse Reader*. USA and Canada: Routledge, 1999, second edition 2006: 1-37.

Parasher, S.V. *Indian English: Functions and Form*. Delhi: Nav Bharat, 1991: 48: 63. Print.

Yule, G. *The Study of Language*. Cambridge: Cambridge University Press. Oxford University Press, Oxford, 2nd edition, 1996. Print.

**Paper 9: Academic writing****1. In Formal Contexts: for institutional purposes**

- a. Cover letter
- b. Letter of intent
- c. Personal Statement
- d. Statement of Purpose

**2. Independent academic purposes**

- a. Summary/Paraphrase
- b. Gist/Central Idea
- c. Essays: Personal, Critical and Analytical
- d. Citation and Bibliography

**3. For mass media purposes**

- a. News report
- b. News Column/ Editorial
- c. Reviews: Book, Movies et al
- d. Blog/ Facebook post

**4. Composition and Editing**

- a. Drafts
- b. Structure of a written piece
- c. Editing: Addition and Deletion
- d. Proof reading

**Suggested Readings:**

1. *Academic Writing: A Practical Guide for Students* by Stephen Bailey. Routledge. New York: 2004.
2. *They Say/I Say: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein. WW Norton & Co. New York: 2004.
3. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications* (with exercises and answer keys) by Amy Einsohn. U. of California Press. 2000.
4. *Critical Thinking Skills: Developing Effective Analysis and Argument* (2nd ed) by Stella Cottrell, Macmillan education. London. 2011.
5. *Teaching Study Skills and Supporting Learning*. Stella Cottrell, Macmillan education. 2001.
6. *Bridges to Academic Writing*. StudyDo.asia. Free downloadable materials : Dee Broughton

**Paper 10: Introduction to Theatre and Performance****1. Introduction**

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

**2. Theories of Performance**

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

**3. The State, the Market and the history of Theatre**

Modern Indian theatre

Under British rule: (Viceroy Northbrook–censorship *Neeldarpan*;*Nabanna*– IPTA, Popular forms: jatra, Tamasha, Nautanki, Burrakatha, Dastangoi and others)

Post-independence: (Bourgeois theatre and theatre of change, Feminist theatre, Street theatre, Janam)

#### 4. Modern Western theatre

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

#### 5. The Performative Act

- a. Space, Lights, Costumes, Sets
- b. Performance space: (in the round; proscenium; amphitheatre; thrust stage etc.)

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

#### Suggested Readings:

“Faith and the Sense of Truth”–Section I (pp. 121-23)

From chapter 8

Stanislavski, Constantin. 1936. *An Actor Prepares*. London: Methuen, 1988

“A Short Organum for the Theatre” (para 26 - 67) (pp.186-201)

Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Trans. and Ed. Willett, John. New York: Hill and Wang, 1957.

“Breaking Down the Fourth Wall” (pp. 73-74)

Dario Fo. *The Tricks of the Trade*. Trans. Joe Farrell. London: Methuen Drama, 1991.

“The Fan and the Web” (pp. xvi -xix)

Schechner, Richard. *Performance Theory*, New York: Routledge, 2002

#### Suggested Plays for Performance:

Euripides: *Medea*

Clifford Odet: *Waiting For Lefty*

Bertolt Brecht: *Caucasian Chalk Circle*

Dario Fo: *Can't Pay Won't Pay*

Franca Rame: *A Woman Alone*

Mahesh Dattani: *Dance Like A Man*

### Paper 11: English Speaking Skills

#### 1. Concepts related to Speaking English well

- Teacher raises awareness about the strategies to be consciously adopted; difference in the speech patterns of English and their L1; importance of listening to English programmes and films; the need for speech practice; etc.
- Teacher highlights important features of connected speech—basic rules of word stress, intonation, chunking, pause, speed, etc.
- Teacher creates classroom milieu for constructive and non-threatening teacher and peer feedback.

#### 2. Confidence building/Overcoming hesitation

- Encouraging participation, interaction through drama techniques, language games, hangman, dumb charades, mimes, sharing jokes, posts, etc.

#### 3. Practicing speaking through songs and short poems

- Teacher leads drills, recitation, listen and repeat sessions, reading aloud, dialogue practice, etc.

#### 4. Performing everyday language functions

- In pairs and groups, students create and role play short snippets and dialogues that require greeting, asking after, asking for and giving information, agreeing, disagreeing, complimenting, apologizing, thanking, negotiating, etc.

