

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
Under Learning Outcomes-based Curriculum Framework for  
Undergraduate Education**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) and  
under LOCF  
w.e.f. the academic year 2019-20*

***Subject to the approval of CCSPG and Academic Council***

## **Structure of B. A. Honours English under LOCF**

### **Core Course**

#### **Paper Titles**

##### **Sem I**

1. An introduction to literary studies
2. European classical literature

##### **Sem II**

3. Indian classical literature
4. British literature 1: from medieval to the renaissance

##### **Sem III**

5. British literature 2: the seventeenth century
6. British literature 3: the eighteenth-century
7. Literature and caste

##### **Sem IV**

8. British literature 4: the romantics
9. British literature 5: the nineteenth century
10. Women's writing

##### **Sem V**

11. Twentieth century British literature
12. Forms of popular fiction

##### **Sem VI**

13. Modern European drama
14. Postcolonial literatures

### **Discipline Centric Elective (Any Four)**

Papers 1-10 will be offered in the 5th semester and papers 11-20 will be offered in the 6th semester. Students will choose two in each semester from at least Ten to be offered by each college.

#### **Paper titles**

##### **Semester V**

1. American literature
2. Graphic narratives
3. Indian writing in English
4. Interrogating queerness
5. Literary criticism and theory– 1
6. Literature for children and young adults
7. Literature and mediality
8. Literatures of diaspora
9. Modern Indian writing in English translation
10. 19th century European realism

**Semester VI**

11. African literatures
12. Latin American literature
13. Literary criticism and theory – 2
14. Literature and cinema
15. Literature and disability
16. Partition literature
17. Pre-colonial Indian literatures
18. Speculative fiction and detective literature
19. Studies in modern Indian performance traditions
20. 20th century European literature

**GENERIC ELECTIVE COURSE**

**(Any four for Honours students and any two for BA/B Com students)**

**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

## **AECC**

### **Paper Title**

Unit 1: Understanding the Text  
Unit 2: Contextualisation and Perspectivism  
Unit 3: Reception  
Unit 4: Evaluation and Synthesis  
Unit 5: Analysis

### **Skill Enhancement Course (Any Four)**

### **Paper Titles**

SEC 1- Analytical Reading and Writing  
SEC 2- Literature in Social Spaces  
SEC 3- Literature in Cross-Cultural Encounters (ONLY for English Honours 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

## **Detailed Syllabi**

### **I. B. A. HONOURS ENGLISH UNDER LOCF**

#### **CORE COURSE**

##### **PAPER C1**

##### **AN INTRODUCTION TO LITERARY STUDIES**

##### **Semester 1**

#### **Course Statement**

This paper offers an orientation to English literary studies for first-semester students. It focuses on formal aspects, literary terminologies, and critical concepts, introducing and formalising the critical groundwork that teachers undertake to guide students during the course of the first semester.

Unit 1 of this paper defines and critiques the category of literature, tracing the emergence of English literary studies. Units 2, 3, and 4 provide exposure to a range of literary texts, and essays on formal concepts and critical positions, familiarizing students with concepts such as close reading, form, and literary-critical approaches.

Unit 5 reflects upon the idea of literature not simply as mimetic but representational, and the relationship between historical context/material conditions and the cultural production of 'literature'.

The essays included in this course are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

#### **Course objectives**

This course aims to

- develop fundamental skills and critical practices required in pursuing a course on English literatures at an Indian university in the 21<sup>st</sup> century;
- help students understand to the emergence of literary studies, textuality, and the canon;
- master the ability for close reading and critical thinking;
- initiate students to explore short literary pieces, to negotiate concepts, ideas and critical approaches to literature;
- encourage students to read texts from multiple standpoints;
- help inculcate an analytical practice that associates form with content;
- facilitate analyses of methodologies of interpretative practices; and
- enable students to interrogate their received ideas of literature and to work towards reading literature through a set of suggested practices.

## Course Content

### Unit 1

#### What is Literature?

This unit is designed to help students define/critique the category of Literature; and to understand the emergence of literary studies, textuality, and the canon. The aim is to enable students to interrogate their received ideas of literature and to work towards reading literature through a set of suggested practices. The essays listed below are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

- a) Peter Widdowson, Extracts from 'What is 'Literature?: Some (non)definitions' (on 'the literary', 'value', and the canon; about 12 pages), in *Literature* (London: Routledge, 1999) pp. 1-25.
- b) Rita Felski, extracts from 'Conclusion' (about 3 pages), in *Uses of Literature* (John Wiley and Sons, 2011) pp. 132-35.
- c) Peter Barry, 'Introduction', *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2nd edition (Manchester: Manchester UP, 2002) pp. 1-38.

### Unit 2

#### Reading Poetry

The focus of this unit is the intertwined nature of form and meaning in poetry. The skills required for a sustained interpretation of poetry involve close reading, a willingness to understand context, as well as a recognition of formal poetic technique. This unit also initiates the process of familiarising the student with critical practices, by including an essay on Class as an analytical category. This is demonstrative but not prescriptive in nature, and is meant to enable the student to explore other perspectives, read them in conjunction with other critical engagements that emerge in the classroom.

- a) William Shakespeare, 'Sonnet 130', in *William Shakespeare: Complete Sonnets and Poems*, ed. Colin Burrow (New York: Oxford University Press, 2002) p. 641.
- b) Phillis Wheatley, 'On Being Brought From Africa to America', in *Poems on Various Subjects, Religious and Moral* (Denver, Colorado: W.H. Lawrence & Co., 1886).
- c) G. M. Muktibodh, 'So Very Far', in *Modern Indian Literatures: Poems and Short Stories* (Delhi: OUP, 1999).
- d) Kaiser Haq, 'Dear Sir', in *Published in the Streets of Dhaka: Collected Poems* (Dhaka: University Press Limited, 2017) pp. 31-33.
- e) Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, 'Versification and Poetic Syntax', in *The Norton Anthology of Poetry*, 5th edition (New York and London: W.W. Norton & Company, 2005) pp. 2021-65.
- f) J. A. Cuddon, (i) 'Lyric'; (ii) 'Sonnet', in *The Penguin Dictionary of Literary*

- Terms and Literary Theory*, 4<sup>th</sup> edition (1999) pp. 481-84; 843-47.
- g) M. H. A. Abrams, 'Irony', in *A Glossary of Literary Terms*, 7th edition (1999) pp. 134-38.
- h) Gary Day, 'Introduction', in *Class*, New Critical Idiom (Routledge, 2001) pp. 1-18.

### Unit 3

#### Reading Prose

The focus of this unit is to expose the student to varied nuances of narrative and formal aspects of prose. The skills required for a sustained interpretation of prose involve close reading, deciphering aspects of narrative like focalisation, voice, tonality, style, etc. This unit also includes an essay on disability, a perspective to both allow an understanding of the figurative device (its function as a literary technique) as well as the ways in which representation works to signify culture.

- a) H. G. Wells, 'The Country of the Blind', in *The Country of the Blind and Other Science Fiction Stories*, ed. Martin Gardner (New York: Dover, 1997) pp. 1-30.
- b) Rabindranath Tagore, 'Subha', trans. Mohammad A. Quayum, in *Rabindranath Tagore: The Ruined Nest and Other Stories* (Kuala Lumpur: Silverfish, 2014) pp. 43-50.
- c) Kumud Pawde, 'The Story of My Sanskrit', trans. Priya Adarkar, in *The Exercise of Freedom: An Introduction to Dalit Writing*, eds K Satyanarayana and Susie Tharu (New Delhi: Navayana Publications, 2013) pp. 71-83.
- d) Gerald J. Prince, from *Narratology: Form and Function of the Narrative* (New York: Mouton Publishers, 1982) pp. 7-16 and 103-15.
- e) Chris Baldick, (i) 'Plot'; (ii) 'Focalization', in *The Concise Oxford Dictionary of Literary Terms*, 2nd edition (2001) pp. 195-6; 98.
- f) Clare Barker and Stuart Murray, eds, 'Introduction: On Reading Disability in Literature', in *The Cambridge Companion on Literature and Disability* (New York: Cambridge University Press, 2017) pp. 1-13.

### Unit 4

#### Reading Drama

This unit introduces the students to the form of drama as a crucial literary genre, one which goes beyond the act of reading and focuses on performance. The play *Halfway House* by Mohan Rakesh negotiates the idea of the public and private space and works on the contested notions of domesticity. The essay by Lizbeth Goodman on gender, and the expository piece on theatre by Watson are meant to introduce the conceptual and performative aspects of drama to the students.

- a) Mohan Rakesh, *Halfway House*, trans. Bindu Batra, ed. Dilip K Basu (Worldview: Delhi, 2011).

- b) G. J. Watson, 'The Nature of Drama', in *Drama: An Introduction* (London: Macmillan, 1983) pp. 1-18.
- c) Lizbeth Goodman, ed., *Literature and Gender*, extracts (about 21 pages) (NY: Routledge, 1996) pp. 1-40.

## Unit 5

### Readings: Issues in Literature, Culture and Criticism

This unit focuses on contesting and demystifying pre-conceived notions of literature as mimetic representations. It aims to underline literature as part of cultural production, firmly embedded in historical specificity. The essay by Mitchell is an expository piece on the idea of literature as representation beyond mimesis. The piece by Eagleton aims to expose students to the idea of political criticism, i.e., examining literature through diverse political perspectives of caste, race, class, gender, culture, disability, etc. The essay by Raymond Williams introduces a crucial keyword, 'culture', to demonstrate the embeddedness of literature within cultural history. Catherine Belsey's essay underlines the praxis between readings and textuality and also introduces students to the act of writing.

- a) W. J. T. Mitchell, 'Representation', in *Critical Terms for Literary Study*, eds Frank Lentricchia and Thomas McLaughlin (Chicago: University of Chicago Press, 1990) pp. 11-22.
- b) Raymond Williams, 'Culture', in *Keywords: A Vocabulary of Culture and Society* (New York: OUP, 1983 rpt) pp. 87-93.
- c) Terry Eagleton, extracts from 'Conclusion: Political Criticism', in *Literary Theory: An Introduction* (on literature, criticism, and ideology; approximately 16 pages) (New Jersey: Blackwell, 2000 rpt) pp. 169-208.
- d) Catherine Belsey, 'Textual Analysis as a Research Method', in *Research Methods for English Studies*, ed. Gabriel Griffin (Edinburgh: Edinburgh University Press, 2013) pp. 157-74

### Teaching Plan

#### Paper C1: An Introduction to Literary Studies

Week 1 – Introduction to the discipline of Literary Studies, contexts, methods

Week 2 – Unit 1:

- (a) Widdowson, 'What is 'Literature?''
- (b) Felski, from *The Uses of Literature*

Week 3 – Unit 1 (contd):

- (c) Barry, 'Introduction', *Beginning Theory*

Week 4 – Unit 2:

- (a) Shakespeare, 'Sonnet 130'
- (b) Wheatley, 'On Being Brought from Africa to America'



Week 5 – Unit 2 (contd):

(c) Muktibodh, ‘So Very Far’; Haq, ‘Dear Sir’

Week 6 – Unit 2 (contd)

(e) Ferguson, Salter and Stallworthy, ‘Versification and Poetic Syntax’;

(f) Cuddon, ‘Lyric’, ‘Sonnet’;

(g) Abrams, ‘Irony’;

(h) Day, ‘Introduction’ in *Class*

Week 7 -- Unit 3

(a) Wells, ‘The Country of the Blind’;

(b) Tagore, ‘Subha’;

(c) Pawde, ‘The Story of My Sanskrit’

Week 8 --Unit 3 (contd):

(d) Prince, from *Narratology*;

(e) Baldick, ‘Plot’, ‘Focalization’

(f) Barker and Murray ‘Introduction: On Reading Disability in Literature’;

Week 9 -- Unit 4

(a) Rakesh, *Halfway House*.

Week 10 – Rakesh (contd)

Week 11 -- Unit 4 (contd)

(b) Watson, ‘The Nature of Drama’;

(c) Goodman, ed. *Literature and Gender*

Week 12 -- Unit 5

(a) Mitchell, ‘Representation’;

(b) Williams, ‘Culture’;

(c) Eagleton, ‘Political Criticism’

Week 13 -- Unit 5 (contd)

(d) Belsey, ‘Textual Analysis as a Research Method’

Week 14 -- Concluding lectures, preparation for the written examination etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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### **Keywords**

Orientation Literary Studies Text

Close reading Critical thinking Interpretation Representation Critical perspective

Genre

Poetry

Prose

Drama

### **Sub-committee**

Mudita Mohile, Gargi College (Coordinator)

Jenny Rowena, Miranda House

Karuna Rajeev, LSR College

Nabanita Chakraborty, Hans Raj College

Sachin N., Dyal Singh College

Someshwar Sati, Kirori Mal College

## PAPER C2 EUROPEAN CLASSICAL LITERATURE Semester 1

### **Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

## Course Objectives

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid and in the only extant form of a Satyr play, *Cyclops* by Euripides;
- examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

## Course Content

### Unit 1

- a) Homer, *The Odyssey*, trans. Robert Fagles (Penguin Classics, 1996).

### Unit 2

- a) Sophocles, 'Antigone', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).  
b) Aristotle, From *Poetics*, Chapters 6, 23, 26 (Penguin Classics, 1996).

### Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E.R. Walting (Penguin Classics, 1965).  
b) Ovid, Selections from *Metamorphoses*, 'Philomela' (from Book 9), 'Tiresias' (from Book 3)

### Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).  
b) Selection from 'The Gospel According to Matthew', Chapter 5, Verse 1-48 (Sermon on the Mount).

## Unit 5

- a) Plato, (i) 'The Simile of the Cave'; (ii) 'Theory of Art'; both in *Republic*, Book 10 (Penguin Classics, 2007) pp. 240-48; 335-53.
- b) Sappho, (i) 'On the Throne of Many Hues, Immortal Aphrodite'; (ii) 'Some Say an Army of Horsemen', from Lyrics 1, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- c) Euripides, *Cyclops*, trans. Heather McHugh (OUP, 2001), pp. 36-67.
- d) Horace 'Ars Poetica', trans. H. Rushton Fairclough (Harvard University Press, 1929).

### Teaching Plan

#### Paper C2: European Classical Literature

Week 1 – Introduction to European Classical Literature; Unit 1 -- Homer, *Odyssey*  
Week 2 – Homer (contd)  
Week 3 – Unit 2 -- Aristotle, *Poetics*; Sophocles, *Antigone*  
Week 4 – Sophocles (contd)  
Week 5 – Unit 3 -- Discussion: Old Comedy, Roman Comedy; Plautus, *Brothers Menaechmus*  
Week 6 – Plautus (contd)  
Week 7 – Unit 3 -- Ovid, prescribed selections  
Week 8 – Unit 5 -- Horace, 'Ars Poetica'  
Week 9 – Unit 5 -- Sappho, prescribed selections; Euripides, *Cyclops*  
Week 10 – Unit 5 -- Plato, prescribed selections  
Week 11 – Unit 4 -- The Bible, *Book of Job*  
Week 12 – *Book of Job* (contd)  
Week 13 – Unit 4 -- The Bible, *The Gospel according to Matthew*, prescribed sections  
Week 14 – Critical discussion of texts, discussion of question paper, examination related queries from students, revision.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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### **Keywords**

Epic  
 Tragedy  
 Comedy  
 Satire  
 Lyric  
 Myth  
 Dialogue  
 Bible  
 Poetics  
 War  
 Heroism

### **Sub-committee**

Rina Ramdev, Sri Venkateshwara College (Coordinator)  
 B. Mangalam, Aryabhatta College  
 Mudita Mohile, Gargi College  
 N. A. Jacob, Ramjas College  
 Rudrashish Chakraborty, Kirorimal College  
 Someshwar Sati, Kirorimal College

## PAPER C3 INDIAN CLASSICAL LITERATURE Semester 2

### **Course Statement**

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on

Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

## Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilapattikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thina in Tolkaappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka; and
- examine ideas of multiple and counter narratives/versions of epics, through a critical reading of Chandrabati's Ramayana foregrounding a woman's/Sita's perspective.

## Course Content

### Unit 1

Vyasa, selections from The Mahabharata, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: Munshiram Manoharlal Publishers, 2012).

- a) 'The Dicing', Book 2, Sabha Parva Section XLVI-LXXII.
- b) 'The Temptation Of Karna', Book 5, Udyog Parva, Section CXL-CXLVI.
- c) 'Drona and Ekalavya', Book 1, Adi Parva, Section CXXXIV-CXXXV.
- d) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV.

### Unit 2

Kalidasa, 'Abhijnanasakuntalam', trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, reprint 2000, Appendix III (Penguin Classics, 1989) pp. 320-21.

### Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).

### Unit 4

Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Coloumbia University Press, 1993; Penguin Books India, 2004).

### Unit 5

- a) A. R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- b) Selections from *Natyasastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- c) Nabaneeta Deb Sen, 'A Woman's Retelling of the Rama Tale: Narrative Strategies Employed in the Chandrabati Ramayana', in *Narrative: A Seminar*, ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), pp. 170-79.

### Teaching Plan

#### Paper C3: Indian Classical Literature

Week1 – Introduction to Indian Classical Literature

Week 2 – Unit 1 – The Mahabharata: Drona and Ekalavya; Dhritrashtra and Gandhari's wrath

Week 3 – The Mahabharata (contd): The Dicing; The Temptation of Karna

Week 4 – Unit 5 --*Natyashastra*, prescribed sections

Week 5 – Unit 2 -- Kalidasa, *Abhijnasakuntalam* and Appendix 3

Week 6 – Kalidasa (contd)

Week7 – Unit 3 -- Sudraka, *Mrichchakatika*

Week 8 – Sudraka (contd)

Week 9 – Unit 5 -- Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry*

Week 10 – Unit 4 -- Introduction to Atikal, *Cilappatikaram*, Cantos1, 2, 7, 18, 19

Week11 – Atikal (contd), Cantos 20, 21, 22, 24, 26, 30

Week12 – Unit 5 -- Deb Sen, 'A Woman's Retelling of the Rama Tale'

Week 13 – Sanskrit plays revisited; critical discussion on the prescribed plays

Week 14 – Indian epics revisited; critical discussion on Mahabharata and *Cilappatikaram*

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Indian Epics  
Natyashastra  
Akam Puram  
Rasa

### Sub-committee

B. Mangalam, Aryabhatta College (Coordinator)  
Dhananjay Kapse, Kirorimal College  
Karuna Rajeev, Lady Sri Ram College  
Mudita Mohile, Gargi College  
Sheuli Chowdhury, Gargi College  
Someshwar Sati, Kirorimal College



PAPER C4  
BRITISH LITERATURE 1: FROM MEDIEVAL TO RENAISSANCE  
Semester 2

### **Course Statement**

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first section of this first paper on British literature begins with a short lyric in the female voice, introducing Anglo-Saxon writing in modern English. Chaucer's 'General Prologue', which is taught in Middle English, introduces students to *The Canterbury Tales* and helps them recognize its narrative complexity and structure. Two plays, *Much Ado About Nothing* as representative of Shakespeare's comedies, and Marlowe's *Dr. Faustus* as a dramatization of debates on Renaissance man, enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the cultural and religious aspects of the age.

