

## SECs to be Offered by the Department of English

SEC 1: Analytical Reading and Writing

SEC 2: Literature in Social Spaces

SEC 3: Literature in Cross-Cultural Encounters (ONLY for Eng. (Hons.) Students)

SEC 4: Oral, Aural and Visual Rhetoric

SEC 5: Introduction to Creative Writing for Media

SEC 6- Translation Studies

SEC 7: Introduction to Theatre and Performance

SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama

SEC 9 : English Language Teaching

SEC 10- Film Studies

SEC 11: Applied Gender Studies: Media Studies

### **Note:**

#### **1. SEC 1: Analytical Reading and Writing**

(This course can be taught to students of English (Hons, as well as students of B.A (Programme) /B.Com (programme) and B.SC as the reader will contain readings of varying difficulty levels; the teacher can choose the reading she considers most appropriate for the class )er)

For BA (Programme) /B.Com. Students it replaces : Business Communication

For B.Sc. Courses, it replaces : Technical Writing

## **SEC 1: ANALYTICAL READING AND WRITING**

### **Course Objectives:**

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

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

### **Learning Outcomes**

At the end of this course we expect the students to learn how to

- o consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;
- o examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves;
- o identify the writer's central purpose, or thesis;
- o consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments;
- o identify their own historical, social, and personal contexts, to understand their own

biases and ideologies;

- o analyse an academic topic or question, to gather information, and to notionally organize that material required to address that topic or to answer that question;
- o design and then write a lucid thesis statement that outlines the students' central argument in the paper, thesis, essay, or article;
- o produce both preliminary and fleshed-out outlines, which identifies the structure of the proposed paper;
- o finally produce a paper that follows the guidelines of their own outline; and
- o use the appeals of ethos, logos, and pathos, throughout the paper as multiple persuasive strategies.

## Course Components

I. How to read, write, and think critically: rhetoric, or the art of persuasion.

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

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

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

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

character of the audience. What are the audience's beliefs, biases, ethical positions, fears? How can the text address those beliefs to facilitate persuasion?

II. How to write: Creating a rhetorical argument: what, how, why (definition, evaluation, proposal)

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

### 1. Thesis Statement

How do we recognize a thesis statement? It answers the question – What are you going to prove? What do you want your reader to believe by the end of your answer? While planning the thesis statement, it is important to spell out precisely what *you're* going to say. Although your thesis statement appears almost at the beginning of your essay, it should express your *conclusions*, or findings, about the subject about which you are writing.

### 2. Outline

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

### 3. Expanding the Outline

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

### 4. Introduction and Conclusion

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

## 5. Linkages, Transitions, and Signposting

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

## 6. Paragraphing and Sentence Structure

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

## Readings

There will be a reader with around 15 texts/readings (5 essays, 5 poems, and 5 short stories), which will be selected according to graded difficulty so as to be accessible by students of different abilities. Each reading will be accompanied by a series of topics of discussion to aid in reading the text from the different aspects taught in the class. They will also be accompanied by a series of 6 – 10 questions from which one or two questions can be chosen for assignments. The texts would try to cover different issues of interest to students to generate meaningful discussion in class and analysis in the process of writing.

### Titles of readings

#### Prose

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

#### Poetry

1. Agha Shahid Ali, 'Ghazal'
2. Margaret Atwood, 'This is a Photograph of Me'
3. Dylan Thomas, 'Do Not Go Gentle into that Good Night'
4. Bob Dylan, 'The Times they are A-changing'

## 5. Robert Frost, 'The Road Not Taken'

### Short Story

1. Heinrich Böll, 'Stranger, bear word to the Spartans we...'

2. Shirley Jackson, 'The Lottery'

3. Vaikom Basheer, 'The Card-Sharpers Daughter'

4. Om Prakash Valmiki, 'Joothan'

5. O. Henry, 'After Twenty Years'

### Course structure

The course will be structured around 3 assignments based on three different readings. In the first assignment students will be expected to analyze Reading 1 and its accompanying question, to gather material about the issues, and then to condense that into a three- or four-sentence thesis statement. The second assignment will examine Reading 2 and its accompanying question, for which the students will write a thesis statement and also make an outline to match the thesis statement. The third assignment on Reading 3 will require the student to start with the thesis statement, follow with the outline, and finally produce an entire essay, including an introduction and a conclusion.