#### 5. Extending the conversation

- In pairs and groups, students narrate events, tell stories, share readings, articulate and present one's point of view and respond appropriately to partners/interlocutors.

#### Recommended manuals:

1. *Drama Techniques: A Resource Book for Communication Activities for Language Teachers.*(3<sup>rd</sup>ed) Alan Maley and Alan Duff, CUP,2005.
2. *Five- Minute Activities: A Resource Book for Short Activities.* Penny Ur and Andrew Wright, CUP, 1992.
3. *Discussions that Work: Task-centred Fluency Practice.* Penny Ur, CUP, 1981.
4. *Developing Language Skills: I.* University of Delhi, 1991: 1-45
5. *English at the Workplace:II.* OUP, 2005

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**Core: English/ MIL – 1 & 2  
for BA Programme/ BCom Programme**

**Credits 6**

This course is to be taught in alternate semesters – I & III OR II & IV to **BA Programme and B.Com Programme** students.

**Learning Objectives**

The learning objectives of English Language Course for B.A./B.Com Programme (CBCS) are common to those of any language which focusses on proficiency in the skills of Listening, Speaking, Reading and Writing. The variation lies within the material used to address differential levels of acquired learning or targets of learning. The present course is tagged with source readings rather than prescriptive readings to allow for flexibility, useful in creating language learning tasks and activities for the projected outcomes. The cited texts open up a wide frame which may be adapted for teaching all four skills. An element of familiarity in terms of themes and contexts facilitates language learning in the class room with appropriate pedagogy. The teacher as facilitator would use warm up exercises to introduce different genres and themes. Variations of the materials/readings are encouraged to pre-empt dependency on guides, a trend which results from book-based rather than task-based examination. The course is offered at three levels, where applicable, till such time that it is required.

The Core Language Course in English is a **three-tiered** structure, addressing different levels of language learning acquired in school. The three streams **A, B** and **C** are offered to students who have studied English up to class XII, class X and class VIII **respectively**.

**Advanced English: Stream A**

(For those who have passed English in Class XII)

**Course objectives**

The course enhances the skills of reading, writing, speaking and listening.

It encourages recognition and awareness of different genres like the short story, poetry, feature articles, etc.

Topical and social themes form an integral part of the course

The course teaches the students speaking and listening skills in class and tests these skills for a constant monitoring of their proficiency

The course broadens the horizons of the text by project work which is flexible, and enhances the creativity of the student.

The course uses activities centred on translation for students, and gives them a composite view of multiculturalism.

By the end of the two-semester course the learner should have sufficient vocabulary to read and understand biographical sketches, narratives, write coherently, summarise and understand tape scripts/read-aloud, speak fluently and narrate at length with minimal errors in syntax.

**Semester I or II**



**Writing skills**

Diary entry  
 Paragraph writing  
 Summary/Note-making  
 Formal and informal letter writing  
 CV/ Resume writing  
 Book/ Film reviews

**Internal assessment**

Speaking skills, Listening/ Comprehension  
 Project work

**Suggested projects**

Sports writing, Poetry about women/ men, Poetry in translation, Telling a story,  
 Fantasy writing, Chat shows, The menace of dowry, A success story

**Recommended Readings:**

*Fluency in English* (Revised Ed.) Part I, Delhi: Orient Blackswan, 2015.  
*El Dorado: A Textbook of Communication Skills*, Orient Blackswan Private Limited, Hyderabad, 2014, Units 1 – 5.  
*Interchange*, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 1 - 8.  
*New Headway*, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 1-6.  
*Write to be Read: Reading, Reflecting & Writing*, Cambridge University Press, Delhi, First South Asian edition 2014, Units 1-4.

**Semester III or IV****Writing skills**

Interview  
 Feature article  
 Notice  
 Questionnaire/ Survey  
 Essay/Speech writing  
 Report writing  
 Dialogue writing

**Internal assessment**

Speaking skills, Listening/ comprehension  
 Project work

**Suggested projects**

Creative writing, Theatre Action Group (TAG)/ other theatre groups, *Billy Elliot*,

Translating a poem, Arranged marriages, Interviewing a celebrity, Writing a newspaper article on a current topic  
 Today's youth and youth icons, Leadership and politics, Examination system and benefits of reform, The *Mahabharata*, Communalism, Gender discrimination, Social activism

### **Recommended Readings**

*Fluency in English* Part II, Delhi: Oxford University Press, 2015.

*El Dorado: A Textbook of Communication Skills*, Orient Blackswan Private Limited, Hyderabad, 2014, Units 6-10.

*Interchange*, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9 - 16.

