

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

List of papers

1. Academic Writing and Composition -
2. Media and Communication Skills -
3. Text and Performance: Indian Performance Theories and Practices (Revised) -
4. Language and Linguistics -
5. Readings on Indian Diversities and Literary Movements
6. Contemporary India: Women and Empowerment (Revised) -
7. Language, Literature and Culture (Revised) -
8. Graphic narratives -
9. Cinematic adaptations of literary texts
10. Indian English literature
11. Popular fiction
12. Culture and Theory
13. Marginalities in Indian Literature
14. The Individual and Society
15. Text and performance: Western Performance Theories and Practices
16. Literature and the contemporary world

Papers 1-7 are papers currently being offered. Some of them have been revised.

Papers 8-16 are newly devised papers.

Paper 1: Academic Writing and Composition

Course statement:

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

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. IlonaLeki, *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

Course objectives:

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

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: Indian Performance Theories and Practices

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

Unit 1. Introduction

- Introduction to theories of Performance in India: Classical to Contemporary; Colonial to Resistant; Endorsement of existing structures to Radicalising our world
- Historical overview of Indian theatre from the ancient to the modern

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions
- d. IPTA
- e. Post-independence radical Indian theatre

2. Popular Theatrical Forms and Practices

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

Topics for Student Presentations:

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

3. Theories of Drama

- Bharata

Topics for Student Presentations:

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

4. Theatrical Production

- Direction, production, stage props, costume, lighting, backstage support.

Topics for Student Presentations:

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

Course Outcomes

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

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

Course Co-ordinators

Sanjay Kumar (Hansraj College)

Payal Nagpal (Janki Devi Memorial College)

Paper 4: Language and Linguistics

Course objectives: To introduce and familiarize students with the basic concepts of language and linguistic theories.

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: Readings on Indian Diversities and Literary Movements

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

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

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

Paper 6: Contemporary India: Women and Empowerment

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

Course objectives:

The course will help students:

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

Unit One: Concepts

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

Readings

Rassundari Devi. From *Amar Jiban*. *Women Writing in India: 600 B.C. to the early twentieth century*. Eds. Susie Tharu and K. Lalitha. Delhi: OUP, 1997. Pp 190–202.
Rokeya Shekhawat Hossain. "Sultana's Dream". *Women Writing in India: 600 B.C. to the early twentieth century*. Eds. Susie Tharu and K. Lalitha. Delhi: OUP, 1997. Pp 340-351.
Baby Kamble. "Our Wretched Lives." *Women Writing in India: The twentieth century*. Eds. Susie Tharu and K. Lalitha. Delhi: OUP, 1997. Pp 307-11.
V Geetha. *Patriarchy*. Theorizing Gender Series. Kolkata: Stree, 2007. Pp 3–61.

Unit Two: Intersections

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

Readings:

Mahaweta Devi. "Bayen." *Five Plays*. Trans. Samik Bandyopadhyaya. Calcutta: Seagull, 2009.

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

Leela Kasturi. "Report of the Sub-Committee, Women's Role in Planned Economy, National Planning Committee (1947) in Maitrayee Chaudhuri ed. *Feminism in India*. Delhi: Zed, 2005. pp. 136-155.

Vandana Shiva. *Staying Alive: Women, Ecology and Development*. Chapters 2&4. Delhi: Kali for Women, 1989.

M. M Vinodini. "The Parable of the Lost Daughter" in *The Exercise of Freedom*, Eds. K. Satyanarayana and Susie Tharu. Delhi: Navayana, 2013. Pp. 164-77.

Unit Three: Histories

The women's question pre-Independence: Sati-reform; widow remarriage; debates around age of consent

Women in the Independence Movement; Partition

Post-Independence campaigns against sexual harassment and rape; dowry violence; debates around Uniform Civil Code

Public sphere participation of women: in politics; in the workplace; in the economy; creating educational inclusion

Readings:

Radha Kumar. *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India. 1800–1990*. Chapters 2, 3, 7, 8, 11. Delhi, Zubaan, 1993.

Kumkum Sangari. "Politics of Diversity: Religious Communities and Multiple Patriarchies". *Economic and Political Weekly* 30.52 (1995).