The following is a rough outline of how to structure the course in a 14-week semester.

Weeks 1-2    How to read  
Week 3        Introduce and discuss Reading 1  
Week 4        Thesis Statement

Assignment 1 due Week 5: Three paragraphs for thesis statement, reduced to three sentences

Week 5        Introduce and discuss Reading 2  
Week 6        Thesis Statement  
Week 7-8     Outline corresponding to thesis statement

Assignment 2 due Week 9: Thesis statement, outline with mini thesis

Week 9        Introduce and discuss Reading 3  
Week 10      Thesis Statement  
Week 11      Fleshed-out outline with mini-theses, examples, and authority  
Week 12      Introduction and conclusion

Week 13      Rough draft

Assignment 3 due Week 14: Thesis statement, full essay with introduction and conclusion

Committee Members: Vinita Chandra- Ramjas College

Rina Ramdev- Sri Venkateswara College

Roopa Dhawan- Ramjas College

## **SEC 2-LITERATURE IN SOCIAL SPACES**

### **Course Objectives::**

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

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

This course draws attention to the link between critical thinking skills developed by studying the Humanities, especially Literature, and other skills, which are often termed "soft skills". The course focuses on the empathy building capacity of Literature, and the application of critical

thinking and problem solving skills employed in literary analysis, to develop an understanding of the value of literature in social and professional spaces. Literary readings will provide the foundation for developing skills such as better communication, and empathy; understanding the value of teamwork, the need for adaptability, and the role of leadership and mentoring.

### **Learning Outcomes:**

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

### **Syllabus**

NOTE: These readings are suggested readings, but no direct questions will be asked from them in the examination. The intention is to initiate discussion on the topics, and to explore definitions and characteristics through literature. Hence, the teacher is free to alter or add readings, which she feels are most suited for the purpose of eliciting student interest and response.

### **Unit 1- Humanities and Soft skills**

a) "Creative and Arts Graduates have the Soft Skills needed to make them Work-Ready" by Mark Harman in The Independent, 22 June 2016

(<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-soft-skills-graduate-employment-university-subjects-work-ready-a7095311.html>)

b) "Leadership in Literature" by Diane Coutu in The Harvard Business Review , March 2006  
(<https://hbr.org/2006/03/leadership-in-literature>)

c) ) " How Literature informs Notions of Leadership" by Gregory L .Eastwood in Journal of Leadership Education , Vol 9 Issue 1, 2010  
([http://journalofleadershiped.org/attachments/article/161/JOLE\\_9\\_1\\_Eastwood.pdf](http://journalofleadershiped.org/attachments/article/161/JOLE_9_1_Eastwood.pdf))



## **Unit 2-Emotional Intelligence, Adaptability, and Mental Health**

- a) Daniel Goleman. “ Dont let a bully boss affect your mental health”  
<http://www.danielgoleman.info/dont-let-a-bully-boss-affect-your-mental-health/>
- b) William Blake. “The Chimney Sweeper “ from Songs of Innocence and Songs of Experience (both versions) (2 poems)
- c) W. Somerset Maugham. “The Verger” (short story)

## **Unit 3- Critical Thinking and Problem Solving**

- a) ‘On the Writers Philosophy of Life’ by Jack London in the Editor, October 1899 (essay)
- b) Nicholas Bentley,. “The Lookout Man” (short story) in S.P. Dhanvel’s English and Soft Skills. Delhi: Orient Blackswan, 2010.
- c) J.K. Rowling. “‘The Fringe Benefits of Failure, and the Importance of Imagination’ (extract from her speech at Harvard, 2008) <https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/>