*New Headway*, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 6-12.

*Write to be Read: Reading, Reflecting & Writing*, Cambridge University Press, Delhi, First South Asian edition 2014, Units 5-7

### **Intermediate English: Stream B**

(For those who have passed English in Class X)

#### **Semester I or II**

The two semester course should enhance the reading skills demonstrated in simple comprehension passages of about six hundred words, write short paragraphs on familiar topics, understand lectures and presentations in English, speak about themselves, seek information in the context of real life situations.

**Course objectives:** To develop the following skills:

#### **Reading**

The ability to understand and assimilate the main ideas and specific details in a 400-500 word text of moderate difficulty

The ability to read a text at normal speed with correct pronunciation, intonation and pauses, and also with appropriate facial expression and gestures (especially in poetry and drama)

#### **Writing**

The ability to write a letter of request, complaint, apology, order, etc

The ability to write an application for a job with a covering letter

The ability to write an advertisement for selling/ buying an item

The ability to write a notice, poster, recipe, etc

#### **Listening**

The ability to comprehend the gist as well as details of a talk, lecture discussion, news item, announcement, etc

The ability to take notes

### **Speaking**

The ability to pronounce words correctly and to speak with proper intonation

The ability to introduce one's self and others, socialise, make requests, seek permission and information, place an order, accept an invitation and give directions

### **Recommended Readings**

*English at the Workplace* Part I. Delhi: Oxford University Press, 2015.

*Interchange: Workbook II*, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 1-8.

*New Headway*, Pre Intermediate Student's Book, 3rd Edition, Oxford University Press, 2010, Units 1-6.

*English Grammar: Just For You* (English-Hindi), Oxford University Press, Delhi, 2014, Units 1-9.

*Spoken English: A Foundation Course*, Part II, Orient Blackswan Private Limited, Hyderabad, 2014, Units 6 - 8.

### **Semester III or IV**

Understanding the difference between formal and informal language

Framing questions and using contracted forms

The ability to write a paragraph on a given topic

The ability to write a short narrative or essay (up to 100 words)

### **Recommended Readings:**

*English at the Workplace* Part II. Delhi: Oxford University Press, 2015.

*Interchange: Workbook II*, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9-16.

*New Headway*, Pre Intermediate Student's Book, 3rd Edition, Oxford University Press, 2010, Units 7-12.

*English Grammar: Just For You* (English-Hindi), Oxford University Press, Delhi, 2014, Units 10-18.

*Spoken English: A Foundation Course* Part II, Orient Blackswan Private Limited, Hyderabad, 2014, Units 9 – 10.

### **Basic English: Stream C**

(For those who have passed English in Class VIII, and all other categories, except those covered by A & B)

### **Course objectives**

The recommended readings help the students increase their proficiency in English by enhancing their resources to deal with communicative needs of everyday life at home, at work, and in social interaction.

The material, methodology and language tasks create contexts for interaction and language use, so that learners acquire and sharpen their language skills as they process the text on their own.

The recommended grammar books provide rules, explanations and examples in easy,

accessible language supported by pictorial representations (wherever possible) with practice exercises to help students internalise the rules.

The course covers all four language skills: listening, reading, writing and speaking.

At the end of the two semester course, learners should have internalised the basics of syntax to be able to describe, write a short paragraph of simple sentences with relatively accurate spellings, learn to dialogue with one another and read with correct pronunciation showing an enhanced level of confidence in using English though with support from L1.

### **Semester I or II**

Understanding syntax

Exposure to functional vocabulary

Sentence writing on given words

Reading aloud

### **Recommended Readings**

*Everyday English* Part I. Delhi: Pearson, 2005.

*Interchange: Workbook I*, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 1-8.

*New Headway*, Beginner Student's Book, 3rd Edition, Oxford University Press, 2011, Units 1-7.

*Real English: A Multi-Skill Language Course*, Course Book 8, Viva Education, New Delhi 2015, Units 1-9.

*Spoken English: A Foundation Course*, Part I, Second Edition, Orient BlackSwan Private Limited, Hyderabad, 2014, Units 1-3.

### **Semester III or IV**

Writing about self

Framing questions

Descriptive writing using adjectives

Understanding the usage of the article

Correcting sentences.

### **Recommended Readings**

*Everyday English* Part II. Delhi: Pearson, 2005.

*Interchange*, Workbook I, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9-16.

*New Headway*, Beginner Student's Book, 3rd Edition, Oxford University Press, 2011, Units 8-14.