Tanika Sarkar. "Rhetoric against Age of Consent-Resisting Colonial Reason and Death of a Child-Wife". *Economic and Political Weekly* 28.36 (1993 April).

Urvashi Butalia. Chapter 2, "Blood". *The Other Side of Silence: Voices from the Partition of India*. Delhi: Penguin Books, 1998.

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

Unit Four: Women, the Law, the State

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

Readings:

Janaki Nair. ("The Foundations of Modern Legal Structures in India") and Flavia Agnes, ("Conjugality, Property, Morality and Maintenance") in *Handbook of Gender*, Ed. Raka Ray. Delhi: OUP, 2012.

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

Act 2013)

Revision Committee

Dr. Aneeta Rajendran (Gargi College)

Dr. Brati Biswas (Dyal Singh Evening College)

Ms. Mudita Mohile (Gargi College)

Paper 7: Language, Literature and Culture

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

1. Language

A Language and Communication

- a. What is Language?
- b. The Definition of Language
- c. The Characteristics of Human language
- d. Why Language Matters?

B. How Language Functions?

- a. Speaker – Listener – Message
- b. Phonology, Morphology, Syntax and Semantics
(only terms and definitions will be asked)
 - Phonemes, Phonetic Transcription and phonology
 - Morphemes, Free and Bound Morphemes
 - Simple, complex, compound words
 - Inflectional/ derivational morphology
 - The process of word formation
 - Basic Notions of Syntactic Constituents and Phrase Structure
 - Clauses and Sentences

C Language and Society

- a. Language and Class, Language and Gender, Language and Ethnicity, Language and Identity
- b. Language Variation
 - i. Dialect, Idiolect, Slang, Pidgin, Creole, Jargon
 - ii. Standard and Non-Standard Language
 - iii. Bilingualism, Multilingualism, Code-mixing, Code-switching

Bibliography

1. Fowler, Roger (ed). *Essay on Style and Language*. London: Routledge and Kegan Paul Ltd., 1966.
2. Fowler, Roger. *The Linguistics of Literature*. London: Routledge and Kegan Paul Ltd., 1971.
3. Widdowson, H. G. *Stylistics and the Teaching of Literature*. London: Longman, 1979.
4. Bailey, R. W., and J. L. Robinson, eds. *Varieties of present-day English*. New York:

Macmillan, 1973.

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

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

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

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

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.

- i. Different Phases of Indian literatures: Ancient, Medieval and Modern

Prescribed Text:

Chapter 1: Veda Vyasa: The *Mahabharata*. The Ekalavya Episode

Chapter 2: Sudraka : *Mrichchhakatika*. The Making of a Breach

Chapter 3: Ilanko Atikal: *Cilappatikaram*. The Book of Mathurai

Chapter 4: Mirabai: I Know Only Krsna

Chapter 5: Amir Abul Hasan Khusrau: Separation

Chapter 6: Asadullah Khan 'Ghalib': Desires Come by the Thousands

Chapter 7: Faiz Ahmad Faiz: Do Not Ask

Chapter 8: Subramania Bharati: The Palla Song

Chapter 9: Rabindranath Tagore: The Cabuliwallah

Chapter 10: Shrilal Shukla: Raag Darbari

Chapter 11: Ismat Chughtai: Touch-Me-Not

Chapter 12: Amrita Pritam: To Waris Shah

Chapter 13: Masti Venkatesha Iyengar: Venkateshaji's Love Affair

Chapter 14: Indira Goswami: The Journey

Chapter 15: Omprakash Valmiki: Joothan

Chapter 16. Shrikant Mahapatra: Folk Songs

Further Reading:

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

III. Culture and Society in Contemporary India

(i) The Idea of Culture

(ii) Culture and the Media

(i) 'Notes on the History of the Study of the Indian Society and Culture' in *Structure and Change in Indian Society* ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press, 1968)

(ii) 'Towards a Definition of Culture' in *India and World Culture*. (New Delhi: Sahitya Academy, 1986)

- (iii) 'Culture and Ideology' in *Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (Practice. London and New York: Longman 1995
- (iv) *Communications and Culture*. ed. M.R. Dua . Delhi: Galgotia Publishing Co. 1997.
- (v) *Journalism: Changing Society, Emerging Trends*. Delhi, Authorspeak. 2003