### **Course Objectives**

This course aims to

- introduce students to the tradition of English Literature from its beginnings;
- cover the medieval and Renaissance literary periods from the earliest Anglo-Saxon narratives to key Renaissance writers and texts, within their historical and intellectual contexts; and
- offer, through Montaigne's essay included here (on conjoined twins), a perspective on the history of ideas about disabilities and its varied meanings in a historical context.

### **Course Content**

#### **Unit 1**

- a) Anon., 'The Wife's Lament' (1072 AD), Anglo-Saxon lyric from *The Exeter Book*, in *The Norton Anthology of English Literature*, Vol. 1, 8th edn., p. 114.
- b) Geoffrey Chaucer, 'General Prologue', (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

#### **Unit 2**

- a) Thomas Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'

- b) Philip Sidney, (i) 'Loving and Truth'; (ii) 'Not at First Sight'.
- c) Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXV 'One day I wrote her name', both from 'Amoretti'.
- d) Isabella Whitney, 'I. W. To Her Unconstant Lover'.

### Unit 3

Christopher Marlowe, *Dr. Faustus*.

### Unit 4

William Shakespeare, *Much Ado About Nothing*.

### Unit 5

Readings

- a) Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man* (1486), in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- b) Desiderius Erasmus, *In Praise of Folly* (1511), trans. Hoyt Hopewell Hudson (Princeton University Press: 2015) pp. 139-155.
- c) Niccolo Machiavelli, *The Prince* (1513), Chaps. 15, 16, 18, and 25, ed. and trans. Robert M. Adams (New York: Norton, 1992).
- d) John Calvin, 'Predestination and Free Will', from *Institutes of the Christian Religion* (1536), in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- e) Michel de Montaigne, 'Of a Monstrous Child' (1580), from *Essays*.

\*Suggested editions are recommended but not compulsory; any scholarly edition may be used.

Suggested alternative editions for *The Canterbury Tales*:

- *The Riverside Chaucer*, ed. Larry D. Benson (OUP, 2008).
- *The Canterbury Tales*, eds Robert Boenig and Andrew Taylor (Peterborough: Broadview Press, 2012).
- *The Canterbury Tales* (Middle English), ed. Jill Mann (Penguin Classics, 2005).
- *The Canterbury Tales: Seventeen Tales and The General Prologue*, Norton Critical Editions, eds V. A. Kolve & Glending Olson.

### Teaching Plan

Paper C4: British Literature 1 – From Medieval to Renaissance

Week 1 -- Introduction to early and late medieval literature; Anon., 'The Wife's Lament' (1072 AD), the Anglo-Saxon lyric

Week 2 -- 'The Wife's Lament' (contd); Chaucer, 'General Prologue'

Week 3 – Chaucer (contd)

Week 4 – Chaucer (contd)

Week 5 – Poetry:

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

(b) Sidney, (i) ‘Loving and Truth’; (ii) ‘Not at First Sight’.

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

(d) Whitney, ‘I. W. To Her Unconstant Lover’.

Week 6 -- Poetry (contd)

Week 7 – Marlowe, *Dr. Faustus*

Week 8 – Marlowe (contd)

Week 9 – Marlowe (contd); Introduction to Shakespeare

Week 10 – Shakespeare, *Much Ado About Nothing*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

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

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

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

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

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

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Keywords**

Feudalism  
Ecclesiastical order  
Love and marriage  
Courtly love tradition  
Petrarchan influence  
Renaissance humanism  
Elizabethan world picture  
Mystery and Morality plays  
Greco-Roman classical tradition  
Comedy and Tragedy

**Sub-committee**

Nabanita Chakraborty, Hansraj College (Coordinator)  
Madhvi Zutshi, S. G. T. B. Khalsa College  
Namita Sethi, Janki Devi Memorial College  
Rudrashish Chakraborty, Kirorimal College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

Additional consultation for disability perspectives: Someshwar Sati, Kirori Mal College and Karuna Rajeev, Lady Sri Ram College

**PAPER C5****BRITISH LITERATURE 2: THE SEVENTEENTH CENTURY****Semester 3****Course Statement**

The paper begins with the Jacobean period through Shakespeare's tragedy *Macbeth*, representing one of his finest Jacobean tragedies on issues of succession and individualism pertinent to the age. Milton's *Areopagitica* is an early defence of free speech and works well to place debates on free will at the time. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. In addition to the two metaphysical poets, Donne and Marvell, the poetry unit extends through the Restoration with Rochester, whose depiction of the libertine figure and his ideas on political and sexual sovereignty are central to understanding Restoration drama. Aemilia Lanyer was the first secular woman poet to be published professionally and the section from her poem offers a counter view on Eve. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory feminists amongst other issues on Royalism and libertinism. The readings enable a wide philosophical and political understanding of the period.

## Course Objectives

This course aims to

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

## Course Content

### Unit 1

William Shakespeare, *Macbeth*.

### Unit 2

- a) John Donne, (i) 'The Canonization'; (ii) 'Batter My Heart'; (iii) 'Valediction: Forbidding Mourning'
- b) Andrew Marvell, 'To His Coy Mistress', in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., p. 1703.
- c) Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.
- d) John Dryden, 'Heroic Stanzas on the Death of Oliver Cromwell (1659)', in *John Dryden: The Major Works*, ed. Keith Walker (Oxford: OUP, 1997) pp. 1-6.
- e) John Wilmot, Earl of Rochester, 'The Imperfect Enjoyment' (1680), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 2169-71.

### Unit 3

John Milton

- a) *Areopagitica* (1644), excerpts, in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Stephen Greenblatt et al., pp. 1816-25.
- b) *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.

### Unit 4

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

### Unit 5

Readings

- a) Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- b) René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- c) Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).
- d) Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- e) Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

\*Suggested editions are recommended but not compulsory - any scholarly edition may be used.

Suggested editions for Milton's *Paradise Lost*:

- John Milton, *Paradise Lost*, Books 1 & 2, Oxford Student Texts, ed. Anna Baldwin (OUP India, 2009).
- John Milton, *Paradise Lost*, Modern Library Classics, eds. William Kerrigan, John Rumrich, Stephen M. Fallon (Modern Library, 2008).
- John Milton, *Paradise Lost*, eds Stephen Orgel and Jonathan Goldberg (Oxford World's Classics, 2008).

Suggested editions for Aphra Behn's *The Rover*:

- Aphra Behn, *Oroonoko, The Rover and Other Works*, ed. Janet Todd (Penguin, 1993).
- Aphra Behn, *The Rover*, ed. Robyn Bolam, 3rd edition (Methuen Drama, 2012).
- Aphra Behn, 'The Rover', in *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillin, Norton Critical Editions, Second Edition.

Teaching Plan  
Paper C5: British Literature 2 – The Seventeenth Century

- Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration: period, genres, and themes; Unit 1 – Shakespeare, *Macbeth*
- Week 2 – Shakespeare (contd)
- Week 3 -- Shakespeare (contd)
- Week 4 – Poetry:
- (a) Donne, (i) 'The Canonization'; (ii) 'Batter My Heart'; (iii) 'Valediction: Forbidding Mourning'
  - (b) Marvell, 'To His Coy Mistress'
  - (c) Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum*
  - (d) Dryden, 'Heroic Stanzas on the Death of Oliver Cromwell'
  - (e) Rochester, 'The Imperfect Enjoyment'
- Week 5 -- Poetry (contd)
- Week 6 -- Poetry (contd); Milton, *Areopagitica*
- Week 7 – Milton, *Paradise Lost*, Book 1
- Week 8 -- *Paradise Lost* (contd)
- Week 9 -- *Paradise Lost* (contd)
- Week 10 – Behn, *The Rover*
- Week 11 – Behn (contd)
- Week 12 – Behn (contd)
- Week 13 – Readings:
- (a) Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'
  - (b) Descartes, excerpts from 'Discourse on Method'
  - (c) Hobbes, selections from *The Leviathan*, title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man'
  - (d) Winstanley, from 'A New Year's Gift Sent to the Parliament and Army'
  - (e) Cavendish, excerpts from 'The Blazing World'
- Week 14 -- Readings (contd); Conclusions and Questions

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Keywords

Secular thought  
Skepticism  
Jacobian Drama  
The rise of Puritanism  
Metaphysical conceits  
Individualism and free-will  
Cartesian dualism  
Restoration  
Libertinism, satire

#### Sub-committee

Rudrashish Chakraborty, Kirori Mal College (Coordinator)  
Madhvi Zutshi, S.G.T.B. Khalsa College  
Nabaneeta Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College



PAPER C6  
BRITISH LITERATURE 3: THE EIGHTEENTH CENTURY  
Semester 3

**Course statement**

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and newer material within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The course includes the major canonical authors of the early eighteenth century—Swift, Pope, and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe, Eliza Haywood, and Lady Montagu. The latter half of the century is marked by the emerging genre of the novel and Fielding's first novel *Joseph Andrews*, considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the period like the periodical essay and the public letter. The intellectual context includes Locke whose treatise marked empiricism, and Shaftesbury's moral philosophy, as philosophical writings in this period were not so distinct from the literary and reached a wider audience. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

**Course Objectives**

The course aims to

- examine Pope's craftsmanship in verse, as well as his complex rendering of the mock-epic;
- show, through the shift to a somber mood in Gray but also through a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- raise questions about satire as a mode, as well as look at questions of genre, through Swift's satiric narrative within the mode of fictional travel writing;
- study Fielding's first novel as providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke's treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay's piece on deformity, a response to Bacon.

## Course Content

### Unit 1

- a) Alexander Pope, *Rape of the Lock*.
- b) Thomas Gray, *Elegy Written Upon a Country Churchyard*.

### Unit 2

Jonathan Swift, *Gulliver's Travels* (1726).

### Unit 3

Henry Fielding, *Joseph Andrews* (1742)

### Unit 4

Periodical Essays, Biographies, and Letters

- a) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12).
- b) Lady Mary Wortley Montague, (i) 'The Turkish Method of Inoculation for the Small Pox'; (ii) 'The Ladys Coffeehouse'; both from *The Turkish Embassy Letters* (1716-18, pub. 1763); or the Turkish Baths excerpts in [https://www.wwnorton.com/college/english/nael/18century/topic\\_4/montagu.htm](https://www.wwnorton.com/college/english/nael/18century/topic_4/montagu.htm)
- c) Daniel Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii) Letter IV, 'The Great Law of Subordination Considered'; (iii) 'The Complete English Gentleman'; all three in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- d) Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp.7-23.
- e) Samuel Johnson, (i) Essay No. 4, on the novel, in 'The Rambler' (1750); (ii) 'Pope's Intellectual Character: Pope and Dryden Compared', excerpt from 'The Life of Pope' (1781); both in *The Norton Anthology of English Literature*, Vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693-94; 2774-77.

### Unit 5

Readings

- a) John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.

- b) Anthony Ashley Cooper, Earl of Shaftesbury, excerpts from 'Inquiry concerning Virtue or Merit' (1711) Book I, Part II, Section 3 and Book II, Part I, Section 1, in *Characteristics of Men, Manners, Opinions, Times*, ed. Lawrence E. Klein (Cambridge: Cambridge University Press, 1999) pp. 172-73, 175, 192-93.
- c) William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756) pp. 1-11, 44-51.
- d) Adam Smith, from *The Wealth of Nations* (1776), ed. Edwin A. Seligman (London: J. M. Dent, 1901), pp. 12-15, 400-401, 436-37.
- e) Olaudah Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54-8.

### Teaching Plan

#### Paper C6: British Literature 3 – The Eighteenth Century

- Week 1 -- Introduction to the long eighteenth century; Unit 1 -- Pope, *Rape of the Lock*
- Week 2 -- Pope (contd)
- Week 3 -- Pope (contd)
- Week 4 -- Unit 1 (contd): Gray, *Elegy Written upon a Country Churchyard*;  
Unit 2 -- Swift, *Gulliver's Travels*
- Week 5 -- Swift (contd)
- Week 6 -- Swift (contd)
- Week 7 -- Swift (contd); Unit 3 -- Fielding, *Joseph Andrews*
- Week 8 -- Fielding (contd)
- Week 9 -- Fielding (contd)
- Week 10 -- Unit 4 -- Prose genres:
  - (a) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711;
  - (ii) Addison, Essay No. 69, on the stock-exchange
- Week 11 -- Prose genres (contd):
  - (b) Lady Montague, (i) 'The Turkish Method of Inoculation for the Small Pox'; (ii) 'The Lady's Coffeehouse'
  - (c) Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii) Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'
- Week 12 -- Prose genres (contd):
  - (d) Haywood, Selections from *The Female Spectator*
  - (e) Samuel Johnson, (i) Essay No. 4, on the novel, in 'The Rambler' (1750);
  - (ii) 'Pope's Intellectual Character: Pope and Dryden Compared', excerpt from 'The Life of Pope'
- Week 13 -- Unit 5 -- Readings:
  - (a) Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8

- (b) Shaftesbury, excerpts from 'Inquiry concerning Virtue or Merit'
- (c) Hay, from *Deformity: An Essay*
- (d) Smith, from *The Wealth of Nations*
- (e) Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself*

Week 14 - Readings (contd); conclusions and questions

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Enlightenment  
Mock epic  
Satire  
Novel  
Periodical  
Sensibility  
Abolition

### Sub-committee

Madhvi Zutshi, S.G.T.B. Khalsa College (Coordinator)  
Nabanita Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Rudrashish Chakraborty, Kirorimal College  
Sherina Joshi (Deshbandhu College)  
Shyista Khan, Dyal Singh College

PAPER C7  
LITERATURE AND CASTE  
Semester 3

**Course Statement**

Caste is interwoven into Indian literatures as an analytical category and an experiential narrative right from the earliest forms of creative expression. A more explicit focus on the dehumanising aspects of this hierarchical social stratification can be located in the recent times of collective living subsequent to the many radical social movements during colonial modernity. Dalit literature emerged as a political and aesthetic upheaval and continues to ask searing questions about structural inequity ever present, guarded and maintained in our midst. This course reprises those critical questions in the classroom to facilitate a deeper understanding of caste and its intersectionalities.

**Course Objectives**

This course aims to

- expose the student to non-hegemonic and non-canonical literary forms and expressions;
- make the student aware of a completely different literary aesthetic that a literature grounded in an engagement with caste generates;
- foreground the reality of caste, in Indian society, and to explore the way in which it has been engaged with, in the field of literature;
- discuss issues of caste, class and gender and its representation in literature; and
- expose the student to the rich variety of Dalit writing from various regional spaces.

**Course Content**

**Unit 1**

Autobiography

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

**Unit 2**

Novel

P. Sivakami, *The Grip of Change*, and author's notes, trans. P. Sivakami (New Delhi: Orient Longman, 2016).

### Unit 3

#### Poetry

- a) Namdeo Dhasal, (i) 'Hunger'; (ii) 'Mandakini Patel', in *Namdeo Dhasal: Poet of the Underworld, Poems 1972–2006*, trans., Dilip Chitre (Delhi: Navayana Publishing, 2007).
- b) Meena Kandasamy, (i) 'Touch'; (ii) 'Shame', in *Touch* (Mumbai: Peacock Books, 2006).
- c) N. D. Rajkumar, (i) 'My son wants me to buy him a toy car'; (ii) 'You my demon who delights in dancing'; (iii) 'If anyone other than our own people', in *Poems in Tamil Dalit Writing*, eds Ravikumar and Azhagarasan (OUP, 2012) pp. 15-17.
- d) Manohar Mouli Biswas, (i) 'I shall go to war'; (ii) 'Valmiki', in *Poetic Rendering as Yet Unborn* (Chaturta Duniya, 2010).
- e) Jayant Parmar, (i) 'The last will of a Dalit poet', in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

### Unit 4

#### Short Stories

- a) Ajay Navaria, 'New Custom', trans. Laura Brueck, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).
- b) M. M. Vinodini, 'The Parable of the Lost Daughter: Luke 15, 11-32', trans. Uma Bhrugubanda, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).
- c) C. Ayyappan, 'Spectral Speech', trans. V. C. Harris, *Indian Literature* 183, Jan-Feb, 1998.
- d) Sanjay Kumar, 'Black Ink', trans. Raj Kumar, in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).
- e) Jatin Bala, 'On Firm Ground', in *Survival and Other Stories: Bangla Dalit Fiction in Translation*, eds Sankar Prasad Singha and Indranil Acharya (New Delhi: Orient Blackswan, 2012).
- f) Satish Chander, 'Thappu', trans. K. Suneetha Rani, in *Vibhinna: Voices from Telugu Literature*, eds Alladi Uma, M. Sridhar and K. Suneetha Rani (Sahitya Akademi, 2015).

### Unit 5

#### Prose Readings

- a) B. R. Ambedkar, 'Annihilation of Caste', in *The Essential Writings of B. R. Ambedkar*, ed. Valerian Rodrigues (OUP, 2002) pp. 263-305.

- b) Sharankumar Limbale, 'Dalit Literature: Form and Purpose', in *Towards an Aesthetic of Dalit Literature: History, Controversies & Considerations* (Orient Longman, 2004) pp. 23-39.
- c) Sharankumar Limbale, 'Dalit Literature and Aesthetics', in *Towards an Aesthetic of Dalit Literature: History, Controversies & Considerations* (Orient Longman, 2004) pp. 103-21.
- d) Baby Kamble, Interview with Maya Pandit, in *The Prisons we Broke* (Orient BlackSwan, 2008).

## Teaching Plan

### Paper C7: Literature and Caste

Week 1 – Introduction to Paper 7: Literature and Caste

Week 2 – Unit 1 – Autobiography: Valmiki, *Joothan: A Dalit's Life*

Week 3 – Unit 1 -- Valmiki (contd)

Week 4 – Unit 2 -- Novel: Sivakami, *The Grip of Change*, and Author's Notes

Week 5 – Unit 2 -- Sivakami (contd)

Week 6 – Unit 3 -- Poems:

(a) Dhasal, (i) 'Hunger', (ii) 'Mandakini Patel';

(b) Kandasamy, (i) 'Touch', (ii) 'Shame'

Week 7 – Unit 3 -- Poems (contd):

(c) Rajkumar, (i) 'My son wants me to buy him a toy car', (ii) 'You my demon who delights in dancing';

(d) Biswas, (i) 'I shall Go to war', (ii) 'Valmiki';

(e) Parmar, 'The Last Will of a Dalit Poet'

Week 8 – Unit 4 – Short Stories:

(a) Navaria, 'New Custom';

(b) Vinodini, 'The Parable of the Lost Daughter: Luke 15'

Week 9 – Poetry (contd)

Week 9 -- Unit 4 -- Short Stories:

(a) Ayyappan, 'Spectral Speech'; Kumar, 'Black Ink'

Week 10 -- Unit 4 - Short Stories (contd):

(b) Bala, 'On Firm Ground'; Chander, 'Thappu'

Week 11 – Unit 5 -- Prose Readings:

(a) Ambedkar, 'Annihilation of Caste'

Week 12 – Unit 5 -- Prose Readings (contd):

(b) Limbale, (i) 'Dalit Literature: Form and Purpose', (ii) 'Dalit Literature and Aesthetics'

Week 13 -- Unit 5 - Prose Readings (contd): Kamble, interview with Maya Pandit

Week 14 -- Concluding lectures; exam issues, etc.