## **Unit 4- Teamwork and Team Management**

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

## **Unit 5- Leadership and Mentoring**

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

## **Suggested Screenings**

1. 2002 Documentary- *The Tales of Night Fairies* (Teamwork, leadership and Adaptability)
2. 1993 Film- *What’s Eating Gilbert Grape?* (self-awareness, family and care)

3. 2000 Film-*Erin Brockovich* (soft skills and empathy)
4. 2003 Film-*Monalisa Smile* (Leadership and Mentorship)
5. 2016 Film-*Hidden Figures* (Affective Leadership and teamwork)
6. 2016 TV Serial-*Black Mirror: Season 3 Nosedive* (mental health and social media)
7. 2007 Film- *Chak De India* (Teamwork, Leadership, Mentoring)

Committee Members: Brati Biswas- Dyal Singh (E)

Sanam Khanna-Kamala Nehru College ,

Manpreet Kaur-Shyama Prasad Mukherjee College ,

Rajorshi Das- Indraprastha College for Women

### **SEC 3: LITERATURE IN CROSS-CULTURAL ENCOUNTERS**

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

## Learning Outcomes:

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

**Prescribed Text:** Selections from *The Individual and Society: Essays, Stories and Poems*, edited by Vinay Sood et al. for The Department of English, University of Delhi, New Delhi, Pearson, 2006.

### I. Caste/Class

1. Caste Laws - Jotirao Phule
2. Deliverance - Premchand
3. Kallu - Ismat Chughtai
4. Bosom Friend – Hira Bansode

### II. Gender

1. Shakespeare's Sister – Virginia Woolf
2. The Exercise Book - Rabindranath Tagore
3. A Prayer for My Daughter – WB Yeats
4. Marriages are made - Eunice de Souza
5. Reincarnation of Captain Cook - Margaret Atwood

### III. Race

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

### IV. Violence and War

1. Dulce et Decorum Est - Wilfred Owen
2. Conscientious Objector - Edna St Vincent Millay

3. Naming of Parts – Henry Reed
4. General, Your Tank is a Powerful Vehicle – Bertolt Brecht
5. A Chronicle of the Peacocks – Intizar Husain
6. Ghosts of Mrs Gandhi - Amitav Ghosh

#### V. Living in a Globalized World

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

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

#### Committee Members

Amrita Singh-, Kamala Nehru College

Sanam Khanna-, Kamala Nehru College

Vinita Chandra-Ramjas College

#### **SEC 4: Oral, Aural and Visual Rhetoric**

##### **Course Objectives:**

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

students will learn to closely read any non-literary text, become attentive listeners and feel the tone and texture of images.

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

### **Learning Outcomes:**

Students will be trained in developing their oral/aural/visual senses to appreciate a cultural text while at the same time using a theoretical framework and position to read a text.

Students will learn to identify and engage with the themes of :

- i. argumentation and persuasion
- ii language and writing
- iii. intention and motivation of the author/orator/painter/musician.
- iv. emotive element in speech and music
- v . performative language

### **Unit 1: Theory of Rhetoric: Western and Indian**

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

2016) pp 25-42

## Unit 2: Oratory

### 1. Martin Luther King: Messianic Myth

28<sup>th</sup> August 1963, 'I have a Dream', address at march on Washington for Jobs and Freedom

<https://www.youtube.com/watch?v=3vDWWy4CMhE>

25<sup>th</sup> March 1965, 'Our God is Marching on!'

<https://www.youtube.com/watch?v=5n5WbNCEeHM>

#### Reading

Black, Jonathan-Charteris. 'Martin Luther King: Messianic Myth' (chapter 3, pp 58-84), *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan, 2005).