Coordinator: Dr. Vandana Agarwal – PGDAV college

Paper 8: Graphic narratives

Course statement:

The graphic narrative in long form is today a prominent and popular mode in visual cultures, its accessibility making it often the first entry point to the world of literature for many young people. As a form, it has been omnivorous in providing representation to both dominant, hegemonic values as well as subversive ones. The best examples of the form work through the interconnection of art and text, the intersection of drawing, coloured and blank spaces, proportion and pithy dialogue. This course aims to introduce the graphic narrative to students of non-literary studies backgrounds, to provide a toolkit for them to acquire visual literacy and thus to equip them to better understand popular public cultures.

Course Objectives:

This course aims to:

1. Examine how major graphic narrative comment on contemporary culture, history and mythology.
2. Provide visual literacy tools through examining visual arts as extending, translating and providing a new textual vocabulary to narrative, including fictional and non-fictional narrative.
3. Provide exposure to major genres within the field such as that of the mass-circulation "comic" book; the fictionalized autobiography/memoir; biographical texts, and that of fiction.
4. Provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality.
5. Enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation, reading and writing about texts.

Syllabus

1. George Remi. *The Adventures of Tintin: Red Rackham's Treasure*. UK: Egmont, 2013 (1943); **and** Goscinny, Rene and Uderzo, Albert. *Asterix and Cleopatra*. Delhi: Hachette, 2015 (1963).
2. Marjane Satrapi. *Persepolis*. London: Vintage, 2008 (2003).
- 3 Amruta Patil, *Kari*. Delhi: Harper Collins, 2008.
4. Srividya Natarajan and Aparajita Ninan. *A Gardener in the Wasteland*. Delhi: Navayana, 2016.

Committee:

Aneeta Rajendran, Gargi College (Coordinator);

Gorvika Rao, Miranda House;

Shraddha Adityavir Singh, Zakir Husain College;

Sanam Khanna, Kamla Nehru College;

Mukul Chaturvedi, Zakir Husain College;

Rina Ramdev, Sri Venkateswara College;

Amrita Singh, Kamla Nehru College;

Shweta Sachdeva Jha, Miranda House.

Paper 9: Cinematic Adaptations of Literary Texts

Course statement:

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

Course Objectives:

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

Syllabus

1: The Language of Cinema

James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

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

2: Othello (Text: William Shakespeare)

3: Othello (Movie 1965, dir. Stuart Burge)

4: Othello (Movie 1995, dir. Oliver Parker)

5: Omkara (Movie 2006, dir. Vishal Bhardwaj)

Suggested films:

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

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

Kaliyattam (1997, dir. Jayaraaj) - Malayalam

Suggested readings:

a) "Adaptation , Or The Cinema as Digest " by Andre Bazin in Film and Literature : An Introduction and Reader . Ed. Timothy Corrigan. Pp.57-64.

b) Hutcheon, Linda. "On the Art of Adaptation", Daedalus Vol. 133 (2004)

Course Committee

1. Mithuraaj Dhusiya, Hansraj College (Coordinator)
2. Krishnan Unni.P, Deshbandhu College
3. Namita Paul, Kamla Nehru College
4. Shweta Sachdeva Jha, Miranda House
5. Sachin N., Dyal Singh College
6. Dhananjay Kapse, Kirorimal College
7. Gorvika Rao, Miranda House
8. Aneeta Rajendran, Gargi College
9. Payal Agarwal, Hansraj College
10. Jenny Rowena, Miranda House
11. Nidhi Bhandari, Kamla Nehru College
12. Sakshi Dogra, Hansraj College
13. Kavita, Kamla Nehru College
14. Brati Biswas, Dyal Singh Evening

Paper 10: Indian English Literatures

Course Statement

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

Course Objectives

- The paper intends to introduce students to Indian English Literature and its oeuvre through the selected literary texts across genres.
- It further aims to enable the students to place these texts within the discourse of postcoloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism, and globalisation.
- The paper also hopes to allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian Writing in English from the perspectives of multiple Indian subjectivities.