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Caste  
Caste Hierarchy  
Caste discrimination  
Dalit  
Dalit Literature  
Dalit Aesthetics  
Dalit Women  
Protest  
Resistance

### Sub-committee

Jenny Rowena, Miranda House, (Coordinator)  
B. Mangalam, Lakshmibai College  
Brati Biswas, Dyal Singh College (Evening)  
Sachin N., Dyal Singh College  
Mithuraaj Dhusiya, Hansraj College  
Gorvika Rao, Miranda House College



PAPER C8  
BRITISH LITERATURE 4: THE ROMANTICS  
Semester 4

**Course Statement**

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

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

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

**Unit 2**

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

**Unit 3**

- a) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'.
- b) Percy Shelley, (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

## Unit 4

Mary Shelley, *Frankenstein*.

## Unit 5

### Readings

- a) Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters 1 and 3 (Cambridge University Press, 2001) pp. 79-86, 109-125.
- b) J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in *Jean-Jacques Rousseau: Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.
- c) Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- d) William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594-611.
- e) William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

### Teaching Plan

#### Paper C8: British Literature 4 – The Romantics

##### Week 1 -- Introduction to the Romantic period;

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

##### Week 2 – Blake (contd)

##### Week 3 – Blake (contd);

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

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

##### Week 5 -- Wordsworth (contd)

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

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

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

##### Week 9 -- Shelley (contd)

##### Week 10 – Mary Shelley, *Frankenstein*

##### Week 11 -- Mary Shelley (contd)

##### Week 12 -- Readings:

- (a) Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters 1 and 3;
- (b) Rousseau, 'Discourse on the Origin of Inequality', Part One;

- (c) Kant, 'Analytic of the Sublime';
- (d) Wordsworth, 'Preface to Lyrical Ballads';
- (e) Gilpin, 'On Picturesque Travel'

Week 13 – Readings (contd)

Week 14 –Readings (contd)

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Imagination

Nature

French Revolution

Sublime

Science

### **Sub-committee**

N. A. Jacob, Ramjas College (Coordinator)

B. Mangalam, Aryabhatta College

Mudita Mohile, Gargi College

Rina Ramdev, Sri Venkateswara College

Rudrashish Chakrabarty, Kirori Mal College

Sherina Joshi, Deshbandhu College

PAPER C9  
BRITISH LITERATURE 5: THE NINETEENTH CENTURY  
Semester 4

**Course Statement**

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

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

Jane Austen, *Mansfield Park*.

**Unit 2**

Charles Dickens, *Great Expectations*.

**Unit 3**

George Eliot, *The Mill on the Floss*.

**Unit 4**

- a) Alfred Tennyson, (i) 'Ulysses'; (ii) 'Crossing the Bar'.
- b) Robert Browning, (i) 'My Last Duchess'; (ii) 'Andrea del Sarto'.
- c) Mathew Arnold, 'Dover Beach'.
- d) Christina Rossetti, 'Goblin Market'.
- e) Gerard M. Hopkins, 'Hurrahing in the Harvest'.
- f) Thomas Hardy, 'The Darkling Thrush'.

## Unit 5

### Readings

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

### Teaching Plan

#### Paper C9: British Literature 5 – The Nineteenth Century

- Week 1 – Introduction to the Nineteenth Century; Unit 1 -- Austen, *Mansfield Park*
- Week 2 -- Austen (contd)
- Week 3 -- Austen (contd)
- Week 4 -- Unit 2 -- Dickens, *Great Expectations*
- Week 5 -- Dickens (contd)
- Week 6 -- Dickens (contd)
- Week 7 -- Unit 3 -- George Eliot, *The Mill on the Floss*
- Week 8 -- George Eliot (contd)
- Week 9 -- George Eliot (contd)
- Week 10 - Poetry:
  - (a) Tennyson, (i) 'Ulysses', (ii) 'Crossing the Bar';
  - (b) Browning, (i) 'My Last Duchess', (ii) 'Andrea del Sarto';
  - (c) Arnold, 'Dover Beach';
  - (d) Rossetti, 'Goblin Market';
  - (e) Hopkins, 'Hurrahing in the Harvest';
  - (f) Hardy, 'The Darkling Thrush'
- Week 11 – Poetry (contd)
- Week 12 – Poetry (contd)
- Week 13 -- Readings:
  - (a) Carlyle, 'Signs of the Times';
  - (b) Wilde, 'The Critic as Artist';
  - (c) Mill, 'Of the Limits to the Authority of Society over the Individual', from 'On Liberty';
  - (d) Marx, (i) 'Mode of Production: The Basis of Social Life', (ii) 'The Social Nature of Consciousness';
  - (e) Darwin, excerpts from 'On the Origin of the Species by Means of Natural Selection'
- Week 14 -- Readings (contd)

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Realism  
Novel  
Industrial Revolution  
Liberalism  
Feminism  
Bourgeois  
Socialism  
Darwinism

### **Sub-committee**

Karuna Rajeev, Lady Shri Ram College (Coordinator)  
N. A. Jacob, Ramjas College  
B. Mangalam, Aryabhatta College  
Mudita Mohile, Gargi College  
Rudrashish Chakrabarty, Kirori Mal College  
Shyista Khan, Dyal Singh College

PAPER C10  
WOMEN'S WRITING  
Semester 4

**Course Statement**

This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society. This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the struggle to define experiences, and challenge patriarchal constructs. The texts in this paper focus on gender and sexuality as related to women, their bodies, their desires, and their aspirations. However, women do not form a homogenous group and their oppressions and acts of resistance need to be understood in all their complexities. Therefore, the intersectionality of the position of womanhood with caste, class, race, disability, education, slavery etc., need to be studied with attention to the socio-economic historical location.

**Course Objectives**

This course aims to

- help students understand the social construction of woman by patriarchy;
- examine feminism's concerns of equality with men;
- highlight the structural oppression of women;
- foreground resistance by women;
- discuss women's writing as an act of resistance and of grasping agency;
- facilitate an understanding of the body of woman and its lived experience; and
- help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

**Course Content**

**Unit 1**

Alice Walker, *The Color Purple*

**Unit 2**

Short Stories

- a) Gilman, 'The Yellow Wallpaper'
- b) Mahasweta Devi, 'Draupadi'
- c) Anne Finger, 'Helen and Frida', in *Call me Ahab: A Short Story Collection*, (University of Nebraska Press, 2009) pp. 1-14.

Drama

Maria Irene Fornes, *Fefu and Her Friends*.

### Unit 3

#### Poetry

- a) Simin Behbahani, 'It's Time to Mow the Flowers'.
- b) Maram al-Masri, (i) 'Liberty's children'; (ii) 'Wooden crates, wooden crates';
- c) Sylvia Plath, (i) 'Lady Lazarus'; (ii) 'Mirror'.
- d) Sukirtharani, (i) 'Debt'; (ii) 'My Body', in *The Oxford Anthology of Tamil Dalit Writing*, eds Ravikumarn, R. Azhagarasan (OUP, 2012) pp. 28-30.
- e) Eunice DeSouza, (i) 'Autobiographical'; (ii) 'Advice to Women'.
- f) Margaret Atwood, (i) 'Is/Not'; (ii) 'Notes towards a poem that can never be written'
- g) Maya Angelou, 'Still I Rise'.
- h) Jamaica Kincaid, 'Girl'.

### Unit 4

#### Autobiography

- a) Rassundari Debi, Excerpts from 'Amar Jiban', in *Women's Writing in India*, Vol. 1, eds Susie Tharu and K. Lalita, (Delhi: Oxford, 1989) pp. 191-202.
- b) Bama, *Sangati, Events*, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).
- c) Florence Nightingale, *Cassandra* (The Feminist Press, 1979).
- d) Harriet Jacobs, selections from *Incidents in the Life of a Slave Girl*, Chapters 5, 6, 10, 14.

### Unit 5

#### Readings

- a) Elaine Showalter, 'Introduction', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- b) Simone de Beauvoir, 'Introduction', in *The Second Sex*.
- c) Luce Irigaray, 'When the Goods Get Together', in *This Sex Which Is Not One*.
- d) Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory', in *The Disability Studies Reader*, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.
- e) Kumkum Sangari and Sudesh Vaid, 'Introduction', in *Recasting Women: Essays in Colonial History*

#### Teaching Plan

#### Paper C10: Women's Writing

Week 1 – Introduction to Paper C10: Women's Writing

Week 2 – Unit 1 – Novel: Walker, *The Color Purple*

Week 3 – Walker (contd)

Week 4 – Unit 2 -- Short Stories:

- (a) Gilman, 'The Yellow Wallpaper';
- (b) Mahasweta Devi, 'Draupadi';
- (c) Anne Finger, 'Helen and Frida'

Week 5 – (a) Short Stories (contd);



(b) Unit 2 – Drama: Fomes, *Fefu and Her Friends*

Week 6 – Fomes (contd)

Week 7 – Unit 3 – Poetry:

- (a) Behbahani, 'It's Time to Mow the Flowers';
- (b) al-Masri, (i) 'Liberty's children'; (ii) 'Wooden crates, wooden crates';
- (c) Plath, (i) 'Lady Lazarus'; (ii) 'Mirror';
- (d) Sukirtharani, (i) 'Debt'; (ii) 'My Body';
- (e) DeSouza, (i) 'Autobiographical'; (ii) 'Advice to Women';
- (f) Atwood, (i) 'Is/Not'; (ii) 'Notes towards a poem that can never be written';
- (g) Angelou, 'Still I Rise';
- (h) Kincaid, 'Girl'

Week 8 – Poetry (contd)

Week 9 – Poetry (contd)

Week 10 – Unit 4 – Autobiography:

- (a) Rassundari Debi, Excerpts from *Amar Jiban*;
- (b) Bama, *Sangati, Events*, Chapter 2-4;
- (c) Nightingale, *Cassandra*;
- (d) Jacobs, selections from *Incidents in the Life of a Slave Girl*, Chapters 5, 6, 10, 14.

Week 11 – Autobiography (contd)

Week 12 – Unit 5 -- Prose Readings:

- (a) Showalter, 'Introduction', in *A Literature of Their Own*;
- (b) de Beauvoir, 'Introduction', in *The Second Sex*;
- (c) Irigaray, 'When the Goods Get Together';
- (d) Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory'
- (e) Sangari and Vaid, 'Introduction', in *Recasting Women*

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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### **Keywords**

Women writers  
 Women poets  
 Women's confessional poetry Women novelists  
 Women playwrights Women's autobiography Women theorists  
 Feminist writers  
 Gender  
 Patriarchy

### **Sub-committee**

Vinita Chandra, Ramjas College (Coordinator)  
 B. Mangalam, Lakshmibai College  
 Rina Ramdev, Sri Venkateshwara College  
 Roopa Dhawan, Ramjas College  
 Shyista Khan  
 Someshwar Sati, Kirorimal College

## PAPER C11 BRITISH LITERATURE 6 – THE TWENTIETH CENTURY Semester 5

### **Course Statement**

This paper provides a broad view of 20<sup>th</sup> century British literature, both in terms of time and genre. The transition from 19<sup>th</sup> century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The inclusion of Baudelaire in the prose readings is an important step in charting this transition and its theoretical underpinnings. The course is also designed to include critical and radical perspectives on questions of war, the nature of art, and the relationship between individuals and the state in the 20<sup>th</sup> century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

## Course objectives

This course aims to

- develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20<sup>th</sup> century;
- help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;
- facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and
- create awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20<sup>th</sup> century.

## Course Content

### Unit 1

Joseph Conrad, (i) *Heart of Darkness* (London: Penguin, 2007); (ii) Preface to 'The Nigger of the Narcissus', in *The Portable Conrad*, ed. Michael Gorra (London: Penguin, 2007) pp. 93-96.

### Unit 2

Virginia Woolf, (i) *Mrs. Dalloway* (London: Penguin, 2000).; (ii) 'Mr. Bennett and Mrs. Brown', in *Virginia Woolf: Selected Essays* (London: Oxford World Classics, 2008) pp. 85-88.

### Unit 3

Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 2011).

### Unit 4

- a) W.B. Yeats, (i) 'Sailing to Byzantium'; (ii) 'The Second Coming'; both in *W.B. Yeats: Collected Poems* (London: Macmillan, 2017).
- b) T.S. Eliot, (i) 'The Love Song of J. Alfred Prufrock'; (ii) 'The Hollow Men'; both in *T.S. Eliot: Selected Poems* (London: Faber, 2015).
- c) W.H. Auden, (i) 'Musee Des Beaux Arts'; (ii) 'The Unknown Citizen'; both in *W. H. Auden: Selected Poems* (London: Vintage, 2007).
- d) Wilfred Owen, 'Strange Meeting', in *Wilfred Owen: Collected Poems* (N.Y.: New Directions, 2013).

## Unit 5

### Readings

- a) Charles Baudelaire, (i) From 'The Painter of Modern Life'; (ii) 'Modernity'; (iii) 'Women and Prostitutes'; all in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Francina & Charles Harrison (Colorado: Westview, 1987) pp. 23-27.
- b) Sigmund Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego', in *Background Prose Readings* (Delhi: Worldview, 2001) pp. 97-104.
- c) Albert Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus', trans. Justin O'Brien, in *The Myth of Sisyphus* (London: Vintage, 1991) pp. 13-17; 79-82.
- d) D.H. Lawrence, 'Morality and the Novel', in *The Modern Tradition: Backgrounds of Modern Literature*, eds Richard Ellmann and Charles Feidelson, Jr (Oxford University Press 1965).
- e) Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism', in *Raymond Williams. The Politics of Modernism* (London: Verso, 1996) pp. 37-48.

### Teaching Plan

#### Paper C11: British Literature 6 – The Twentieth Century

Week 1 – Introduction to Paper C11: Twentieth Century British Literature

Week 2 – Unit 1 – Novel: Conrad, *Heart of Darkness*

Week 3 – Conrad (contd)

Week 4 – Unit 2 – Novel: Woolf, *Mrs Dalloway*

Week 5 – Woolf (contd)

Week 6 – Unit 3: Drama: Beckett, *Waiting for Godot*

Week 7 – Beckett (contd)

Week 8 – Unit 4: Poetry:

- (a) Yeats: (i) 'Sailing to Byzantium', (ii) 'The Second Coming'
- (b) Eliot: (i) 'The Love Song of J. Alfred Prufrock', (ii) 'The Hollow Men';
- (c) Auden: (i) 'Musee Des Beaux Arts', (ii) 'The Unknown Citizen';
- (d) Owen, 'Strange Meeting'

Week 9 – Poetry (contd)

Week 10 – Poetry (contd)

Week 11 – Unit 5 -- Prose Readings:

- (a) Baudelaire: (i) From 'The Painter of Modern Life', (ii) 'Modernity', (iii) 'Women and Prostitutes'
- (b) Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego'
- (c) Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus'
- (d) Lawrence, 'Morality and the Novel'
- (e) Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism'

Week 12 – Prose Readings (contd)  
 Week 13 – Prose Readings (contd)  
 Week 14 – Concluding lectures; exam issues, etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Modernity  
 Modernism  
 Unconscious  
 Metropolis  
 Myth

### **Sub-committee**

Anshuman Singh, Dyal Singh College (Coordinator)  
 Madhvi Zutshi, SGTB Khalsa College  
 N.A Jacob, Ramjas College  
 Nabanita Chakraborty, Hansraj College  
 Rudrashish Chakraborty, KMC  
 Someshwar Sati, KMC

PAPER C12  
FORMS OF POPULAR FICTION  
Semester 5

**Course Statement**

The paper will trace the emergence of a mass printing culture from the 19<sup>th</sup> century onwards, and the rise of genres such as Literature for Children, Science Fiction, Detective and Spy Fiction, and Romance. The course introduces students to the idea of 'popular literature' and stresses its importance within modern culture. It familiarises students with the debate between 'high' and 'low' culture, and the tension between what is studied as 'canonical' texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

Literature for Children

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

**Unit 2**

Detective and Spy Fiction

- a) Edgar Allan Poe, 'The Murders in the Rue Morgue', in *The Murders in the Rue Morgue and Other Tales* (London: Penguin Classics, 2012).
- b) Arthur Conan Doyle, 'The Five Orange Pips', in *The Five Orange Pips and Other Cases* (London: Penguin, 2012).
- c) Agatha Christie, 'The Tuesday Night Club', in *Miss Marple: The Complete Short Stories* (New York: Harper, 2011) pp. 1-15.
- d) Ian Fleming, 'Risico', in *Quantum of Solace: The Complete James Bond Short Stories* (London: Penguin, 2008) pp. 102-141.

### Unit 3

#### Romance

Daphne Du Maurier, *Rebecca* (London: Virago Modern Classics, 2003).

### Unit 4

#### Science Fiction

- a) Isaac Asimov, 'Nightfall', in *Isaac Asimov: The Complete Short Stories. Vol I.* (New York: Broadway Books, 1990) pp. 334-62.
- b) Ursula le Guin, 'The Ones Who Walk away from Omelas', in *The Wind's Twelve Quarters and The Compass Rose* (London: Orion Books, 2015) pp. 254-62.
- c) Philip K. Dick, 'Minority Report', in *The Complete Stories of Philip K. Dick Vol. 4: The Minority Report and Other Classic Stories* (Citadel Books: New York, 1987) pp. 62-90.
- d) Ray Bradbury, 'A Sound of Thunder', in *A Sound of Thunder and Other Stories* (New York: William Morrow, 2005).
- e) Jayant Narlikar, 'Adventure', available at [https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure\\_djvu.txt](https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure_djvu.txt)

### Unit 5

#### Readings

- a) Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- b) Felicity Hughes, 'Children's Literature: Theory and Practice', *ELH* 45 (1978), pp. 542-62.
- c) Darko Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- d) Todorov, Tzvetan. 'The Typology of Detective Fiction', trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).
- e) Radway, Janice, 'The Institutional Matrix: Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature* (University of North Carolina Press, 2009).