*Real English: A Multi-Skill Language Course*, Course Book 8, Viva Education, New Delhi, 2015, Units 10-18.

*Spoken English: A Foundation Course*, Part I, Second Edition, Orient Blackswan Private Limited, Hyderabad, 2014, Units 4 – 5.

**Any other related Reading which has worked well in interactive pedagogy may be recommended and circulated through U.G.C., CBCS Committee**



### Structure of Discipline English under CBCS

(Only for those students who offer Discipline English as one of the core subjects in B.A. Programme)

Semester 1: DSC 1A: Individual and Society (Selections from the book)

Semester 2: DSC 1B: Selections (poems, short stories) from *Modern Indian Literature & Living Literatures*.

Semester 3: DSC 1C: British Literature: Selections from *Living Literatures*.

Novel

Play

Semester 4: DSC 1D: Literary Cross Currents: Selections from *Living Literatures*

Novella

Play

Semester 5: Discipline Specific Electives

1. Detective Literature
2. Modern Drama

Semester 6: Discipline Specific Electives

1. Children's Literature
2. World Literatures

### Detailed Syllabus

**DSC 1-A: *The Individual and Society: Essays, Stories and Poems*. Pearson/ Longman, 2005.**

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

Unit 2: Gender: Chapters 8, 9, 10, 12, 13, 15

Unit 3: Race: Chapters 16, 17, 18, 19

Unit 4: Violence and War: Chapters 22, 23, 25, 26

Unit 5: Living In a globalized World: Chapters 29, 31, 32, 34

**DSC 1-B: Selections from *Modern Indian Literature: Poems and Short Stories*. ed. Dept. of English. Delhi: OUP, 1999.**

1. Short Stories: Premchand, 'The Holy Panchayat'

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

Vaikom Muhammad Basheer, 'The Card-Sharpers Daughter'

Saadat Hasan Manto, 'Toba Tek Singh'  
 Ambai, 'Squirrel'  
 Ismat Chughtai, 'Lihaaf'

2. Selections from *Living Literatures: An Anthology of Prose and Poetry*. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007.

3. Poems: The Victorian Age to the Twentieth Century: (twelve poems)

#### **DSC 1-C:**

1. William Shakespeare: *The Merchant of Venice*
2. Selections from *Living Literatures: An Anthology of Prose and Poetry*. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007.  
 Poems: The Renaissance (sonnets and love lyrics): six poems
3. Charles Dickens: *Oliver Twist*

#### **DSC 1-D:**

1. Novella: Rohinton Mistry. *Such a Long Journey*
2. Selections from *Living Literatures: An Anthology of Prose and Poetry*. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007.  
 Poems: The Eighteenth Century and the Romantic Age: seven poems
3. Vijay Tendulkar *Silence! The Court is in Session*

#### **DSE - 5<sup>th</sup> semester**

##### **1. Detective Literature**

- a. Edgar Allen Poe: Murders at Rue Morgue
- b. Arthur Conan Doyle: The Study in Scarlet
- c. Agatha Christie: A Murder is Announced
- d. Sharadindu Bandopadhyaya: The Menagerie

##### **Suggested Reading:**

Raymond Chandler: *The Simple Art of Murder: An Essay* (1950) available at <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>

#### **Paper 2 – Modern Drama**

1. Girish Karnad: *Wedding Album*. New Delhi: Oxford, 2009.
2. Mahesh Dattani: *Final Solutions. Collected Plays*. New Delhi: Penguin, 2000, pp159-236.

3. Bertolt Brecht: *Mother Courage and Her Children*. Trans. Eric Bentley. New Delhi: OUP, 1983.
4. Harold Pinter: *Birthday Party*. Bloomsbury: Faber and Faber, 1991.

### DSE – 6<sup>th</sup> Semester

#### Paper 1: Children's Literature

1. Rudyard Kipling      *The Jungle Book*
2. Roald Dahl          *Charlie and the Chocolate Factory*
3. Satyajit Ray        *The Golden Fortress ('Sonar Kella')*
4. Ruskin Bond        *Susannah's Seven Husbands*

#### Paper 2: World Literatures

1. Ngugiwa Thiongo    *Weep not Child*
2. Chinua Achebe *Things Fall Apart*
3. Marquez            Balthasar's Marvellous Afternoon
- Paz                    The Blue Bouquet
- Devi                    The Hunt
4. Neruda                Fable of the Mermaid and the Drunks;
- Ode to his clothes;
- Tonight I can write
- Walcott              Goats and Monkeys
- A Far Cry from Africa
- Names