### 2. Susan B Anthony on Women's Right to Vote

<https://www.youtube.com/watch?v=T57dwhJBtts>

#### Reading:

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

### 3. Nehru, Tryst with Destiny, speech to the Indian constituent assembly on 14<sup>th</sup> August 1947.

<https://www.youtube.com/watch?v=AzdVKGdZUpQ>

#### 4. Readings:

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

### Unit 3: Music

1. Bob Dylan, musical piece, 'Blowin in the wind'.

<https://www.youtube.com/watch?v=G58XWF6B3AA>

#### Readings

Brian Vickers, 'Figures of Rhetoric/Figures of Music?' *Rhetorica, ii* (1984), 1-44

Karl Eschman, 'The Rhetoric of Western Music', *The Musical Quarterly* vol 7, no 2 (April 1921), pp 157-166.

2. Ol' Man River in many versions and contexts:

- i. Ol' Man River by Paul Robeson for the film "Showboat" in 1936.
- ii. The version with altered and more revolutionary lyrics which he sang on stage in the 1930s.
- iii. Bhupen Hazarika's Assamese version "Bistirno Parare"
- iv. Bangla "Bistirno Dupare"

- v. Nepali "Bristit Kinarako" with subtitles

#### Readings

Sumangala Damodaran, "The IPTA Musical Tradition's Repertoire", *The Radical Impulse: Music in the Tradition of the Indian People's Theatre Association* (New Delhi: Tulika, 2017).

The chapter "Ol' Man River" in the book *The Undiscovered Paul Robeson: An Artist's Journey, 1898-1939* by Paul Robeson Jr.

Hemango Biswas, 'A Glorious Heritage' *Folkmusic and Folklore: An Anthology*.

Pradip Kumar Sengupta, *Foundations of Indian Musicology* ( ch 7: " Raga and Rasa , p 99-124).

2. "Na to Karvan ki talaash hai" Barsat ki Raat movie of 1950s.

Readings: Kumkum Sangari, "Viraha: A Trajectory in the Nehruvian Era" in *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss and Liberation*, ed. Kavita Panjabi

#### **Unit 4: Photography**

##### 1. Lady Filmer's Album

Readings

'Photographs, fun and flirtations', Patrizia De Bello, *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts* (Ashgate, 2007).

##### 2. Jyotindra Jain, 'The visual culture of the Indo-British cotton trade' *Marg: A Magazine of the Arts, The Story of Early Indian Advertising* (March-June 2017).

##### 3. 1857 uprising photos - Memorial well at Cawnpore(Kanpur), Kashmiri Gate in Delhi, the Residency at Lucknow.

Readings:

Karlekar, Malavika. 'Sites of Past Conflict' (pp57-62) and 'The "Second Creature" (pp159-164) , *Visual History: Photography in the Popular Imagination* (OUP, 2013)

Dayanita Singh and Aveek Sen 'House of Love'(short story), *House of Love*(Peabody Museum Press 2010).

Course coordinator: Nabanita Chakraborty, HRC

Member: Prachee Dewri, HRC



## **SEC 5: Introduction to Creative Writing for Media**

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

**Learning Outcomes:**

1. This course will introduce students to the idea that creativity is a complex and varied phenomenon, which has an important relationship with social change.
2. Students will become familiar with ideas about language varieties and the nuances of language usage.
3. Students will be introduced to the language, and types of media writing, across forms and genres.
4. This course will encourage students to revise their work critically, and inculcate the skills of proofreading.

### **Syllabus:**

#### **Unit 1- What is Creative Writing?**

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

#### **Unit 2-The Art and Craft of Creative Writing**

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

#### **Unit 3- Writing for the Media**

- a) Introduction to Writing for the Media
- b) Print Media

- c) Broadcast Media
- d) New Media
- e) Advertising and Types of Advertisements

**Unit 4- Revising, Rewriting and Proof Reading** (pages 205-208)

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

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

**Recommended Additional Resources:** *English for Journalists* (vol 2) by Wynford Hicks. Routledge : New York, 2007.

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

- a) Creativity in Everyday Life
- b) An Advertisement
- c) A News Report
- d) A Review of a film/book/play/restaurant
- e) A travel review /page from a travelogue
- f) An Editorial
- g) A blog /vlog entry

**Committee Members**

Anjana Neira Dev- Gargi College

Sanam Khanna- Kamala Nehru College

Amrita Singh –Kamala Nehru College

## **SEC 6- Translation Studies**

**Course Objectives:** In a multicultural country like India, translation is necessary for better governance and for greater sensitivity to other cultural groups. As the world shrinks further due to increased communication, translation is required for smooth flow of knowledge and information. The course will sensitise students to the processes involved in translation.