#### Teaching Plan

#### Paper C12: Forms of Popular Fiction

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

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

Week 2 – Unit 1 – Literature for Children: Introduction;

Unit 5 – (b) Hughes, 'Children's Literature: Theory and Practice';

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

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

Week 3 – Carroll and Ray (contd)

Week 4 – Carroll and Ray (contd)

Week 5 – Unit 2 --Detective and Spy Fiction, Introduction;  
 Unit 5 – Todorov, ‘The Typology of Detective Fiction’;  
 Unit 2 – (a) Poe, ‘The Murders in the Rue Morgue’;  
 (b) Doyle, ‘The Five Orange Pips’

Week 6 – Unit 2 (contd):  
 (c) Christie, ‘The Tuesday Night Club’;  
 (d) Fleming, ‘Risico’

Week 7 – Unit 3 – Romance, introduction;  
 Unit 5 – (e) Radway, ‘The Institutional Matrix: Publishing Romantic Fiction’  
 Unit 3 -- Du Maurier, *Rebecca*

Week 8 – Du Maurier (contd)

Week 9 – Unit 4 – Science Fiction, introduction;  
 Unit 5 -- Suvin, ‘On Teaching SF Critically’;  
 Unit 4:  
 (a) Asimov ‘Nightfall’;  
 (b) le Guin ‘The ones who walk away from Omelas’

Week 10 – Unit 4 (contd)

Week 11 – Unit 4 (contd):  
 (c) Dick ‘Minority Report’;  
 (d) Bradbury ‘A Sound of Thunder’;  
 (e) Narlikar ‘Adventure’

Week 12 – Unit 4 (contd)

Week 13 – Unit 4 (contd)

Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests



**Keywords**

Popular Culture  
Mass Culture  
Popular Fiction  
Popular Literature  
Romance  
DetectiveFiction  
Spy Fiction  
Science Fiction  
Children's Literature  
Bestsellers  
Thrillers

**Sub-committee**

Nidhi Bhandari, Kamala Nehru College (Coordinator)  
Sanam Khanna, Kamala Nehru College  
Madhumita Chakraborty, Zakir Hussain College  
Neha Singh, Kamala Nehru College  
Nitya Dutta, Sri Venkateswara College  
Shraddha A. Singh, Zakir Hussain College

PAPER C13  
MODERN EUROPEAN DRAMA  
Semester 6

**Course Statement**

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

The lived lives of people had a direct bearing with their representation on stage. At the level of performance, the shift from the naturalistic set-up to the more flexible epic theatre can be observed through these texts. Courses on Modern European Drama have generally been marked by a lack of women's voices. The presence of Franca

Rame's 'Rape' along with Dario Fo's *Can't Pay, Won't Pay* enables a gendered perspective more grounded in the realities of the time.

## **Course Objectives**

This course aims to

- provide students with an overview of how modernity was introduced in the twentieth century through drama;
- help students understand the dynamic relationship between actors and audience, and to observe the transition from passive spectatorship to a more active and vital participatory process visible in newer forms in the 1970s;
- examine Ibsen's *A Doll's House* as it focuses on issues related to women in patriarchal institutions such as marriage;
- provide students with a broader picture of modern drama with a focus on new trends at the turn of the century, through a study of Chekov's *The Cherry Orchard*;
- look at ideas of alienation in epic theatre, through a study of Brecht's *Caucasian Chalk Circle*, and to link those ideas to Brecht's prose works in Unit 5;
- examine Genet's *The Balcony* and its critiques of absurd theatre, in contrapuntal discourse with Ionesco's prose writings, *Present Past, Past Present*; and
- sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

## **Course Content**

### **Unit 1**

- a) Henrik Ibsen, *A Doll's House*, trans. Michael Meyer (London: Bloomsbury, 2008).
- b) Anton Chekov, *The Cherry Orchard*, trans. Michael Frayn (London: Methuen, 1978).

### **Unit 2**

Bertolt Brecht, *Caucasian Chalk Circle*, trans. Alistair Beaton (London: Bloomsbury 2015).

### **Unit 3**

Jean Genet, *The Balcony*, trans. Bernard Frechtman (New York: Grove Press, 1994).

### **Unit 4**

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

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

## Unit 5

### Readings

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

## Teaching Plan

### Paper C13: Modern European Drama

Week 1 – Introduction to Modern European Drama

Week 2 – Unit 1 – Ibsen: *A Doll's House*

Week 3 – Ibsen (contd); Unit 1 – Introduction to Chekov, *The Cherry Orchard*

Week 4 – Chekov (contd)

Week 5 – Unit 2 – Brecht, *The Caucasian Chalk Circle*

Week 6 – Brecht (contd)

Week 7 – Unit 3 – Genet, *The Balcony*

Week 8 – Genet (contd)

Week 9 – Unit 4 – Fo, *Can't Pay, Won't Pay*

Week 10 – Fo (contd); Introduction to Rame, 'Rape'

Week 11 – Rame (contd)

Week 12 – Unit 5 – Prose Readings:

(a) Strindberg, Preface to *Miss Julie*;

(b) Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs. Epic Theatre' (chart) (p. 31);

(c) Ionesco, 'Still About Avant-Garde Theatre' (pp. 53-58), 'Remarks on my Theatre and on the Remarks of Others' (pp. 59-82)

Week 13 – Prose Readings (contd):

(c) Ionesco, selection from *Present Past, Past Present*;

(d) Fo, ‘Nobel Lecture’;

(e) Stanislavski, Chapter 8, ‘Faith and the Sense of Truth’, Sections of *An Actor Prepares*, Sections 1, 2, 7, 8, 9 (pp. 121-55, 137-46).

Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Naturalism

Expressionism

Epic Theatre

Theatre of the Absurd

Naturalism

Fourth Wall

Alienation effect

Defamiliarisation

### Sub-committee

Payal Nagpal, Janki Devi Memorial College (Coordinator)

B. Mangalam, Aryabhata College

Karuna Rajeev, Lady Shri Ram College

Manpreet Kaur, Shyama Prasad Mukherjee College

Rudrashish Chakravorty, Kirori Mal College

Sanjay Kumar, Hansraj College

PAPER C14  
POSTCOLONIAL LITERATURES  
Semester 6

**Course Statement**

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

**Course Objective**

The paper aims to

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

**Unit 1**

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

**Unit 2**

Amitav Ghosh (India), *The Shadow Lines*.

**Unit 3**

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

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

## Unit 4

### Short Stories

- a) Bessie Head (South Africa/Botswana), 'The Collector of Treasures'.
- b) Ama Ata Aidoo (Ghana), 'The Girl Who Can'.
- c) Gabriel Garcia Marquez (Colombia), 'Big Mama's Funeral'.
- d) Carlos Fuentes (Mexico), 'Chac Mool'.

### Poems

- a) Pablo Neruda (Chile), 'Ode to the Tomato'.
- b) Derek Walcott (West Indies), 'Goats and Monkeys'.
- c) Aga Shahid Ali (India), 'Dacca Gauzes'.
- d) Fehmida Riaz (Pakistan), 'Tum Bilkul Hum Jaise Nikle'/Purvanchal.

## Unit 5

### Readings

- a) Edward Said, 'Introduction', in *Orientalism* (Harmondsworth: Penguin, 1978).
- b) Robert Young, 'Colonialism and the Politics of Postcolonial Critique', in *Postcolonialism: An Historical Introduction* (Blackwell Publishing, 2001) pp. 1-11.
- c) Ngugi wa Thiongo, 'The Language of African Literature', Chapter 1, Sections 4-6, in *Decolonising the Mind*.
- d) Aijaz Ahmad, 'Indian Literature': Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).
- e) Neil Lazarus, 'Introduction', in *The Postcolonial Unconscious* (Cambridge: OUP, 2011) pp. 5-18.

### Teaching Plan

#### Paper C14: Postcolonial Literatures

Week 1 – Introduction Postcolonial Literatures

Week 2 – Unit 1 – Novel: Achebe, *Things Fall Apart*

Week 3 – Achebe (contd)

Week 4 – Unit 2 -- Novel: Ghosh, *The Shadow Lines*

Week 5 – Ghosh (contd)

Week 6 – Unit 3 -- Drama: Ngugi, *The Trial of Dedan Kimathi*.

Week 7 – Ngugi (contd)

Week 8 – Unit 3 -- Sinha, *Animal's People* (Tape 1, 2 and 3)

Week 9 – Unit 4 -- Short Stories:

- (a) Head, 'The Collector of Treasures';
- (b) Aidoo, 'The Girl Who Can';
- (c) Marquez, 'Big Mama's Funeral';
- (d) Fuentes, 'Chac Mool'

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

Week 11 – Unit 4 – Poetry:

- (a) Neruda, 'Ode to the Tomato';
- (b) Walcott, 'Goats and Monkeys';
- (c) Ali, 'Dacca Gauzes';
- (d) Riaz, 'Tum Bilkul Hum Jaise Nikle'/Purvanchal

Week 12 – Unit 5 -- Readings:

- (a) Said, 'Introduction', in *Orientalism*;
- (b) Young, 'Colonialism and the Politics of Postcolonial Critique';
- (c) Ngugi, 'The Language of African Literature';
- (d) Ahmad, 'Indian Literature': Notes towards the Definition of a Category';
- (e) Lazarus, 'Introduction', in *The Postcolonial Unconscious*

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Postcolonial

Marginalisation

Culture

Decolonisation

Identity

### **Sub-committee**

Madhumita Chakraborty, Zakir Husain Delhi College (E) (Coordinator)

Garima Yadav, Bhagat Singh College

Simran Chaddha, Dyal Singh College

Someshwar Sati, Kirorimal College

Vinita Chandra, Ramjas College

Yamini, Dyal Singh College

## **DCE COURSE**

PAPER D1

AMERICAN LITERATURE

Semester 5

### **Course Statement**

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

### **Course Objectives**

The course aims to

- acquaint students with the wide and varied literatures of America: literature written by writers of European particularly English descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century
- include Utopian narrative transcendentalism and the pre- and post- Civil War literature of the 19th century
- introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts from narratives of



- slavery political speeches delivered by Martin Luther King Jr. and Malcolm X as well as the works of contemporary black woman writers
- familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements and
- include modern and contemporary American literature of the 20th century.

## Course Content

### Unit 1

James Fennimore Cooper *The Pioneers*

### Unit 2

Toni Morrison *Beloved*

### Unit 3

Arthur Miller *Death of a Salesman* (Penguin 1978).

### Unit 4

Poetry

- Walt Whitman 'O Captain! My Captain' in *Walt Whitman: Poetry and Prose* ed. Shira Wolosky (The Toby Press 2003) pp. 360-61).
- Emily Dickinson 'Because I Could Not Stop for Death' in *The Poems of Emily Dickinson* ed. Ralph W. Franklin (Harvard UP 1998).
- Allen Ginsberg 'A Supermarket in California' in *Selected Poems 1947-1995* (Penguin Books 2001) p. 59.
- Langston Hughes (i) 'The Negro Speaks of Rivers' (ii) 'The South' (iii) 'Aunt Sue's Stories' in *The Weary Blues* (New York: Alfred A. Knopf 2015) pp. 33 36 39.
- Joy Harjo (i) 'Perhaps the World Ends Here' (ii) 'I Give You Back' in *The Woman That I Am: The Literature and Culture of Contemporary Women of Color* ed. D. Soyini Madison (New York: St Martin's Press 1994) pp. 37-40.

Short Stories

- Herman Melville 'Bartleby the Scrivener: A Story of Wall Street' (1853) (Createspace Independent Publishing Platform).
- Flannery O' Connor 'Everything that Rises Must Converge' in *Everything that Rises Must Converge* (New York: Farrar Straus Giroux 1965).
- Leslie Marmon Silko 'The Man to Send Rain Clouds' in *Nothing but the Truth: An Anthology of Native American Literature* ed. John L. Purdy and James Ruppert (New Jersey: Prentice Hall 2001) pp. 358-61.

## Unit 5

### Readings

- a) 'Declaration of Independence' July 4 1776 in *For Liberty and Equality: The Life and Times of the Declaration* (OUP 2012) pp. 312) or 'Abraham Lincoln Gettysburg Speech' in *Gettysburg Speech and Other Writings* (Barnes & Noble 2013).
- b) Ralph Waldo Emerson *Nature* (1836) (Boston: James Munroe and Company 1836 [2006]) pp. 5-9.
- c) Martin Luther King Jr 'I have a dream' in *African American Literature* ed. Kieth Gilyard Anissa Wardi (New York: Penguin 2014) pp. 1007-11)
- d) Malcom X Extracts from 'Ballot or Bullet' in *African American Literature* ed. Kieth Gilyard Anissa Wardi (New York: Penguin 2014) paras 9-40 pp. 1120-130.
- e) Adrienne Rich 'When We Dead Awaken: Writing as Re-Vision' *College English* Vol. 34 No. 1 Women Writing and Teaching pp. 18-30.

### Teaching Plan

#### Paper D1: American Literature

Week 1 -- Introduction to Paper 1: American Literature

Week 2 -- Unit 1 -- Novel: Cooper *The Pioneers*

Week 3 -- Unit 1 -- Cooper (contd)

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

Week 5 -- Unit 2 -- Morrison (contd)

Week 6 -- Unit 3 -- Drama: Miller *Death of a Salesman*

Week 7 -- Unit 3 -- Miller (contd)

Week 8 -- Unit 4 -- Poetry:

- (a) Whitman 'O Captain! My Captain'
- (b) Dickinson 'Because I Could Not Stop for Death'
- (c) Ginsberg 'A Supermarket in California'

Week 9 -- Unit 4 -- Poetry (contd):

- (d) Langston Hughes (i) 'The Negro Speaks of Rivers' (ii) 'The South' (iii) 'Aunt Sue's Stories'
- (e) Harjo (i) 'Perhaps the World Ends Here' (ii) 'I Give You Back'

Week 10 -- Unit 4 -- Short Stories:

- (a) Melville 'Bartleby the Scrivener: A Story of Wall Street'
- (b) O' Connor 'Everything that Rises Must Converge'
- (c) Silko 'The Man to Send Rain Clouds'

Week 11 -- Unit 5 -- Prose Readings:

- (a) Declaration of Independence' July 4 1776 or 'Abraham Lincoln Gettysburg Speech'
- (b) Ralph Waldo Emerson *Nature*

Week 12 – Prose Readings (contd):

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

(d) Malcom X Extracts from 'Ballot or Bullet' (paras 9-40)

Week 13 – Prose Readings (contd):

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

Week 14 - Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

The New World

Democracy

Multiculturalism

American Dream

Native American literature

Transcendentalism

Pre- and Post-Civil War literature

African American experience

Slavery

Beat generation

Black woman writers

Civil rights movement

## **Sub-committee**

Al Moohshina Muzzammil Zakir Husain College (Evening) (Coordinator)  
Aneeta Rajendran Gargi College  
Dhanajay Kapse Kirorimal College  
N. A. Jacob Ramjas College.  
Sandhya Devesan Nambiar Jesus and Mary College.

Course designed in Consultation with Dr Tapan Basu Department of English  
University of Delhi

## **PAPER D2 GRAPHIC NARRATIVES Semester 5**

### **Course Statement**

The graphic novel has become a prominent form in literary culture today speaking to a variety of concerns spanning both the mass-market and countercultures. In each of its iterations the best graphic narratives work through the interdependence of art and text the mutual connections between illustration blank space size and writing. This course aims to introduce students to the form examining how artists/graphic novelists have used the medium to provide cultural commentary.

### **Course Objectives**

This course aims to

- examine major graphic narratives as providing commentary on contemporary culture history and mythology
- explore visual art as extending translating and providing a new textual vocabulary to narrative including fictional and non-fictional narrative
- provide exposure to major genres within the field such as that of the mass-circulation superhero the fictionalized autobiography/memoir revisionist narratives of mythological or historical or biographical texts and that of fiction and
- provide tools for the exploration of form and genre that are sensitive to nuances of race gender caste ethnicity ableism and sexuality.

### **Course Content**

#### **Unit 1**

Frank Miller *Batman: The Dark Knight Returns*(Delhi:Random House 1986 [2016]).

## Unit 2

- a) Durgabai Vyamand Srividya Natarajan *Bhimayana: Experiences of Untouchability* (Delhi: Navayana Press 2011)
- b) S. S. Rege and Dilip Kadam (*Babasaheb Ambedkar: He Dared to Fight* Vol. 611 (Mumbai: Amar Chitra Katha 1979).

## Unit 3

- a) Amruta Patil *Kari* (Delhi: Harper Collins 2008)
- b) Marjane Satrapi *Persepolis: The Story of a Childhood* (London: Pantheon 2004).

## Unit 4

Art Spiegelman *The Complete Maus* (England: Penguin 2003).

## Unit 5

### Readings

- a) Hillary Chute 'Comics as Literature? Reading Graphic Narrative' *PMLA* 123 (2): 452-65.
- b) Karline McLain 'Introduction' in *India's Immortal Comic Books* (USA: Indiana UP 2009) pp. 1-23.
- c) Scott McCloud *Understanding Comics: The Invisible Art* (USA: HarperCollins 1993) pp. 60-137.
- d) Nina Mickwitz *Documentary Comics: Graphic Truth-telling in a Skeptical Age* (UK: Palgrave Macmillan 2016) pp. 1-28.
- e) David K. Palmer 'The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry' in Casey Brienza and Paddy Johnston eds *Cultures of Comics Work* (UK: Palgrave Macmillan 2016) pp. 235-49.