1. R.K. Narayan *Swami and Friends*

2. Firdaus Kanga. *Trying to Grow*

3. Mahesh Dattani. *Tara*

4. Shashi Deshpande. "The Intrusion"

Salman Rushdie. "The Courter"

Rohinton Mistry. "Swimming Lessons"

Vikram Chandra. "Dharma"

5. Kamala Das. "An Introduction", "My Grandmother's House"

Nissim Ezekiel. "Night of Scorpion", "Goodbye Party for Miss Pushpa T.S."

Arun Kolatkar. "The Bus" "A Low Temple"

Vikram Seth. "The Crocodile and the Monkey"

Mamang Dai "The Sorrow of Women"

Members of Committee (In Alphabetical Order following Coordinator)

1. Dr. Someshwar Sati, Kirorimal College (Coordinator)
2. Mr. Dhananjay Kapse, Kirorimal College
3. Ms. Karuna Rajeev, Lady Shri Ram College for Women

4. Dr. Rohith P., Deen Dayal Upadhyaya College
5. Mr. Viraj Kafle, Dyal Singh College (Morning)

Paper 11: Popular Fiction

Course Statement

The paper encourages students to engage with issues surrounding the category termed “popular literature”. Questions about the roles of readership, bestsellers and the role of mass market publication will be explored. Various genres, such as writing for children and young adults, detective fiction, and modern mythology, which are considered popular, are included here. The paper aims at promoting an understanding of popular literature as a socially relevant and pleasurable form of writing which engages with contemporary issues.

Course Objectives

- Through this paper, students will be brought to question the categories of “high” and “low” literature, and issues concerning ‘popular culture’.
- Students will explore the social and cultural relevance of popular texts and bestsellers, as products of their time and age, which mirror the aspirations and anxieties of the society and class of their readership.

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|----------------------------|---|
| 1. Ruskin Bond | <i>The Blue Umbrella</i> |
| 2. Amish | <i>The Immortals of Meluha</i> |
| 3. Alexander McCall Smith: | <i>The No 1 Ladies Detective Agency</i> |
| 4. John Green - | <i>Paper Towns</i> |

Members of the committee:

Sanam Khanna (Coordinator) (KNC)

Shraddha Adityavir Singh (ZHDC)

Shweta Sachdeva Jha (MH)

Amrita (KNC)

Paper 12: Culture and Theory

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

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 "Gladius Dei," in *Little Herr Friedmann and Other stories*. Harmondsworth: Penguin, 1961.

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

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

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

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

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 "The Voyage" in Christopher Dolley, Ed. *The Penguin Book of Short Stories*. Harmondsworth. Penguin, Rpt. 1970.

Suggested Readings

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

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

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

Michel Foucault. "Truth and Power," *Power and Knowledge*, tr. Alessandro Fontana and Pasquale

Pasquino (New York: Pantheon, 1977) pp. 109–33.

Names of members:

Payal Nagpal

Rudrashish Chakraborty

Paper 13: Marginalisations in Indian Writing

Course Statement:

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

Course Objectives:

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

1. Caste

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

Bama. "Ch.1". *Sangati* (Trans. Lakshmi Holmstrom). New Delhi: Oxford University Press, 2005. 3-14. Print

Ajay Navaria. "Yes Sir" (Trans. Laura Brueck). *Unclaimed Terrain*. New Delhi: Navayana, 2013. 45-64 Print.

Aruna Gogulamanda, "A Dalit woman in the Land of Goddesses" in *First Post* on 13 August 2017.

2. Disability

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

Malini Chib. "Why Do You Want to Do BA". *One Little Finger*. New Delhi: Sage, 2011. 49-82. Print

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

Girish Karnad. *Broken Images. Collected Plays: Volume II*. New Delhi: Oxford University Press, 2005. 261-284. Print.

3. Tribe

Waharu Sonawane. "Literature and Adivasi Culture." *Lokayana Bulletin* Special Issue on Tribal identity. 10:5/6. (March-June 1994): 11-20.

Janil Kumar Brahma. "Orge." *Modern Bodo Short Stories*. Trans. Joykanta Sarma. Delhi: Sahitya Akademi, 2003.1-9.

D.K. Sangma. "Song on Inauguration of a house" (Trans. Caroline Marak.) *Garo literature* Delhi: Sahitya Akademi, 2002. 72-73.