Students will be familiarised with various methods, strategies and theories of translation. Further, they will learn to recognise a translated text as a product of its cultural, social, political and historical contexts.

**Learning Outcomes:** Through the study of this course, the student will develop the ability to::

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

**1. Introducing Translation:**

- a. a brief history and significance of translation in a multi linguistic and multicultural society like India.
- b. Introducing basic concepts and terms used in Translation Studies through relevant tasks:  
Equivalence, Source Language, Target Language, Source Text, Target Text, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing and Switching, transliteration, simultaneous and consecutive interpreting.

2.
  - a. **Brief Theory of Linguistics** – morphology, phonology, syntax
  - b. Defining the process of translation (analysis, transference, restructuring) through critical examination of diverse translated texts.

**3. Types and modes of translation**

- a. Semantic and Literal translation
- b. Free, Sense-to-sense and Literary translation
- c. Functional and Communicative translation
- d. Technical and Official translation
- e. Transcreation
- f. Audio-visual translation: subtitling, dubbing, voice-overs
- g. Back translation
- h. Rank-bound and Unbounded translation

i. Machine Translation

#### 4. Practice of Translation

Source Texts:

Idiomatic Expressions/ Headlines/Taglines

Poetry

Short-story/Novella/Excerpt from a novel

Newspaper Report/Editorial/Review/Feature Article

Songs/Films

Advertisements: Print and Audio-Visual

#### 5. Issues in Translation

Translation and Gender

Translation and Caste

Translation and Culture

Translation and Technology

Translation and Mass Communication

Comparison and Evaluation of Translated texts

### Suggested Readings

Baker, Mona, *In Other Words: A Coursebook on Translation*. London and New York: Routledge, 2011.

(Useful exercises for practical translation and training)

------(Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001.

Bassnett, Susan. *Translation Studies*. 4th Ed. London and New York: Routledge, 2014.

Bassnett, Susan and Harish Trivedi (Eds.). *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.

Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965.

Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.

Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader*

*and Workbook*. New Delhi: Orient Longman, 2007.

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London and New York: Routledge, 2004.

House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.

Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.

Mukherjee, Sujit. *Translation as Discovery: And Other Essays on Indian Literature in English Translation*. New Delhi: Allied, 1981.

Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.

Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.

Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Hyderabad: Orient Longman, 1995. First Published: University of California Press, 1992.

Committee Members.

Anjana Srivastava –Kamala Nehru College

Neha Khurana- Gargi College

### **Course Objectives:**

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

### **Learning Outcomes:**

- The students opting for this course will be able to understand the different theories of drama in Europe and India both from the point of view of theory and performance.
- The students will be able to make connections between socio-economic processes at work and the emergence of a certain kind of dynamic within theatre.
- As this is a Skill Enhancement Course, the students will put up a performance at the end of the course making use of the different kinds of aesthetics they have studied.

### **Unit I: Introduction**

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

### **Unit II: Theories of Performance**

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



(Natyashastra, Aristotle)

### Unit III: The State, the Market and the History of Theatre

- Under British rule
  - (Viceroy Northbrook–censorship *Neeldarpan*, *Nabanna*– IPTA)
- (Popular forms: jatra, Tamasha, Nautanki, Burrakatha, Dastangoi and others)
- Modern Indian theatre in the post-independence period
  - o (Bourgeois theatre and theatre of change, Feminist theatre)
  - o (Street theatre, Janam)

### Unit IV: Modern Western theatre

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

### Unit IV: The Performative Act

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

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

### 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*

### **Committee Members**

Sanjay Kumar: Hansraj College (Co-ordinator)