### Teaching Plan

#### Paper D2: Graphic Narratives

Week 1: Unit 1 – The Graphic Novel

Miller *Batman: The Dark Knight Returns*

Unit 5 -- Reading: Hillary Chute 'Comics as Literature? Reading Graphic Narrative'

Week 2: Unit 1 (contd)

Week 3: Unit 1 (contd)

Week 4: Unit 2 -- Graphic Narratives:

- (a) Vyam and Natarajan *Bhimayana: Experiences of Untouchability*  
 (b) Rege and Kadam *Babasaheb Ambedkar: He Dared to Fight*
- Week 5: Unit 2 (contd)  
 Week 6: Unit 2 (contd)  
 Week 7: Unit 3 -- Graphic Novels:  
     (a) Patil *Kari*  
     (b) Satrapi *Persepolis: The Story of a Childhood*
- Week 8: Unit 3 (contd)  
 Week 9: Unit 3 (contd)  
 Week 10: Unit 4 -- Graphic Novels:  
     Spiegelman *The Complete Maus*
- Week 11: Unit 4 (contd)  
 Week 12: Unit 4 (contd)  
 Week 13: Unit 5 – Readings:  
     (b) McLain ‘Introduction’ in *India's Immortal Comic Books*  
     (c) McCloud *Understanding Comics: The Invisible Art*
- Week 14: Unit 5 – Readings:  
     (d) Mickwitz *Documentary Comics: Graphic Truth-telling in a Skeptical Age*  
     (e) Palmer ‘The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry’

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Graphic narratives  
Visual art  
Forms and genres  
Revisionist commentary  
Culture  
History and mythology

## Sub-committee

Gorvika Rao Miranda House (Coordinator)  
Amrita Singh Kamla Nehru College  
Aneeta Rajendran Gargi College (Coordinator)  
Rina Ramdev Sri Venkateswara College  
Shraddha Adityavir Singh Zakir Husain College  
Shweta Sachdeva Jha Miranda House

## PAPER D3 INDIAN WRITING IN ENGLISH Semester 5

### Course Statement

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

### Course Objectives

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres
- enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism neo-colonialism nationalism and globalization and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

## **Course Content**

### **Unit 1**

Novel

Mukul Kesavan *Looking Through Glass* (1995)

### **Unit 2**

Novel

Arundhati Roy *The God of Small Things* (1996)

### **Unit 3**

Drama

- a) Manjula Padmanabhan *Lights Out* (1984)
- b) Mahesh Dattani *Tara* (1995)

### **Unit 4**

Short Stories

- a) Shashi Deshpande 'The Intrusion'
- b) Salman Rushdie 'The Prophet's Hair'
- c) Rohinton Mistry 'Swimming Lessons'

Poems

- d) Kamala Das (i) 'An Introduction' (ii) 'My Grandmother's House'
- e) Jayanta Mahapatra (i) 'Hunger' (ii) 'Grandfather'
- f) Robin Ngangom (i) 'A Poem for My Mother' (ii) 'Native Land'

### **Unit 5**

Readings

- a) Raja Rao 'Foreword' to *Kanthapura* (New Delhi: OUP 1989) pp. v–vi.
- b) Arvind Krishna Mehrotra 'Towards a History of Indian Literature in English' in *Partial Recall: Essays on Literature and Literary History* (New Delhi: Permanent Black 2012) pp. 196-235.
- c) Meenakshi Mukherjee 'Epic and Novel in India' in *The Novel* Vol. 1 ed. Franco Moretti (Princeton NJ: Princeton University Press 2006) pp. 596-631.



- d) Ulka Anjaria 'Introduction: Literary Pasts Presents and Futures' in *A History of the Indian Novel in English* ed. Ulka Anjaria (New Delhi: OUP 2015) pp. 1-30.
- e) Rajeev S. Patke 'Poetry since Independence' in *An Illustrated History Of Indian Literature in English* ed. Arvind Krishna Mehrotra (New Delhi: Permanent Black 2003) pp. 243-75.

## Teaching Plan

### Paper D3: Indian Writing in English

Week 1 -- Introduction to Paper D3: Indian Writing in English

Week 2 -- Unit 1 -- Novel: Kesavan *Looking Through Glass*

Week 3 -- Kesavan (contd)

Week 4 -- Unit 2 -- Novel: Roy *The God of Small Things*

Week 5 -- Roy (contd)

Week 6 -- Unit 3 -- Drama: Padmanabhan *Lights Out*

Week 7 -- Padmanabhan (contd)

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

Week 9 -- Dattani (contd)

Week 10 -- Unit 4 -- Short Stories:

- (a) Deshpande 'The Intrusion'
- (b) Rushdie 'The Prophet's Hair'
- (c) Mistry 'Swimming Lessons'

Week 11 -- Unit 4 (contd) -- Poems:

- (a) Das (i) 'An Introduction' (ii) 'My Grandmother's House'
- (b) Mahapatra (i) 'Hunger' (ii) 'Grandfather'
- (c) Ngangom (i) 'A Poem for My Mother' (ii) 'Native Land'

Week 12- Unit 5 -- Readings:

- (a) Rao 'Foreword' to *Kanthapura*
- (b) Mehrotra 'Towards a History of Indian Literature'

Week 13 -- Readings (contd):

- (a) Mukherjee 'Epic and Novel in India'
- (b) Anjaria 'Introduction: Literary Pasts Presents and Futures'
- (c) Patke 'Poetry since Independence'

Week 14 -- Concluding lectures exam issues etc.

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Postcolonial writing  
Nationalism  
Tradition  
Modernity  
Native imagery

### **Sub-committee**

Karuna Rajeev Lady Shri Ram College (Coordinator)  
Someshwar Sati Kirori Mal College  
Dhananjay Kapse Kirori Mal College  
Sherina Joshi Deshbandhu College  
Yamini Dyal Singh College

## PAPER D4 INTERROGATING QUEERNESS Semester 5

### **Course Statement**

This paper examines interrogations of the heteronorm across cultures and geographies as seen in representative texts in western and south Asian literary traditions. Themes of the body desire sexuality and gender are explored to understand their constructedness and historical specificity the heteronorm is shown to coexist alongside other positions over various arcs in time. Emotive constructs such as love and romance and sociological ones like family and kinship are examined as concepts embedded in power relations and history culture rather than 'nature'. The paper uses positions that emerge in queer theory to understand how power relations that privilege heteropatriarchal reproduction use violence erasure and invisibility to create particular masculinities and femininities as normative.

## Course objectives

This paper aims to

- enable students to examine several key themes including love desire identity gender masculinity femininity family/kinship deviance sexuality power normativities and resistance to these normatives
- help students follow the concept of queerness as an interrogation of heteronormativity through its representation in diverse cultural historical and geographic landscapes to examine how normative structures are constituted and subverted and
- use materials from diverse creative traditions including mainstream and non-marginal texts in mythology fiction poetry to familiarise students with the idea that normative structures of desire are themselves heterogeneous social constructs that change over time.

## Course Content

### Unit 1

- a) Sappho (i) Select lyrics 'Hymn to Aphrodite' (ii) select lyric fragments 'I Have Not Had One Word From Her' (iii) 'He seems an equal of the gods' in *If not Winter:*  
*Fragments of Sappho* ed. and trans. Anne Carson (USA: Little Brown 2003).
- b) Plato (i) The Speech of Phaedrus (ii) The Speech of Pausanias (iii) The Speech of Aristophanes (iv) The Dialogue of Socrates and Diotima from 'Symposium' in the *Columbia Anthology of Gay Literature* ed. Byrne R. S. Fone (USA 2001) pp. 26-38.
- c) The Bible (i) excerpts from the Book of Ruth 1: 1-22 2: 1-23 3: 1-18 4: 1-22 (ii) The Old Testament The Story of Sodom: Genesis 18-19 (iii) The Holiness Code (iv) Leviticus 18:22 (v) Leviticus 20:13 (vi) The New Testament: From the Epistles of St. Paul (vii) Romans 1:26-27 (viii) 1 Corinthians 6:9-10.
- d) William Shakespeare Sonnets 20 80 87 121 in *The Complete Sonnets and Poems* ed. Colin Burrow (UK: OUP 2002).

### Unit 2

- a) Mahabharata Udyoga Parva CLXXXVIII-CXCV Shikhandin trans. Kisari Mohan Ganguly (Delhi: Munshiram Manoharlal 1883-96) pp. 358-72.
- b) *Bhagavata Purana Skanda Purana Shiva Purana* on Shiva and Vishnu Sumedha and Somavan Birth of Kartikeya Birth of Ganesha) in *Same Sex Love in India* eds Ruth Vanita and Salim Kidwai (India: Macmillan 2000) pp. 69-84.
- c) Madho Lal Hussein Kafis 2 3 5 10 13 trans. Naveed Alam in *Verses of a Lowly Fakir* (India: Penguin) pp. 4-17.
- d) Rangeen Insha Jan (i) 'My Heart's Desire' (ii) 'I Spent All Night' (iii) 'I'll Give

My Life for You' in *When Men Speak as Women: Vocal Masquerade in Indo-Muslim Poetry* ed. and trans. Carla Petievich OUP: New Delhi 2007) p. 293 p. 321 pp. 333-34.

## Unit 3

James Baldwin *Giovanni's Room* (Penguin 2007 [1956]).

## Unit 4

Suniti Namjoshi *The Mothers of Maya Diip* (UK: The Women's Press 1989).

## Unit 5

### Readings

- a) Gloria Anzaldua 'Gestures of the Body' *Light in the Dark/Luz en lo Oscuro: Rewriting Identity Spirituality Reality* trans. and ed. Ana Louise Keating (USA: Duke UP 2015) pp.1-9.
- b) Judith Butler 'Critically Queer' *GLQ* 1:1 (1993) pp. 17-32.
- c) Michel Foucault 'The Deployment of Sexuality: Method' trans. Robert Hurley in *The History of Sexuality* Vol. 1 (NY: Pantheon 1978) pp. 92-103.
- d) Judith Halberstam *Female Masculinity* (USA: Duke UP 1998) pp. 1-44.
- e) Audre Lorde 'The Uses of the Erotic: The Erotic as Power' in *Sister/Outsider* (CA: Crossing Press 1984) pp. 53-59.

### Teaching Plan

#### Paper D4: Interrogating Queerness

#### Week 1: Unit 1:

- (a) Sappho (i) Select lyrics 'Hymn to Aphrodite' (ii) select lyric fragments 'I Have Not Had One Word From Her' (iii) 'He seems an equal of the gods'

#### Week 2: Unit 1 (contd):

- (b) Plato (i) The Speech of Phaedrus (ii) The Speech of Pausanias (iii) The Speech of Aristophanes (iv) The Dialogue of Socrates and Diotima from 'Symposium'

#### Week 3: Unit 1 (contd):

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

Week 4: Unit 1(contd):

(d) Shakespeare Sonnets 20 80 87 121

Week 5: Unit 2:

(a) Mahabharata Udyoga Parva CLXXXVIII-CXCV Shikhandin

(b) *Bhagavata Purana Skanda Purana Shiva Purana* on Shiva and Vishnu  
Sumedha and Somavan Birth of Kartikeya Birth of Ganesha

Week 6: Unit 2 (contd):

(c) Hussein Kafis 2 3 5 10 13

Week 7: Unit 2 (contd):

(d) Rangeen Insha Jan (i) 'My Heart's Desire' (ii) 'I Spent All Night' (iii)  
'I'll Give My Life for You'

Week 8: Unit 3 --Baldwin *Giovanni's Room*

Week 9: Baldwin (contd)

Week 10: Baldwin (contd)

Unit 4 -- Namjoshi *The Mothers of Maya Diip*

Week 11: Namjoshi (contd)

Week 12: Namjoshi (contd)

Week 13: Unit 5 --Readings:

(a) Anzaldua 'Gestures of the Body'

(b) Butler 'Critically Queer'

Week 14: Unit 5 (contd):

(c) Foucault 'The Deployment of Sexuality: Method'

(d) Halberstam *Female Masculinity*

(e) Lorde 'The Uses of the Erotic: The Erotic as Power'

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Keywords**

Heteronorm

Desire

Sexuality

Queerness

Queer theory

Normative masculinities and femininities

**Sub-committee**

Aneeta Rajendran Gargi College (Coordinator)

Brati Biswas Dyal Singh College

Karen Gabriel St Stephen's College

Rajendra Parihar Ramjas College

Wafa Hamid Lady Shriram College

Shweta Sachdeva Jha Miranda House

**PAPER D5****LITERARY CRITICISM AND THEORY– 1**

Semester 5

**Course Statement**

This is the first of two papers dealing with literary criticism and theory as a discipline within literary studies in the European tradition. It is crucial to the understanding of the interface between the history of ideas and the literary texts that are studied in the Core Curriculum. The paper covers a large historical span from the Classical Greco-Roman tradition to New Criticism and Russian Formalism in the twentieth century. In the process it traverses key moments in the emergence of aesthetic theory in Europe including British Neoclassicism German Romanticism and the Nineteenth Century. The paper aims to introduce students to important excerpts from a wide range of literary theorists and philosophers whose works intervene in specific ways with the idea of literary representation and aesthetic theory. Each unit explores a particular set of inter-related themes raising various connections between the theoretical questions.

**Course Objectives**

This course aims to

- expose students to the various theories of art and representation and critical approaches that emerged in Europe throughout centuries

- to examine the evolution of various theoretical and aesthetic concepts across space and time and pay close attention to the method of argument and establishment of concepts and
- enable students to discern the connections between the theoretical formulations in this paper which are seminal to the understanding of literary texts.

## Course Content

### Unit 1

- a) Plato From *Phaedrus* trans. Robin Waterfield (New York: OUP 2002) pp. 68-75.
- b) Longinus From 'On the Sublime' in *The Norton Anthology of Theory and Criticism* ed. Vincent B. Leitch (New York: W. W. Norton & Co. 2001) pp. 138-54.
- c) Plotinus 'On the Intellectual Beauty' trans. Stephen MacKenna from the fifth Ennead in Plotinus: The Six Enneads (UK: Penguin Books 1991) pp. 410-24.

### Unit 2

- a) David Hume 'Of the Standard of Taste' from 'Four Dissertations' in *The Norton Anthology of Theory and Criticism* ed. Vincent Leitch (New York: W. W. Norton & Co. 2001) pp. 486-99.
- b) Edmund Burke 'Introduction on Taste' from Part II and Part III in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (UK: OUP 1990) pp. 11-26 53-71 83-105.

### Unit 3

- a) Immanuel Kant 'Analytic of the Beautiful' trans. Paul Guyer in *The Critique of Judgment* (Cambridge: Cambridge University Press 2000) 89-127.
- b) Friedrich Schiller Letters 2 6 and 9 trans. Reginald Snell in *Letters on the Aesthetic Education of Man* (UK: Dover Publications 2004) pp. 46-50 69-83 93-100.

### Unit 4

- a) G. W. F. Hegel (i) 'Work of Art as Product of Human Activity' (ii) 'The Kantian Philosophy' (iii) 'Imagination Genius and Inspiration' trans. T. M. Knox in *Aesthetics: Lectures on Fine Art* Vol. 1 (Oxford: Clarendon Press 1988) pp. 25-32 56-61 281-88.
- b) Friedrich Nietzsche 'What is the Meaning of Ascetic Ideals' Book III Sections 1-6 trans. Walter Kaufmann and John Hollingdale in *On the Genealogy of Morals* (New York: Vintage Books 1967) pp. 1-6.

## Unit 5

- a) Mikhail Bakhtin From 'Forms of Time and of the Chronotope in the Novel' trans. Caryl Emerson Michael Holquist in *The Dialogic Imagination: Four Essays* (Texas: University of Texas Press 1981) pp. 84-110 243-58.
- b) Cleanth Brooks (i) 'The Language of Paradox' and (ii) 'Heresy of Paraphrase' in *The Well-Wrought Urn* (New York: Harvest Books 1947) pp. 12-29 185-205.

### Teaching Plan

#### Paper D5: Literary Criticism and Theory - 1

Week 1: Introduction to Paper 5: Literary Theory and Criticism - 1

Week 2: Unit 1 -- Greek theory: Plato From *Phaedrus* Plotinus 'On the Intellectual Beauty'

Week 3: Unit 1 -- Roman theory: Longinus From 'On the Sublime'

Week 4: Unit 2 -- Introduction to Neoclassical and Augustan Critical Theories.

Week 5: Unit 2 -- Hume 'Of the Standard of Taste'

Week 6: Unit 2 -- Burke 'Introduction on Taste'

Week 7: Unit 3 -- Introduction to German enlightenment.

Week 8: Unit 3 -- Kant 'Analytic of the Beautiful'

Week 9: Unit 3 -- Schiller Letters 2 6 and 9

Week 10: Introduction to 19th Century concepts of art and literature.

Week 11: Unit 4 -- Hegel (i) 'Work of Art as Product of Human Activity' (ii) 'The Kantian Philosophy' (iii) 'Imagination Genius and Inspiration'

Week 12: Unit 4 -- Nietzsche 'What is the Meaning of Ascetic Ideals' Book III Sections 1-6

Week 13: New Criticism in the 20th Century: Cleanth Brooks (i) 'The Language of Paradox' and (ii) 'Heresy of Paraphrase'

Week 14: Unit 5 -- Formalism and its critique: Mikhail Bakhtin 'Forms of Time and of the Chronotope in the Novel'

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions



2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Speech vs Writing

Sublime

Aesthetics

Taste

Beautiful

Narrative

Poetics

### Sub-committee

Madhvi Zutshi SGTB Khalsa College (Coordinator)

N. A. Jacob Ramjas College

Rudrashish Chakraborty Kirori Mal College (Coordinator)

Saikat Ghosh SGTB Khalsa College

### Advisors:

Dr. Rimli Bhattacharya Dept. of English

Prof. Shaswati Mazumdar Dept. of Germanic and Romance Studies

## PAPER D6 LITERATURE FOR CHILDREN AND YOUNG ADULTS Semester 5

### Course Statement

This paper explores the many forms and genres found in writing for children and young adults. The texts in this course cover a vast range from picture books to writings for children and young adults. Through the readings students can explore the construction of childhood as well as the emergence of children's literature as a genre. The course explores the cultural importance of genres aimed at young readership and simultaneously engages with theoretical frameworks by which such texts can be read.

## Course Objectives

This course aims to

- help students trace the emergence of the genre termed Children's Fiction and link it to the emergence of other genres as print culture has grown
- familiarize students with the idea of visual literacy illustrations etc. and their application and use in children's picture books and
- facilitate an engagement with the concept of Young Adult Literature and issues associated with it.

## Course Content

### Unit 1

- a) Antoine de Saint-Exupéry *Little Prince* (New Delhi: Pigeon Books 2008).
- b) Oliver Jeffers *Heart in a Bottle* (New York: Harper Collins 2011).
- c) bell hooks and Chris Raschka *Happy to be Nappy* (New York: Jump at the Sun 2017).
- d) Mahashweta Devi *The Why Why Girl* (New Delhi: Tulika Publishers 2012).

### Unit 2

- a) Upendra Kishore Roychowdhury *GoopyGyneBagha Byne* (New Delhi: Puffin Books 2004) pp. 3-27
- b) Sulaiman Ahmed *Amar Ayyar: King of Tricksters* Chapters 1-6 51 67 68 (New Delhi: Hachette India 2012).
- c) Paro Anand *No Guns at My Son's Funeral* (New Delhi: India Ink 2005).

### Unit 3

Mark Haddon *The Curious Incident of the Dog in the Night-Time* (London: Vintage 2012).

### Unit 4

M.T. Anderson *Feed* (Somerville: Candlewick Press 2002).

### Unit 5

Readings

- a) Molly Bang 'Building the Emotional Content of Pictures in *Picture This: How Pictures Work* (San Francisco: Chronicle Books 2018) pp. 1-50 with illustrations.
- b) Perry Nodelman 'Defining Children's Literature' in *The Hidden Adult: Defining Children's Literature* (Baltimore: John Hopkins University Press 2008) pp. 133-37.