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

4. Gender

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

Rashid Jahan. "Woh" (Trans. M.T. Kahn) in Susie Tharu and K. Lalita, eds. *Women Writing in India 600 BC to the Present, Vol. 2* (New York: The Feminist Press, 1993) pp. 119-22. Print

Ismat Chughtai. "Lihaf" (Trans. M Assadudin) *Manushi* Vol. 110 pp. 36-40. Print

Hoshang Merchant. "Poems for Vivan" in Ruth Vanita and Saleem Kidwai, eds. *Same Sex Love in India: Readings from Literature and History*. New York: Palgrave, 2001. 349-351. Print.

5. North-East

Mamang Dai. "Myths of Creation" *Arunachal: A Hidden Land*. New Delhi: Penguin. 37-50. Print.

Cherrie L Chhange. "What does an Indian Look like" Tilotoma Misra, ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. New Delhi: Oxford UP, 2011. 49. Print.

K.S. Nongkynrih. "Ren". K.S. Nongkynrih & R.S. Ngangom (Eds.), *Anthology of Contemporary Poetry from the Northeast*. Shillong, India: NEHU Publications, 2003. 158-159. Print.

Indira Goswami. "The Offspring" (Trans. Indira Goswami) Urvashi Butalia, Ed. *Inner Line: The Zubaan Book of Stories by Indian Women*. New Delhi: Zubaan, 2006. 104-120. Print.

Members of Committee (In Alphabetical Order following Coordinator)

6. Dr. Someshwar Sati, Kirorimal College (Coordinator)
7. Dr. B. Mangalam, Aryabhata College
8. Ms. Karuna Rajeev, Lady Shri Ram College for Women
9. Dr. Mukul Chaturvedi, Zakir Husain College (Morning)
10. Dr. Rohith P., Deen Dayal Upadhyaya College
11. Mr. Sachin N., Dyal Singh College (Morning)
12. Mr. Viraj Kafle, Dyal Singh College (Morning)

Paper 14: *The Individual and Society*

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

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

Paper 15: Western Performance Theories and Practices

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

1. Introduction

- Introduction to Western theories of Performance: Classical to Contemporary; Endorsement of existing structures to Radicalising our world
- Historical overview of Western theatre

Topics for Student Presentations:

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

2. Theatrical Forms and Practices

- Performative spaces: e.g. proscenium, 'in the round', amphitheatre, open-air and thrust stage. Their impact on meanings of performance.
- Performance components: Voice modulation and body movement

Topics for Student Presentations:

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

3. Theories of Drama

- Theories and demonstrations of acting: Stanislavsky, Brecht, Boal

Topics for Student Presentations:

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

4. Theatrical Production

- Direction, production, stage props, costume, lighting, backstage support.
- 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.

Course Outcomes

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

Course Coordinators

Sanjay Kumar (Hansraj College)

Payal Nagpal (Janki Devi Memorial College)

Paper 16: Literature and the Contemporary World

Course objectives:

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

1. Isabel Allende. *The House of the Spirits*. Everyman's Library, 2005.
2. Khaled Hossaini, *The Kite Runner*. Bloomsbury, 2013.
3. *Wole Soyinka A Dance of the Forests*. Three Crowns, 1963.
4. **Short stories:**
 - Julio Cortaza. "The Sky Wide Open". *The Oxford Book of Latin America*, ed. By. Roberto Gonzalez Echevarria, OUP, 1997
 - Chimamanda Ngozi Adichie. "The American Embassy". *The Thing Around Your Neck*. Harper Collins, 2009.
 - Tenzin Tsundue, 'Kora' from *Kora: Stories and Poems*. New Delhi: 2002

Poems:

- Nazim Hikmet. "Ninth Anniversary". *Poems of Nazim Hikmet*, translated by, Randy Blasing and Mutlu Konuk. Persea Books, New York, 2002.
- Maya Angelou. "On the Pulse of Morning". *The Complete Collected poems of Maya Angelou / Edition 1*. Random House Publishing Group, 1994.
- Yasmine Gooneratne. "Big Match, 1983." ed. John Thieme. *The Arnold Anthology of Post-Colonial Literatures in English*. USA: Oxford University Press, 2000.

Names of members:

Mudita Mohile
Brati Biswas

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