Payal Nagpal: Janki Devi Memorial College

Anshuman Singh: Dyal Singh College

Manpreet Kaur: Shyama Prasad Mukherjee College

## **SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama**

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

### **Learning Outcomes:**

1. This course will introduce students to a variety of tropes and figures of speech and sensitise them to the texture of literary language. This will help them to understand the importance of reading with a view to unlocking the writers' craft.
2. The students will be introduced to the various forms of poetry, fiction and drama, and the wide range of possible genres within them.
3. The students will be made aware of the range of career opportunities that exist within the field of creative writing, as well as within the realm of theatre and performance.
4. This course will encourage students to revise their work critically, and inculcate the skills of editing and preparing their work for publication.

### **Syllabus:**

#### **Unit 1-The Art and Craft of Writing**

##### a) Tropes and Figures of Speech

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

## **Unit 2- Modes of Creative Writing- Poetry and Fiction**

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

## **Unit 3- Modes of Creative Writing-Drama and Screenplay**

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

## **Unit 4-Editing and Preparing for Publication (pages 208-216)**

- a) Editing and proof reading your manuscript
- b) Preparing a manuscript for Publication

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

**Recommended Additional Resources:** Cambridge Companion to Creative Writing, edited by David Morley and Philip Nielsen. Cambridge University Press: Cambridge, 2012.

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

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

**Committee Members-**

Anjana Neira Dev- Gargi College

Sanam Khanna- Kamala Nehru College

Amrita Singh –Kamala Nehru College

## **SEC 9- English Language Teaching**

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

**Learning Outcomes** :Through the study of this course, students will learn :

- to recognize the role of affect in language learning and account for individual differences among learners in regard to motivation and attitude, personality factors and cognitive styles;
- to develop the skills of identifying and adapting to the needs and expectations of the learner;
- to be aware of the significant and current approaches in the fields of cognition and language pedagogy;
- to highlight the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes), and to develop the skills of being able to produce effective material.;
- to develop the skills of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' level.
- to strengthen concepts of the fundamentals of English language.
- to understand the need for assessment and build the capacity to devise techniques for

an evaluation plan that is integrated into the learning process.

## **English Language Teaching**

### **1. Knowing the Learner:**

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

### **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.),
- iii) Syntax – parts of speech, clauses & phrases, punctuation

### **3. Teaching Language: Methods, Practices and Materials**

- i. Lesson Planning: lesson aim and objectives, context for practice, skill focus, board work.
- ii. Teaching listening skills
- iii. Teaching speaking skills
- iv. Teaching reading skills
- v. Teaching vocabulary
- vi. Teaching writing skills
- vii. Teaching grammar

### **4. Assessing language skills:**

- i. Addressing errors and language expectations (desired level of proficiency)
- 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

## **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, (1988) *Teach English: A Training Course For Teachers (Teacher's Workbook)*. Cambridge: CUP.
4. Harmer, J. (2007) *How to teach English* (new ed.). Harlow, Essex, England: Pearson Longman.
5. Krashen, Stephen D. (1985) *The Input Hypothesis: Issues and Implications*. London: Longman.
6. Lee, Icy. (2017) *Classroom Writing Assessment and Feedback in L2 School Contexts*. Hong Kong: Springer.
7. Lightbown and Spada (2006) "Corrective feedback in the classroom" in *How languages are learned* (third edition). Oxford: Oxford University Press, 125-28.
8. Aslam, Mohammad. (2009) *Teaching of English*. 2nd edn. New Delhi: CUP.
9. Nunan, D. Ed. (2003) *Practical English Language Teaching*. New York: McGraw Hill.
10. Littlewood, W. (1981) *Communicative Language Teaching: An Introduction*. Cambridge: CUP.
11. Woodward, T. (2012) *Planning Lessons and Courses*. Cambridge: CUP.
12. Rivers, W. (2000) *Interactive Language Teaching*. Oxford: OUP.