- c) John Holt 'Escape from Childhood'. Available online at [https://canopy.uc.edu/bbcswebdav/pid-14529539-dt-content-rid-39705338\\_1/courses/16SS\\_EDST1001005/16SS\\_EDST1001005\\_ImportedContent\\_20151117021819/Course%20Readings/Escape%20from%20Childhood.pdf](https://canopy.uc.edu/bbcswebdav/pid-14529539-dt-content-rid-39705338_1/courses/16SS_EDST1001005/16SS_EDST1001005_ImportedContent_20151117021819/Course%20Readings/Escape%20from%20Childhood.pdf)
- d) Rachel Falconer 'Young Adult Fiction and the Crossover Phenomena' in *The Routledge Companion to Children's Literature* ed. David Rudd (New York: Routledge 2010) pp. 87-97.

### Teaching Plan

#### Paper D6: Literature for Children and Young Adults

Week 1 – Introduction to Paper 6: Literature for Children and Young Adults

Unit 5 – Nodleman 'Defining Children's Literature'

Holt 'Escape from Childhood'

Week 2 – Unit 1 – de Saint-Exupéry *The Little Prince*

Week 3 – Unit 5 – Bang 'Building the Emotional Content of Pictures'

Unit 1 – Jeffers *Heart in a Bottle*

hooks and Raschka *Happy to be Nappy*

Week 4 – Unit 1 – Mahashweta Devi *The Why Why Girl*

Week 5 – Unit 5 – Falconer 'Young Adult Fiction and the Crossover Phenomena'

Unit 2 – Roychowdhury *Goopy Gyne Bagha Byne*

Ahmed Amar Ayyar: *King of Tricksters* Anand *No Guns at My Son's Funeral*

Week 6 – Unit 2 (contd)

Week 7 – Unit 2 (contd)

Week 8 – Unit 3 – Haddon *The Curious Incident of the Dog in the Night-Time*

Week 9 – Haddon (contd)

Week 10 – Haddon (contd)

Week 11 – Unit 4 – Anderson *Feed*

Week 12 – Anderson (contd)

Week 13 – Anderson (contd)

Week 14 – Concluding lectures exam issues etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Children's literature  
Picture books  
Young adult fiction  
Childhood  
Visual literacy  
Nonsense verse  
Readership

### **Sub-committee**

Shweta Sachdeva Jha Miranda House College (Coordinator)  
Sanam Khanna Kamala Nehru College  
Neha Singh Kamala Nehru College  
Nidhi Bhandari Kamala Nehru College  
Nitya Dutta Sri Venkateswara College  
Nivedita Sen Hansraj College

## PAPER D7 LITERATURE AND MEDIALITY Semester 5

### **Course Statement**

This paper explores how literature inhabits and intersects with diverse media ranging from oral and scribal cultures to graphic images and digital formats. It aims to introduce students to the mediatedness of all literary expression and to understand what is at stake in acknowledging that each medium constitutes the literary in specific ways. Additionally the paper will also examine the idea of inter-mediality as well as newer notions of texts and authorship in a digital age.

## Course Objectives

This course aims to

- examine different media and explore how each medium contains a set of possibilities and limits that shape and constitute that which can be communicated
- introduce debates about the idea of mediation and how the literary gets articulated both within and at the intersection of different media and
- study how digital technology is altering the very nature of the literary object as well as refashioning the methodologies and function of literary criticism.

## Course Content

### Unit 1

Literature and the History of the Book

- a) Elizabeth Eisenstein 'Some Features of Print Culture' in *The Printing Revolution in Early Modern Europe* 2nd edn (Cambridge University Press 2005) 46-70.
- b) Robert Darnton 'What is the history of books?' *Daedalus* Vol. 111.3 (1982): 65-83.
- c) Margreta De Grazia and Peter Stallybrass 'The Materiality of the Shakespearean Text' *Shakespeare Quarterly* Vol. 44.3 (1993): 255-83.
- d) Abhijit Gupta 'The History of the Book in the Indian Subcontinent' in *The Oxford Companion to the Book* eds M. S. J Suarez and H. R. Woudhuysen (Oxford: Oxford University Press 2012).

### Unit 2

Literature and Orality/Music

- a) Plato from *Phaedrus* trans. Robin Waterfield (New York: OUP 2002) pp. 68-75.
- b) Walter Ong from 'Orality and Literacy: The Technologizing of the Word' (Routledge 2002) pp. 1-35.
- c) Theodor Adorno 'On Popular Music' *Studies in Philosophy and Social Science* 9:17 (1941).
- d) George Meredith 'The Lark Ascending' (poem).
- e) Ralph Vaughan Williams 'The Lark Ascending' (musical composition).

### Unit 3

Literature and the Visual Image

- a) G. E. Lessing from *Laocoön: An Essay Upon the Limits of Painting and Poetry* Chapters 1 2 3 16 17 18 (Dover Publications 2005) pp. 1-19 91-117.

- b) W. J. T. Mitchell 'What Is an Image?' *New Literary History* Vol. 15 No. 3.
- c) Murray Krieger 'The Ekphrastic Principle and the Still Movement of Poetry or *Laocoön* Revisited' in *The Play and Place of Criticism* (Baltimore: Johns Hopkins University Press 1967).
- d) John Berger from *Ways of Seeing* Chapter 7 (Penguin Classics 2008) pp. 129-55.

#### **Unit 4**

##### Literature and the Digital

- a) Adam Hammond from *Literature in the Digital Age*.
- b) Franco Moretti *Graphs. Maps. Trees* (Verso 2005).
- c) N. Katherine Hayles 'Intermediation from Page to Screen' in *Electronic Literature: New Horizons for the Literary* (University of Notre Dame Press 2008) pp. 43-86.

#### **Unit 5**

##### Readings

- a) W. J. T. Mitchell from *Picture Theory*.
- b) Theodor Adorno from *Philosophy of New Music*.
- c) Donna Haraway 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century' in *Simians Cyborgs and Women: The Reinvention of Nature* (Routledge 1991) pp. 149-81.
- d) N Katherine Hayles from *Writing Machines*.

#### Teaching Plan Paper 7: Literature And Mediality

- Week 1 – Introduction -- History of the Book Unit 1:
  - (a) Eisenstein 'Some Features of Print Culture'
- Week 2 -- History of the Book (contd):
  - (b) Darnton 'What is the history of books?'
  - (c) Grazia and Stallybrass 'The Materiality of the Shakespearean Text'
- Week 3 -- History of the Book (contd):
  - (d) Gupta 'The History of the Book in the Indian Subcontinent'
- Week 4 -- Literature and Orality:
  - (a) Plato from *Phaedrus*
- Week 5 -- Literature and Orality (contd):
  - (b) Ong from 'Orality and Literacy: The Technologizing of the Word'
- Week 6 -- Literature and Music:
  - (c) Adorno 'On Popular Music'

- Week 7 -- Literature and the Visual Image:  
 (a) Lessing from *Laocoön: An Essay Upon the Limits of Painting and Poetry*
- Week 8 -- Literature and the Visual Image (contd):  
 (b) Mitchell 'What Is an Image?'
- Week 9 -- Literature and the Visual Image (contd):  
 (c) Kreiger 'The Ekphrastic Principle and the Still Movement of Poetry or *Laocoön* Revisited'
- Week 10 -- Literature and the Digital:  
 (a) Hammond from *Literature in the Digital Age*
- Week 11 -- Literature and the Digital (contd):  
 (b) Moretti *Graphs. Maps. Trees*
- Week 12 -- Literature and the Digital (contd):  
 (c) Hayles from *Writing Machines*
- Week 13 -- Readings:  
 (a) Mitchell from *Picture Theory*  
 (b) Adorno from *Philosophy of New Music*  
 (c) Donna Haraway 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century'  
 (d) Hayles from *Writing Machines*
- Week 14 -- Readings (contd)

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Keywords

Literature  
 Media  
 Book history  
 Orality  
 Digital  
 Music

**Sub-committee**

Shraddha Singh Zakir Husain Delhi College (Coordinator)

N. A. Jacob Ramjas College

Madhumita Chakraborty Zakir Husain Delhi College (E)

Saikat Ghosh SGTB Khalsa College

Shubhra Ray Zakir Husain Delhi College (E)

PAPER D8  
LITERATURES OF DIASPORA  
Semester 5

**Course Statement**

This paper intends to introduce to the students a preliminary view of diasporic literatures. The concepts of identity multiculturalism assimilation transnationalism transculturalism homeland and host land migration exile refugee expatriation etc are critically examined. The chosen themes and concepts will be explicated from a multiple range of genres such as memoir/autobiography novels plays short stories poetry and prose. The course is divided into five units. The course content and objectives are outlined below.

**Course Objectives**

This course aims to

- provide students with preliminary knowledge on the intrinsic connection between literature and diaspora
- help them acquire a set of basic skills in literary communication narration and explication of diasporic practises and processes
- enable an appreciation of the global intersectionalities stemming out of increased migration and cross cultural living culminating into diasporic practices
- inculcate in students the ability to read and understand various literary genres of diaspora
- analyse the writings of diverse authors representing world's major diasporic communities and
- help students decipher the literary features and push and pull factors of Jewish South-Asian American Chicano Armenian Fiji British Canadian Gulf Malaysian European Philippino and Chinese diasporic writings.



## Course Content

### Unit 1

Memoir/Autobiography

Maxine Hong Kingston *The Woman Warrior* (USA: Knopf Publishers 1976).

### Unit 2

Novel

M. G. Vassanji *The In-Between World of Vikram Lall* (Toronto: Doubleday Canada 2003).

### Unit 3

Drama

- a) Hanif Kureishi *My Beautiful Laundrette* (London: Faber and Faber 1986).
- b) Uma Parameswaran *Rootless but Green Are the Boulevard Trees* (Toronto: Tsar Publishers 1987).

### Unit 4

Short Stories

- a) Bernard Malamud 'The Jewbird' *The Idiots First* (New York: Farrar Straus & Giroux 1963).
- b) K. S. Maniam 'Haunting The Tiger' in *Story-Wallah: A Celebration of South Asian Fiction* ed. Shyam Selvadurai (Toronto: Thomas Allen Publishers 2004).
- c) Romesh Gunsekera 'Captives' in *Story-Wallah: A Celebration of South Asian Fiction* ed. Shyam Selvadurai (Toronto: Thomas Allen Publishers 2004).
- d) Sophie Judah 'Hannah and Benjamin' in *Dropped From Heaven* (Knoph Doubleday Publishing Group 2007).

Poetry

- a) Shirley Geok-lin Lim 'Learning to Love America' in *What the Fortune Teller Didn't Say* (New Mexico: West End Press 1998).
- b) Eugene Gloria 'Milkfish' in *Drivers at the Short-Time Motel* (USA: Penguin 2000).
- c) Jimmy Santiago Baca 'Immigrants in Our Own Land' in *Immigrants in Our Own Land* (New Directions Publishing Corporation 1990).

### Unit 5

Readings

- a) Vijay Mishra 'Introduction: The Diasporic Imaginary' in *The Literature of the*

*Indian Diaspora: Theorising The Diasporic Imaginary* (New York: Routledge 2007).

- b) Elif Shafak 'Cinnamon' in *The Bastard of Istanbul* (USA: Viking Penguin 2007).
  - c) Deepak Unnikrishnan *Temporary People* Chapters 1 and 2 (New York: Restless Books 2017).
  - d) Caryl Phillips 'Somewhere In England' in *Crossing The River* (London: Random House 1993).
  - e) Paul Gilroy 'The Black Atlantic as a Counterculture of Modernity' *The Black Atlantic: Modernity and Double Consciousness* (London: Verso 1993).
- Background Topics

- Hyphenated identities
- Multiculturalisms—melting pot mosaic salad bowl etc.
- Transnationalism and transculturalism
- Memory/nostalgia
- Push and pull factors
- Hybridity assimilation and dual consciousness
- Notions of homeland and host/new/alien land

#### Teaching Plan

##### Paper D8: Literatures of Diaspora

Week 1 – Introduction to Paper D8: Literatures of Diaspora

Week 2 – Unit 1 -- Memoir/Autobiography:

Kingston *The Woman Warrior*

Week 3 – Kingston (contd)

Week 4 – Unit 2 -- Novel:

Vassanji *The In-Between World of Vikram Lall*

Week 5 – Vassanji (contd)

Week 6– Unit 3 – Drama:

Kureishi *My Beautiful Laundrette*

Week 7– Kureishi (contd)

Week 8 – Unit 3 – Drama (contd):

Parameswaran *Rootless but Green Are the Boulevard Trees*

Week 9 – Unit 4 -- Short Stories:

(a) Malamud 'The Jewbird'

(b) Maniam 'Haunting The Tiger'

Week 10 – Unit 4 - Short Stories (contd):

(c) Gunesekera 'Captives'

(d) Judah 'Hannah and Benjamin'

Week 11 – Unit 4 – Poetry (contd):

(e) Shirley Geok-lin Lim 'Learning to Love America'

(f) Gloria 'Milkfish'

(g) Baca 'Immigrants in Our Own Land'

Week 12 – Unit 5 -- Prose Readings:

(a) Mishra 'Introduction: The Diasporic Imaginary'

(b) Shafak 'Cinnamon' in The Bastard of Istanbul

Week 13 – Unit 5 -- Prose Readings (contd):

(c) Deepak Unnikrishnan Temporary People

(d) Phillips 'Somewhere in England' in Crossing The River

(e) Gilroy 'The Black Atlantic as a Counterculture of Modernity.'

Week 14 -- Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Hyphenated identities

Multiculturalisms

Melting pot

Mosaic

Salad bowl etc.

Transnationalism

Transculturalism

Memory/nostalgia

Push and pull factors

Hybridity

Assimilation and

Dual consciousness

Homeland

Host/new/alien land

## **Sub-committee**

B. R. Alamelu Indraprastha College for Women (Coordinator)  
Al Moohshina Muzzammil Zakir Husain Delhi College (Evening)  
Dhananjay Kapse Kirori Mal College  
Mukul Chaturvedi Zakir Husain Delhi College (Morning)  
Aneeta Rajendran Gargi College  
Chaity Das Kalindi College

## **PAPER D9 MODERN INDIAN WRITING IN ENGLISH TRANSLATION Semester 5**

### **Course Statement**

Striving to transcend a nativist rejection of Indian writing in English and a Rushdie-esque denial of the strength and value of Indian writing in languages other than English the need of the hour is to study the varied contributions of modern Indian writing through their translations into English free from the anxiety *or* hegemony of authenticity.

### **Course Objectives**

This paper aims to

- give students a glimpse of the vast diversity of modern Indian writing in *bhasha* traditions
- show students the polyphonic tumultuous richness of the 19<sup>th</sup> and 20<sup>th</sup> centuries from peasant life in colonial India in Fakir Mohan Senapati's novel to the mythical reality of O.V. Vijayan's novel from the reworking of a Mahabharata story in Girish Karnad's play to the myriad life-worlds of the poems and stories and
- encourage through the carefully selected poems stories and prose selections a deeper engagement with and a nuanced discussion of issues of history memory caste gender and resistance.

### **Course Content**

#### **Unit 1**

Novel

Fakir Mohan Senapati *Six Acres and a Third* trans. Rabi Shankar Mishra Satya P. Mohanty Jatindra K. Nayak and Paul St-Pierre (Penguin 2006).

## **Unit 2**

### Novel

O. V. Vijayan *The Legends of Khasak* translated by the author (Penguin 2008).

## **Unit 3**

### Drama

Girish Karnad *The Fire and the Rain* translated by the author (OUP 2004).

## **Unit 4**

### Short Stories

- a) Premchand 'Kafan' (The Shroud) trans. M.Asaduddin.
- b) Perumal Murugan 'The Well' trans. N. Kalyan Raman.
- c) Arupa Patangia Kalita 'Doiboki's Day' trans. Bonita Baruah.

### Poems

- a) Rabindranath Tagore (i) 'Where the mind is without fear' trans. William Radice  
(ii) 'It hasn't rained in my heart' trans. Fakrul Alam.
- b) G. M. Muktibodh 'Brahmarakshas' trans. Nikhil Govind.
- c) Thangjam Ibopishak (i) 'The Land of the Half-Humans' (ii) 'I want to be killed by an Indian Bullet' trans. Robin S. Ngangom.

## **Unit 5**

### Readings

- a) Rabindranath Tagore 'Nationalism in India' in *Nationalism* (Delhi: Penguin Books 2009) pp. 63-83.
- b) U. R. Ananthamurthy 'Being a Writer in India' in *Tender Ironies* ed. Dilip Chitre et al. pp 127-46
- c) Namvar Singh 'Decolonizing the Indian Mind' *Indian Literature* Vol. 35 No. 5 (151) (Sept.-Oct. 1992) pp. 145-56.
- d) Vinay Dharwadker 'Some Contexts of Modern Indian Poetry' *Chicago Review* 38 (1992): 218-31.
- e) Aparna Dharwadker 'Modern Indian Theatre' in *Routledge Handbook of Asian Theatre* ed. Siyuan Liu (London: Routledge 2016) pp. 243-67.

Teaching Plan  
Paper D9: Modern Indian Writing In English Translation

Week 1 -- Introduction to Paper D9: Modern Indian Writing In English Translation

Week 2 – Unit 1 -- Novel:

Senapati *Six Acres and a Third*

Week 3 – Senapati (contd)

Week 4 – Unit 2 -- Novel:

Vijayan *The Legends of Khasak*

Week 5 – Vijayan (contd)

Week 6 – Unit 3 -- Drama:

Karnad *The Fire and the Rain*

Week 7 – Unit 4 -- Short Stories:

(a) Premchand ‘Kafan’

(b) Murugan ‘The Well’

(c) Kalita ‘Doiboki’s Day’

Week 8 – Unit 4 -- Poems:

(a) Tagore ‘Where the mind is without fear’ ‘It hasn’t rained in my heart’

(b) Muktibodh ‘Brahmarakshas’

Week 9 – Unit 4 – Poems (contd):

(c) Ibopishak ‘The Land of the Half-Humans’ ‘I want to be killed by an Indian bullet’

Week 10 --Unit 5 -- Prose Readings:

(a) Tagore ‘Nationalism in India’

Week 11 – Unit 5 -- Prose Readings (contd):

(b) Ananthamurthy ‘Being a Writer in India’

Week 12 – Unit 5 -- Prose Readings (contd):

(c) Singh ‘Decolonizing the Indian Mind’

Week 13 – Unit 5 -- Prose Readings (contd):

(d) Dharwadker ‘Some Contexts of Modern Indian Poetry’

Week 14 --Concluding lectures exam issues etc.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Colonialism  
 Post-colonial  
 Decolonization  
 Translation  
 History  
 Memory  
 Caste  
 Class  
 Gender  
 Resistance

### Sub-committee

Yamini Dayal Singh College (Coordinator)  
 Dhananjay Kapse Kirori Mal College  
 Sheuli Chowdhury Kamla Nehru College  
 Shweta Sachdeva Jha Miranda House  
 Someshwar Sati Kirori Mal College

## PAPER D10 NINETEENTH CENTURY EUROPEAN REALISM Semester 5

### Course Statement

The rise of the novel as a dominant and popular literary genre in nineteenth-century Europe parallels the dominance of positivism and empiricism in the sciences the cycle of political and industrial revolutions the emergence of mass publishing and the advancement of ideological grand-narratives. While students acquaint themselves with the nineteenth-century English novel in the Core curriculum their perspective is enlarged and reflection is deepened through a comparative engagement with the

development of different trajectories in the continental European novels primarily in France and Russia wherein the widespread popularity of novels occasioned a profound cultural debate on the value of a new aesthetic realism. This paper involves a study of the most representative and significant French and Russian novels of the crucial period between 1835 and 1870 when realism had dominated the sphere of aesthetic representation.

### **Course Objectives**

This course aims to

- acquaint the student with realism as an historically and culturally specific mode of representation obtainable from the study of novels in nineteenth-century Europe
- allow the student an opportunity to see critical connections between Nineteenth-Century European Aesthetics and epistemological and political debates around reality and historical change and
- offer a wider comparatist perspective on the emergence of the Novel as dominant genre of literary expression in Nineteenth-Century Europe.

### **Course Content**

#### **Unit 1**

Honoré de Balzac *Old Man Goriot* (1835) trans. Olivia McCannon (UK: Penguin Classics 2011).

#### **Unit 2**

Nikolai Gogol *Dead Souls* (1842) trans. Robert A. Maguire (UK: Penguin Classics 2004).

#### **Unit 3**

Gustave Flaubert *Madame Bovary* (1856) trans. Geoffrey Wall (UK: Penguin Classics 2003).

#### **Unit 4**

Fyodor Dostoyevsky *Crime and Punishment* (1866) trans. Oliver Ready (UK: Penguin Classics Deluxe Edition) 2014.



## Unit 5

### Readings

- a) Honoré de Balzac 'Society as Historical Organism' from Preface to 'The Human Comedy' in *The Modern Tradition* ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 265-67.
- b) V. G. Belinsky 'Letter to Gogol (1847)' in *Selected Philosophical Works* (Moscow: Moscow Foreign Languages Publishing House 1948) pp. 506-07.
- c) Gustave Flaubert 'Heroic Honesty' in *The Modern Tradition* ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 242-43.
- d) Leo Tolstoy 'Man as Creature of History' in *The Modern Tradition* ed. Richard Ellmann et al. (Oxford: OUP 1965) pp. 246-54.
- e) György Lukács 'Balzac and Stendhal' in *Studies in European Realism* (London: Merlin Press 1972) pp. 65-85.

### Teaching Plan

#### Paper D10: Nineteenth Century European Realism

- Week 1: Introduction to Paper D10: Nineteenth Century European Realism
- Week 2: French Revolution: Impact on the Novel as a form.
- Week 3: Reading Balzac's theory of human comedy: 'Society as Historical Organism' And *Old Man Goriot* as examples.
- Week 4: *Old Man Goriot* as a realist novel.
- Week 5: Shift from Realism to Naturalism in 19th Century French Literature.
- Week 6: Reading Flaubert's essay and *Madame Bovary* as texts of historical transition.
- Week 7: Discussion on *Madame Bovary* continued.
- Week 8: The Russian context in the 19th Century: From the Napoleonic Wars to the Emancipation.
- Week 9: The Russian politics between the Slavophiles and the Westerners: Belinsky's letter to Gogol 1847
- Week 10: Turgenev *Fathers and Sons*: Critique of peasantry and aristocracy.
- Week 11: Turgenev (contd): A critique of emancipation.
- Week 12: Leo Tolstoy: 'Man as a Creature of History'.
- Week 13: Dostoevsky *Crime and Punishment*: a novel of conflicting ideologies.
- Week 14: Dostoevsky (contd).

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Keywords

French Revolutions  
Agrarian feudalism  
Positivism  
Scientific determinism  
Industrial capitalism  
Novel and history  
Emancipation of the serfs  
Naturalism  
The woman question  
Novel  
Ideology

#### Sub-committee

Rudrashish Chakraborty Kirori Mal College (Coordinator)  
Saikat Ghosh SGTB Khalsa College  
Dhananjay R. Kapse Kirori Mal College  
Madhvi Zutshi SGTB Khalsa College  
N. A. Jacob Ramjas College  
Shraddha Adityavir Singh Zakir Husain Delhi College

#### Advisors

Dr. Rimli Bhattacharya Dept. of English  
Prof. Shaswati Mazumdar Dept. of Germanic and Romance Studies

PAPER D11  
AFRICAN LITERATURES  
Semester 6

**Course Statement**

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

**Course Objectives**

This course aims to

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

**Unit 1**

Flora Nwapa *Efuru* (Heinemann 1966).

**Unit 2**

Sembène Ousmane *Xala* (Heinemann 1976).

**Unit 3**

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

**Unit 4**

Short stories

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

## Poems

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

## Unit 5

### Readings

- a) Frantz Fanon 'The Negro and Language' trans. Charles Lam Markmann in *Black Skin White Masks* (London: Pluto Press 2008) pp. 8-20.
- b) Nelson Mandela (i) 'The Struggle is My Life' Part 4 and (ii) 'Rivonia' Part 7 in *Long Walk to Freedom* (London: Abacus 1995) pp. 153-64 319-22.
- c) Ezekiel Mphahlele (i) 'The African Personality' (ii) 'What Price Negritude?' (The white man's policy on apartheid...in other parts of Africa) in *The African Image* (New York: Frederick A Praeger 1962) pp. 19-24 31-39.
- d) Chinua Achebe 'The African Writer and the English Language' in *Morning yet on Creation Day* (London: Heinemann 1975).
- e) Chimamanda Adichie *We Should All Be Feminists* (New York: Vintage 2014).

## Teaching Plan

### Paper D11: African Literatures

Week 1 – Introduction to Paper 11: African Literatures

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

Week 3 – Nwapa (contd)

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

Week 5 – Ousmane (contd)

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

Week 7 – Soyinka (contd)

Week 8 – Unit 4 -- Short stories:

- (a) Gordimer 'Jump'
- (b) Ogot 'The Green Leaves'
- (c) Aboulela 'Missing Out'
- (d) Adichie

Week 9– Short Stories (contd)

Week 10 – Unit 4 -- Poetry:

- (a) Okara 'Once upon a time'

(b) Bitek 'Song of Lawino'

(c) Breytenbach 'New York September 12 2001'

Week 11 – Unit 5 -- Prose Readings:

(a) Fanon 'The Negro and Language'

(b) Mandela (i) 'The Struggle is My Life' Part 4 and (ii) 'Rivonia' Part 7 (c)

Mphahlele (i) 'The African Personality' (ii) 'What Price Negritude?'

(d) Achebe 'The African Writer and the English Language'

(e) Adichie *We Should All Be Feminists*

Week 12– Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Colonialism

Postcolonialism

Decolonisation

Gender

### **Sub-committee**

Madhumita Chakraborty Zakir Husain College (E) (Coordinator)

Gitarani Devi Shivaji College

Nandini Sen Bharati College

Varsha Singh Deshbandhu College

PAPER D12  
LATIN AMERICAN LITERATURE  
Semester 6

**Course Statement**

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

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

Novel

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

**Unit 2**

Short Stories

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

### Unit 3

#### Poetry

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

### Unit 4

#### Testimonio/Memoir

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

### Unit 5

#### Readings

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

Teaching Plan  
Paper D12: Latin American Literature

- Week 1 -- Introduction to the Paper D12: Latin American Literature
- Week 2 -- Unit 1 – Novel: Marquez The General in His Labyrinth
- Week 3 -- Unit 1 (contd)
- Week 4 -- Unit 1 (contd)
- Week 5 -- Unit 2 – Short Stories:
- (a) Borges 'The Library of Babel'
  - (b) Allende 'Of Clay We Are Created'
- Week 6 -- Unit 2 (contd): Bolano 'William Burns' Rulfo 'Luvina'
- Week 7 -- Unit 2 (contd)
- Week 8 -- Unit 3 – Poetry:
- (a) Neruda 'Rise up and be born with me' 'Every Day You Play'
  - (b) Paz 'As One Listens to the Rain' 'Between What I See and What I Say'
- Week 9 -- Unit 3 – (contd):
- (c) Mistral 'The Story Teller' 'Ballerina' (d) Marti 'A Sincere Am I' 'Once I was Sailing for Fun'
- Week 10 -- Unit 4 – Testimonio/Memoir:
- (a) Menchu I Rigoberta Menchu an Indian Woman from Guatemala
  - (b) Guevara The Motorcycle Diaries: Notes on a Latin American Journey
- Week 11 -- Unit 4 – (contd):
- (c) Partnoy The Little School: Tales of Disappearance and Survival
- Week 12 -- Unit 5 -- Background Prose Readings:
- (a) Las Casas 'The Devastation of the Indies: A Brief Account'
  - (b) Carpentier 'On the Marvelous Real in America'
- Week 13 -- Unit 5 (contd):
- (c) Galeano Open Veins of Latin America: Five Centuries of Pillage of a Continent Retamar Caliban and Other Essays
  - (d) Márquez Nobel Lecture: 'The Solitude of Latin America'
- Week 14 -- Concluding lecture exam questions

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions



2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Magical realism  
 Latin America  
 LatAm literature  
 Memory  
 Resistance  
 Marquez  
 Octavio Paz  
 Testimonio  
 Testimonial  
 Neruda

### Sub-committee

Mukul Chaturvedi Zakir Husain College (Coordinator)  
 Krishnan Unni P Deshbandhu College  
 Shivranjani Singh Dyal Singh College  
 Shraddha Adityavir Singh Zakir Husain College  
 Smita Bannerjee DCAC  
 With inputs from:  
 Dhananjay Kapse Kirori Mal College  
 Rudrashish Kirori Mal College  
 Shweta Sachdev Miranda House

## PAPER D13 LITERARY CRITICISM AND THEORY - 2 Semester 6

### Course Statement

This course explores some of the crucial theoretical concerns in literary studies in the twentieth century. Beginning with Freudian psychoanalysis after the First World War the paper introduces some of the seminal concepts of critical theory including historical materialism structuralism poststructuralism feminism postcolonialism and

cultural studies. It underlines a tectonic shift in literary studies in the twentieth century: from literature as 'a formal artifice' to a 'cultural intertext'—an interdisciplinary approach which establishes literature as a socially symbolic act.

## **Course Objectives**

The course aims to

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

## **Course Content**

### **Unit 1**

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

### **Unit 2**

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

### Unit 3

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

### Unit 4

- a) Luce Irigaray (i) 'This Sex Which Is Not One' and (ii) 'Commodities Amongst Themselves' trans. Catherine Porter and Carolyn Burke in *This Sex Which is Not One* (1977) (Ithaca New York: Cornell University Press 1985) pp. 23-33 192-97.
- b) Judith Butler (i) 'Preface 1990' (ii) 'Women as the Subject of Feminism' (iii) 'Bodily Inscriptions Performative Subversions' in *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge 1999) pp. xxvii- xxix 3-18 163-80.
- c) Joan W. Scott 'Gender: A Useful Category of Historical Analysis' *The American Historical Review* Vol. 91 No. 5 (Dec. 1986) pp. 1053-75.

### Unit 5

#### Readings

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

#### Teaching Plan

#### Paper D13: Literary Criticism and Theory - 2

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

Week 2 – Unit 1

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

Week 3 – Unit 1 (contd)

Week 4 – Unit 2

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

(c) Foucault 'The Order of Discourse'

Week 5 – Unit 2 (contd)

Week 6 – Unit 3

(a) Freud 'The Uncanny'

(b) Lacan 'The Mirror Stage'

(c) Kristeva (i) 'The Semiotic Chora Ordering the Drives' (ii) 'The Thetic: Rupture and/or Boundary'

Week 7 – Unit 3 (contd)

Week 8 – Unit 4

(a) Irigaray (i) 'This Sex Which Is Not One' and (ii) 'Commodities Amongst Themselves'

(b) Butler (i) 'Preface 1990' (ii) 'Women as the Subject of Feminism' (iii) 'Bodily Inscriptions Performative Subversions'

(c) Scott 'Gender: A Useful Category of Historical Analysis'

Week 9– Unit 4 (contd)

Week 10 – Unit 4 (contd)

Week 11 – Unit 5: Readings

(a) Adorno 'The Schema of Mass Culture'

(b) Bhabha 'How Newness Enters the World'

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

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Keywords**

Hegemony  
Ideology  
Uncanny  
Gender  
Mass Culture  
Postmodernism

**Sub-committee**

N. A. Jacob Ramjas College (Coordinator)  
Saikat Ghosh (Coordinator) SGTB Khalsa College  
Madhvi Zutshi SGTB Khalsa College  
Rudrashish Chakraborty Kiori Mal College  
Shraddha Adityavir Singh Zakir Husain Delhi College

**Advisors**

Dr. Rimli Bhattacharya Dept. of English  
Prof. Shaswati Mazumdar Dept. of Germanic and Romance Studies

PAPER D14  
LITERATURE AND CINEMA  
Semester 6

**Course Statement**

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

**Course Objectives**

This course aims to

- examine the close relationship between literature and cinema by studying the points of contact of literary and cinematic praxis
- enable students to study cinema as a composite medium since the texts under discussion will open space for examining cinema as audio-visual articulation

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

## **Course Content**

### **Unit 1**

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

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

### **Unit 2**

Origin of Cinema as a New Form of Art: questioning the traditional functions of art analyzing new art forms in the 20th century film as a new form of art silent cinema  
Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction.'

Film

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

### **Unit 3**

Cinematic Adaptations of Literary Texts: theory of adaptation the relationship between literature and films film as an adapted text film itself

Drama

William Shakespeare *Macbeth* (1623).

## Films

- a) *Maqbool* dir. Vishal Bhardwaj (2003).
- b) *Throne of Blood* dir. Akira Kurosawa (1957).

## Unit 4

Gender and Sexuality connection with literature the difference between sexuality in films and that in literary texts the gaze the body representation cinematography  
Laura Mulvey 'Visual Pleasure and Narrative Cinema' in *Film Theory and Criticism: Introductory Readings* eds Leo Braudy and Marshall Cohen (New York: Oxford UP 1999) pp. 833-44.

## Films

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

## Unit 5

### Readings

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

Suggested films for this paper:

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

Suggested readings for this paper:

- a) Shail Andrew 'From the Cinematograph to The Pictures' in *The Cinema and the Origins of Literary Modernism* New York and London: Routledge 2012) pp. 1-40.
- b) Fernando Solanas and Octavio Getino 'Towards a Third Cinema' in *Movies and Methods: An Anthology* ed. Bill Nichols (Berkeley: University of California Press 1976) pp. 44-64.
- c) Laura Mulvey 'Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)' in *Visual and Other Pleasures* (London: Palgrave Macmillan 1989).
- d) bell hooks 'The Oppositional Gaze: Black Female Spectators' in *Black Looks: Race and Representation* (Boston: South End Press 1992).

- e) Robert Stam 'Beyond Fidelity: The Dialogues of Adaptation' in *Film Adaptation* ed. James Naremore (New Brunswick NJ: Rutgers UP 2000) pp. 54-76.
- f) Andre Bazin 'Adaptation or the Cinema as Digest' in *Film and Literature: An Introduction and Reader* ed. Timothy Corrigan pp. 57-64.
- g) Anna Morcom 'Tapping the Mass Market: The Commercial Life of Hindi Film Songs' in *Global Bollywood: Travels of Hindi Song and Dance* eds Sangita Gopal and Sujata Moorti (Delhi: Orient Blackswan 2010) pp. 63-84.

## Teaching Plan

### Paper D14: Literature And Cinema

- Week 1 – Unit 1 - Language of Cinema: mise en scene - film vocabulary - signs and syntax Readings: Monaco 'The Language of film: signs and syntax'
- Week 2 – Unit 1 (contd)
- Week 3 – Unit 1 (contd)
- Week 4 – Unit 2 -- Origin of Cinema as a New Form of Art: Questioning the traditional functions of art - new art forms in the 20th century - Film as a new form of art - silent cinema  
Readings: Benjamin 'The Work of Art in the Age of Mechanical Reproduction'  
Film: *Modern Times*
- Week 5 – Unit 2 (contd)
- Week 6 – Unit 2 (contd)
- Week 7 – Unit 3 – Cinematic Adaptations of Literary Texts: Theory of adaptation – relationship between literature and films - film as an adapted text - film itself  
Readings: *Macbeth* Films: (a) *Maqbool* (b) *Throne of Blood*
- Week 8 – Unit 3 (contd)
- Week 9 – Unit 3 (contd)
- Week 10 -- Unit 4 – Gender and Sexuality: Connection with literature - how sexuality in films different from literary texts - gaze - body –representation – cinematography  
Readings: Mulvey 'Visual Pleasure and Narrative Cinema' Films: (a) *Thelma and Louise* (b) *Margarita with a Straw*
- Week 11 – Unit 4 (contd)
- Week 12 – Unit 4 (contd)
- Week 13 – Unit 5 – Background Prose Readings: (a) Prasad 'The Absolutist Gaze: The Political Structure and the Cultural Form' (b) Mazumdar 'Gangland Bombay'
- Week 14 – Unit 5 (contd)



### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Keywords

Cinema  
Literature  
Adaptation  
Gender  
Sexuality

#### Sub-committee

Mithuraaj Dhusiya Hansraj College (Coordinator)  
Dhananjay Kapse Kirorimal College  
Gorvika Rao Miranda House  
Jenny Rowena Miranda House  
Krishnan Unni.P Deshbandhu College  
Namita Paul Kamla Nehru College

Paper D15  
LITERATURE AND DISABILITY  
Semester 6

### **Course Statement**

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

### **Course Objectives**

This course aims to

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

## Course Content

### Unit 1

#### Novel

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

### Unit 2

#### Autobiography

- a) Helen Keller (i) *The Story of My Life* (1903) Chapters 3 4 5 6 8-15 (New York: Simon and Schuster Paperbacks 2010) (ii) 'How I Became a Socialist' in *Helen Keller: Her Socialist Years* ed. Philip S. Foner (New York: International Publishers 1967) pp. 21–26.
- b) Georgina Kleege *Sight Unseen* Chapter 1 (New Haven and London: Yale University Press 1999).
- c) Naseema Hurzuk *Naseema: The Incredible Story* trans. Asha Deodhar ed. Rukmini Sekhar (New Delhi: The Visaka Foundation 2006).
- d) Malini Chib 'Why Do You Want To Do BA' *One Little Finger* (New Delhi: Sage 2011) 49–82.
- e) Tito Rajarshi Mukhopadhyay (i) 'No Wonder I Don't Talk' (18) (ii) 'Flapping My Hands Flapping My Shadow' (21) (iii) 'Autism! A Fancy Word' (22-23) (iv) 'Why was Mother Stopping Me from Climbing?' (30) (v) 'Feeding My Body' (44-45) (vi) 'Wish He Could Dress Himself!' (46-47) (vii) 'How Do You Perceive a Linear Situation' (55-56) (viii) 'Exposure Helps Shape Visual Perception' (67-8) and (ix) 'Learning to Write' (90) all in *How Can I Talk If My Lips Don't Move: Inside My Autistic Mind* (New York: Arcade Publishing 2008).