## **Committee Members**

**Tasneem Shahnaz-Aurobindo College**



## **SEC 10: Film Studies**

### **Course Objectives**

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

**Learning Outcomes:** This course will enable students to learn :

1. To examine those specific features of composition that help create films: camera-, sound-, script- and editing-work will be studied so that students learn the elements of putting a film together.
2. To study cinema as a form with history and context, the paper traces genres and geographies, examining the legacies left to us to renew.
3. To take up work in the medium, the course will require them to write and review films so as

to generate a repertoire of analyses and interpretations.

4. Projects and/or practical work may be used to supplement units 1&4 most particularly to help students interested in the medium to build up a portfolio of work through practice of the Discipline.

Syllabus

### **Unit 1: Language of Cinema**

Mise en scene - cinematography - editing - sound

Readings: Dix, Andrew. *Beginning Film Studies*. Pp. 9-100. New Delhi: Viva, 2010.

### **Unit 2: Genre in Hollywood Cinema**

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

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

### **Unit 3: Themes from Contemporary Indian Cinema (From the 70s to the present)**

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

Readings

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

b) Vasudevan, Ravi. " *The Melodramatic Public*". Pp. 303-333. Ranikhet: Permanent Black, 2010.

### **Unit 4: Film Review, Criticism and Script writing**

Readings: *A Short Guide to Writing About Film* (9<sup>th</sup> Ed) by Timothy Corrigan. Pearson, 2014.

Screenplays:

a) Vishal Bhardwaj, *Maqbool*

b) Thelma and Louise

### **Suggested Films:**

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

### **Suggested Readings:**

- a) Mrinal Sen and Arun Kaul, "Manifesto of the New Cinema Movement", in Scott Mackenzie (Ed.) *Film Manifestos and Global Cinema Cultures: A Critical Anthology*. Pp. 165 -168. Berkeley, London and Los Angeles: University of California Press, 2014.
- b) Rajadhyaksha, Ashish. " The 'Bollywoodization of the Indian Cinema: Cultural Nationalism in a Global Arena" in Anandam P. Kavoori and A swim Punathambekar (Ed.) *Global Bollywood*. Pp. 17-40. New Delhi: OUP, 2009.

### **Practical Component Evaluation:**

1. Students may turn in a portfolio of 4 film reviews/one academic paper/one short film/one film script (fiction or nonfiction)
2. For reviews: criteria for choice of films must be explicitly stated in the form of a position paper. Films must be from a wide time-arc and must include old and just-released films. Total word count of 4 reviews+position paper must not exceed 3000 words.
3. Academic paper can be on any aspect of film and follow all the usual considerations thereon. 3000 words including biblio and notes.
4. Film script including shots, camera position, sound/background notes, and cuts. Script may be for a film of max 20 minutes length.
5. Film Length: 5-7 minutes of moving image, not stills. Films can be evaluated as creative output on the following counts, and teachers may decide what gets weightage for the entries

they receive: Creativity, Originality, Screenplay/ Storytelling, Technical Execution; Narrative/ Performance/Props, costumes, sets, locations ( production design); Cinematography- (camera angles, movement, lightning ,frames etc...); Use of background music/enhancement w credit - Use of visual enhancements like transitions, titles, credits, subtitles or even special effects etc...if any

### **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

### **SEC 11: Applied Gender Studies: Media Literacies**

#### **Course Objectives:**

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

The course may be taught to Honours and Program course students. Teachers may evolve more advanced practical work methodologies for advanced students.

### **Learning Outcomes:**

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

### **Syllabus**

#### **Unit 1: Gender/s: concepts and frameworks**

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

#### **Unit 2: Analysing gender in advertising**

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

#### **Unit 3: Analysing representations of gender in reporting and journalism**

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

#### **Unit 4: Gender as represented in film (fiction and nonfiction/documentary)**

Narrative time available to male/female/trans subjects; use of normative heterosexuality and

gender privilege in plots, casting, narrative development and marketing of films; the Bechdel test: the importance of clearing it and the implications for mainstream narrativization consistently failing the test; documentary films for presentation of alternative narratives.

### Readings:

1. Kandasamy, Meena. "Screwtiny," "Pride goes before a full-length mirror," "Joiissance," and "Backstreet Girls" in *Ms Militancy*. Delhi: Navayana, 2014.
2. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male from Rohit K. Dasgupta & K. Moti Gokulsing (eds). *Masculinity and its Challenges in India: Essays on Changing Perceptions*. Jefferson, NC: McFarland, 2014. pp 5-26
3. Revathi, A. *A Life in Trans Activism*. Delhi: Zubaan, 2016. Pp. 158–168
4. Nadimpally, S., and V. Marwah.. "Shake Her, She is Like the Tree That Grows Money! In *Of Mothers and Others: Stories, Essays, Poems*." Edited by J. Mishra. New Delhi: Zubaan, 2013.
5. Chaudhuri, Maitrayee. "Gender and Advertisements: The Rhetoric of Globalisation", *Women's Studies International Forum* 2001 24.3/4 pp. 373-385.
6. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin color preferences on Indian matrimonial and mate-seeking websites." *Studies in South Asian Film & Media* 1.1 (2009): 65-83.
7. View and discuss *any one* of the feature films: *Dangal* (Dir. Nitish Tiwari. 2016. UTV and Walt Disney Pictures) or *Chak De* (Dir. Shimit Amin. Yash Raj Films, 2007). *Pink* (Dir. Aniruddha Roy Chowdhury. Rashmi Sharma Telefilms, 2016).
8. View and discuss the documentary films *Unlimited Girls* (Dir. Paromita Vohra. Sakshi, 2002); and, *Newborns* (Dir. Megha Ramaswamy. Recyclewala Labs, 2014).
9. *Khabar Lahariya* FAQ (<http://khabarlahariya.org/faqs/>, accessed on 05.05.2018) and "Open letter to our Male Colleagues of the Media World, from Khabar Lahariya Editors" (<http://khabarlahariya.org/an-open-letter-to-our-male-colleagues-of-the-media-world-from-khabar-lahariya-editors/> May 03. 2018. Accessed on 05.05.2018).
10. Rege, Sharmila, 'Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position' in *Economic and Political Weekly*, Vol. 33, No. 44, 1998, pp. WS39-WS46.
11. Dixit, Neha and Sen, Orijit. "The Girl Not from Madras." In *First Hand*. Delhi: Yoda Press,

2016. Pp 324–343; and “It is Hard to be a Journalist in India. Is it Harder if you’re a Woman?” (<http://theladiesfinger.com/press-freedom/>, September 16, 2016. Accessed on 05.05.2018).

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

### **Notes:**

#### **For visually disabled students,**

Reading no. 7 is Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. *Why Loiter? Women and Risk on Mumbai Streets*. New Delhi: Penguin, 2011. Pp. 65–106.

Reading no. 8 is Agnihotri, Anita. "The Peacock." *Seventeen*. New Delhi: Zubaan, 2011. 69-79 and Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". Unlimited Girls footage. Point of View. <https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

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

### **Evaluation**

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

#### **Practicals (14 hours).**

1. Students may submit for evaluation either one full-length academic essay, or produce a portfolio that re-writes or re-scripts or reviews texts they select (with the assistance of the teacher) from contemporary Indian media such that units 2, 3 and 4 each are represented in the portfolio. Alternatively, students may choose to focus on any one of units 2/3/4 should they have special aptitude for or interest in any area.

2. The objective of the course is to enable the student to intervene as an informed gender-ethical respondent to media narratives, so any mode of media that permits this analysis, such as blog-posts, television programming, new media including social media, documentary and other short films, news coverage, may also be admitted such that they are equivalent in total

effort to a full-length academic essay.

3. Students may also be encouraged to create samplers and portfolios analysing contemporary coverage thematically.

4. Students are to be encouraged to find and bring supplementary texts to classroom discussion for all units.

**Committee:**

Dr Aneeta Rajendran, Coordinator (Gargi College)

Dr. Urvashi Vashist

Ms. A. Jeyakirthana J.