### Unit 3

#### Short Stories

- a) Daniel Keyes 'Flowers for Algernon' *The Magazine of Fantasy and Science Fiction* Vol. 16: 4 (April 1959) pp. 5-30.
- b) Andre Dubus 'Dancing After Hours' in *Dancing After Hours: Stories* (New York: Knopf Doubleday Publishing 2011) pp. 240-56.
- c) Anne Finger 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March 1912' in *Call Me Ahab: A Short Story Collection* (United States of America: Library of Congress 2009) pp. 61–72.

d) Rabindranath Tagore 'Dhristidaan' trans. Arunava Sinha in *Seminar* on 'The Nation and Its

Poet: A Symposium on Rabindranath Tagore 1861-1941: Life Language Legacy' Vol. 623

(July 2011) pp. 71-79.

e) Rashid Jahan 'Woh' (That One) trans. M.T. Kahn in *Women Writing in India 600 BC to the Present Vol. 2* eds Susie Tharu and K. Lalita (New York: The Feminist Press 1993) pp. 119-22.

## Unit 4

### Drama

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

### Poetry

a) Vassar Miller 'Dramatic Monologue in the Speaker's Own Voice' in *Beauty is a Verb: The*

*New Poetry of Disability* ed. Jennifer Bartlett Sheila Black and Michael Northen (USA and

Mexico: Cinco Press 2011) p. 51.

b) Jim Ferris 'Poems With Disabilities' in *Beauty is a Verb: The New Poetry of Disability* ed. Jennifer Bartlett Sheila Black and Michael Northen (USA and Mexico: Cinco Press 2011) p. 89.

c) Raghuvir Sahay 'The Handicapped Caught in a Camera' trans. Harish Trivedi *Chicago Review* Vol. 38: 1/2 (1992) pp. 146-7.

d) Jyotsna Phanijsa 'See' in *Ceramic Evening* (New Delhi: Writers Workshop 2016) p. 49.

## Unit 5

### Readings

a) Simi Linton 'Disability Studies/Not Disability Studies' *Disability & Society* Vol. 13.4

(1998) pp. 525-40.

b) Lennard J. Davis 'Constructing Normalcy' in *Enforcing Normalcy: Disability Deafness and*

*the Body* (London and New York: Verso 1995) pp. 23-49.

c) Ato Quayson 'A Typology of Disability Representation' in *Aesthetic Nervousness: Disability*

- and the Crisis of Representation* (Columbia: Columbia University Press 2007) pp. 32–53.
- d) Thomas Couser ‘Signifying Selves: Disability and Life Writing’ in *The Cambridge Companion on Literature and Disability* eds Clare Barker and Stuart Murray (New York: Cambridge University Press 2017) pp. 199–211.
- e) Shilpaa Anand ‘Historicizing Disability in India: Questions of Subject and Method’ in *Disability Studies in India: Global Discourses Local Realities* ed. Renu Addlakha (New York: Routledge) pp. 35–60.
- f) Das Veena and Renu Addlakha “Disability and Domestic Citizenship: Voice Gender and the Making of the Subject” *Public Culture* Vol. 13:3 (2001) pp. 511-531.

### Teaching Plan Paper D15: Literature and Disability

Week 1 – Introduction to Paper D15: Literature and Disability

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

Week 3 – Kanga (contd)

Week 4 – Unit 2 – Autobiography:

- (a) Keller (i) *The Story of My Life* Chapters 3 4 5 6 8-15 (ii) ‘How I Became a Socialist’ pp. 21–26.
- (b) Kleege *Sight Unseen* Chapter 1
- (c) Hurzuk *Naseema: The Incredible Story*
- (d) Chib ‘Why Do You Want To Do BA’ *One Little Finger* 49–82.
- (e) Mukhopadhyay (i) ‘No Wonder I Don’t Talk’ (18) (ii) ‘Flapping My Hands  
Flapping My Shadow’ (21) (iii) ‘Autism! A Fancy Word’ (22-23) (iv) ‘Why was  
Mother Stopping Me from Climbing?’ (30) (v) ‘Feeding My Body’ (44-45)  
(vi) ‘Wish He Could Dress Himself!’ (46-47) (vii) ‘How Do You Perceive  
a Linear  
Situation’ (55-56) (viii) ‘Exposure Helps Shape Visual Perception’ (67-8)  
and  
(ix) ‘Learning to Write’ (90)

Week 5 – Autobiography (contd)

Week 6 – Autobiography (contd)

Week 7 – Unit 3: Short Stories:

- (a) Keyes ‘Flowers for Algernon’
- (b) Dubus ‘Dancing After Hours’

(c) Finger 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress

of the Second International in Switzerland on the 10th of March 1912'

(d) Tagore 'Dhristidaan'

(e) Rashid Jahan 'Woh' (That One)

Week 8 – Short Stories (contd)

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

Week 10 – Unit 4: Poetry:

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

(b) Ferris 'Poems With Disabilities'

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

(d) Phanija 'See'

Week 11 – Unit 5 -- Prose Readings:

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

(b) Davis 'Constructing Normalcy'

(c) Quayson 'A Typology of Disability Representation'

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

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

(f) Anita Ghai 'Disabled Women: Issues Concerns and Voices from Within'

Week 12 – Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Keywords**

Disability representation  
Narrativising disability  
Normalcy  
Ableism  
Marginality  
Identity and Agency

**Sub-committee**

Someshwar Sati Kirori Mal College (Coordinator)  
Alamelu Indraprastha College for Women  
B. Mangalam Aryabhatta College  
Karuna Rajeev Lady Shri Ram College for Women  
Rohith Deen Dyal Upadhyay College  
Viraj Kafle Dyal Singh College (Morning)

PAPER D16  
PARTITION LITERATURE  
Semester 6

**Course Statement**

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

**Course Objectives**

This paper aims to

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

## Course Content

### Unit 1

Novel

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

### Unit 2

Novel

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

### Unit 3

Short Stories

a) Manto 'Toba Tek Singh' (Urdu Pakistan) trans. Harish Trivedi in *Modern Indian Literature*

(Department of English Delhi University) pp. 105-114.

b) Krishan Chander 'Peshawar Express' (Urdu Punjab) trans. Jai Ratan in *Stories About the*

*Partition of India* ed. Alok Bhalla (Delhi: Indus 1994) Vol. 3 pp. 205-215.

c) Manik Bandopadhyay 'Final Solution' (Bangla West Bengal) trans. Rani Ray in *Mapmaking: Partition Stories from Two Bengals* ed. Debjani Sengupta (Delhi: Amaryllis

2011) pp. 17-30.

d) Sunanda Bhattacharya 'Border Stories' (Bangla Tripura 'Borderer Golpo') trans. Debjani

Sengupta in *Looking Back: The 1947 Partition of India 70 Years On* eds.

Rakhshanda Jalil

Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan 2017) pp. 265-76.

e) Syed Waliullah 'The Story of a Tulsi Plant' (Bangla Bangladesh) trans. Rani Ray in *Mapmaking* pp.101-114.

### Unit 4

Memoirs/Reminiscences

a) Fikr Taunsvi 'The Sixth River' (Urdu 'Chhata Dariya') trans. Maaz Bin Bilal in *Looking*

*Back: The 1947 Partition of India 70 Years On* eds. Rakhshanda Jalil Tarun Saint and

Debjani Sengupta (Delhi: Orient BlackSwan 2017) pp. 148-61.

b) Himani Bannerji 'Wandering Through Different Spaces' in *The Trauma and The Triumph: Gender and Partition in Eastern India* Vol. 2 eds Jasodhara Bagchi and Subhoranjan Dasgupta (Kolkata: Stree 2009) pp. 105-30.

c) Hena Das 'Kaloibibi: A Leader of the Nankars' in *The Trauma and the Triumph* Vol. 2 pp. 143-56.



## Unit 5

### Readings

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

### Teaching Plan

#### Paper D16: Partition Literature

Week 1: Introduction to Paper D16: Partition Literature

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

Week 3 – Unit 1 – Hussain (contd)

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

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

Week 6 – Unit 3 -- Short Stories:

(a) Manto 'Toba Tek Singh'

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

(b) Chander 'Peshawar Express'

(c) Bandopadhyay 'Final Solution'

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

(d) Bhattacharya 'Border Stories' '

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

Week 9 – Unit 4 -- Memoirs/Reminiscences:

(a) Taunsvi 'The Sixth River'

(b) Bannerji 'Wandering Through Different Spaces'

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

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

Week 11 – Unit 5 -- Readings:

(a) Menon and Bhasin 'Introduction'

Week 12 – Unit 5-- Readings (contd):

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

Week 13 – Unit 5 --Readings (contd):

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

Week 14 - Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Nationalism

Partition

Communalism

Borders and Borderlands

Gender and Violence

Refugees and Rehabilitation

Migration and Exile

Children and Marginalized Experiences of the Partition

### **Sub-committee**

Debjani Sengupta IP College (Coordinator)

Dhananjay Kapse Kirori Mal College

Parul Bhardwaj Miranda House

Yamini Dyal Singh College

PAPER D17  
PRE-COLONIAL INDIAN LITERATURES  
Semester 6

**Course Statement**

While Classical Indian literature and Modern Indian literature have become well established in many university curricula the prolific oral and scribal output of the so-called 'medieval' period remains under-studied in the Indian classroom. A paper on pre-colonial Indian literatures is indispensable to the analysis—and interrogation—of categories such as classical traditional pre-modern and modern.

**Course Objectives**

This course aims to

- introduce students to the culturally and evocatively rich literatures of pre-colonial early modern India
- explore concepts of devotional and secular love through Bhakti and Sufi poetry indigenous forms of narratives and story-telling through Kathas and Dastans and the gendered re-working of myths and histories through women's narratives
- introduce a bridge between classical and modern Indian literatures and
- engage with the continuities as well as breaks among different narrative and verse traditions of Indian literature.

**Course Content**

**Unit 1**

Devotion

a) Nammalvar 'My Lord My Cannibal' trans. A.K. Ramanujan in *Hymns For the Drowning*.

b) Mahadeviakka (i) 'Why do I need this dummy' (ii) 'I have Maya for mother-in-law' trans.

A.K. Ramanujan in *Speaking of Siva*.

c) Tukaram (i) 'Born a Shudra I have been a trader' (ii) 'I am telling you' (iii) 'I have seen my

death' trans. Dilip Chitre in *Says Tuka*.

d) Ravidas (i) 'Oh well born of Benares' (ii) 'The regal realm with the sorrowless name' trans.

Hawley and Jurgensmeyer in *Songs of the Saints of India*.

e) Amir Khusrau (i) 'Don't Be Heedless of My Sorry State' (ii) 'You are the friend to sorrowful

hearts' trans. Losensky and Sharma in *In the Bazaar of Love*.

## Unit 2

### Love

- a) Jayadeva *Gitagovinda* Parts 1-5 (Krishna: joyful careless bewildered tender longing for love) trans. Barbara Stoler Miller pp. 69-94.
- b) Manjhan *Madhumalati* Verses 77-99 (Nymphs and Madhumalati described) Verses 401-417  
(The Seasons of Madhumalati's Separation) trans. Aditya Behl (New Delhi: OUP) pp. 33-43  
168-75.

## Unit 3

### Story

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

## Unit 4

### Women's voices

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

## Unit 5

### Prose readings

- a) Aditya Behl 'Introduction to the *Madhumalati* pp. xi-xlvi.
- b) Sheldon Pollock ed. *Literary Cultures in History* (New Delhi: OUP 2003) pp. 1-36.
- c) Francesca Orsini 'How to do multilingual literary history? Lessons from fifteenth- and sixteenth-century north India' *The Indian Economic and Social History Review* 49 2 (2012) pp. 225-46.
- d) G. N. Devy 'A Never Ending Transition' in *After Amnesia* (New Delhi: Orient Longman 1992) pp. 56-101.

Teaching Plan  
Paper D17: Pre-colonial Indian Literatures

Week 1 – Introduction to Paper D17: Pre-Colonial Indian Literatures

Week 2 – Unit 1 – Devotion:

- (a) Nammalvar ‘My Lord My Cannibal’
- (b) Mahadeviakka (i) ‘Why do I need this dummy’ (ii) ‘I have Maya for mother-in-law’
- (c) Tukaram (i) ‘Born a Shudra I have been a trader’ (ii) ‘I am telling you’ (iii) ‘I have seen my death’
- (d) Ravidas (i) ‘Oh well born of Benares’ (ii) ‘The regal realm with the sorrowless name’
- (e) Khusrau (i) ‘Don’t Be Heedless of My Sorry State’ (ii) ‘You are the friend to sorrowful hearts’

Week 3 – Devotion (contd)

Week 4 – Devotion (contd)

Week 5 – Unit 2: Love

- (a) Jayadeva *Gitagovinda* Parts 1-5 (Krishna: joyful careless bewildered tender longing for love) trans. Barbara Stoler Miller pp. 69-94.
- (b) Manjhan *Madhumalati* Verses 77-99 (Nymphs and Madhumalati described)  
Verses 401-417 (The Seasons of Madhumalati’s Separation)

Week 6 – Love (contd)

Week 7 – Unit 3: Short Stories:

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

Week 8 – Short Stories (contd)

Week 9 – Unit 4: Women’s Voices:

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

Week 10 – Women’s Voices (contd)

Week 11 – Unit 5 -- Prose Readings:

- (a) Behl ‘Introduction to the *Madhumalati*
- (b) Pollock ed. *Literary Cultures in History*
- (c) Orsini ‘How to do multilingual literary history? Lessons from fifteenth- and sixteenth-century north India’
- (d) Devy ‘A Never Ending Transition’

Week 12 – Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### **Keywords**

Traditions  
Multi-linguality  
Syncreticism  
Bhakti  
Sufi

#### **Sub-committee**

Dhananjay Kapse Kirori Mal College (Coordinator)  
Sheuli Chowdhury Kamla Nehru College  
Shweta Sachdeva Jha Miranda House  
Someshwar Sati Kirori Mal College  
Yamini Dayal Singh College

PAPER D18  
SPECULATIVE FICTION AND DETECTIVE LITERATURE  
Semester 6

**Course Statement**

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

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

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

**Unit 2**

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

**Unit 3**

- a) Ibn-e-Safi *House of Fear* (New Delhi: Penguin Random House 2011).
- b) Madulika Liddle *Crimson City* (Delhi: Hachette 2015).

## Unit 4

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

## Unit 5

### Readings

- a) Robert A. Heinlein 'On the Writing of Speculative Fiction online at [https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing\\_sf\\_-\\_01\\_on\\_the\\_writing\\_of\\_speculative\\_ficton.pdf](https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficton.pdf)
- b) N. Katherine Hayles 'Towards Embodied Virtuality' in *How We Became Posthuman: Virtual Bodies in Cybernetics Literature and Informatics* (Chicago: University of Chicago Press 1999) pp. 1-24.
- c) Donna Haraway 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century' in *Simians Cyborgs and Women: The Reinvention of Nature* (New York: Routledge 1991) pp. 149-181. (Online at <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>)
- d) Charles J. Rzepka 'Introduction: What is Crime Fiction?' in *Companion to Crime Fiction: Blackwell Companions to Literature and Culture* eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell 2010) pp. 1-9.
- e) Joy Palmer 'Tracing Bodies: Gender Genre and Forensic Detective Fiction' *South Central Review* Vol. 18 No. 3/4 *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter 2001) pp. 54-71.

### Teaching Plan

#### Paper D18: Speculative Fiction And Detective Literature

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

Unit 5 – Heinlein and Hayles essays

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

Week 3 – Unit 1 (contd)

Week 4 – Unit 1 (contd)

Week 5 – Unit 1 (contd)



Week 6 – Unit 2 -- Haraway essay Ishiguro *Never Let Me Go*  
 Week 7 – Unit 2 (contd)  
 Week 8 – Unit 2 (contd)  
 Week 9 – Unit 3 -- Rezpka essay Ibn-e-Safi *House of Fear*  
 Week 10 -- Unit 3 (contd)  
 Week 11 – Unit 4 – Palmer essay Reichs *Bones Never Lie*  
 Week 12 – Unit 4 (contd)  
 Week 13 – Unit 4 (contd)  
 Week 14 – Concluding lectures exam issues etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Spec-fic  
 Speculative fiction  
 Detective fiction  
 Forensics  
 Dystopia/Utopia  
 Bio-ethics in literature  
 Crime literature

### Sub-committee

Sanam Khanna Kamala Nehru College (Coordinator)  
 Gorvika Miranda House College  
 Nidhi Bhandari Kamala Nehru College  
 Nitya Dutta Sri Venkateswara College

Shraddha A. Singh Zakir Hussain College  
Shweta Sachdeva Jha Miranda House College

PAPER D19  
STUDIES IN MODERN INDIAN PERFORMANCE TRADITIONS  
Semester 6

**Course Statement**

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

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

**Course Objectives**

This course aims to

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

**Course Content**

**Unit 1**

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

## Unit 2

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

## Unit 3

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

## Unit 4

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

## Unit 5

### Readings

- a) Badal Sircar 'The Third Theatre' in *On Theatre* (Calcutta: Seagull 1999) pp. 1-18.
- b) Utpal Dutt 'Innovation and Experimentation in Theatre' in *On Theatre* (Calcutta: Seagull 1999) pp. 53-63.
- c) 'All India People's Theatre Conference Draft Resolution' in *People's Art in the Twentieth Century: Theory and Practice* (New Delhi: Jan Natya Manch 2001) pp. 373-75.
- d) Rustom Bharucha (i) 'Performance/Performativity/Theatre' (ii) 'Dangerous Liaisons: Terror and Performance' in *Terror and Performance* (New Delhi: Tulika 2014) pp. 19-29 29-32
- (iii) 'The Indian People's Theatre Association' in *In the Name of the Secular: Contemporary Cultural Activism in India* (Delhi: OUP) pp. 26-51.
- e) Nemichandra Jain, 'Role of IPTA in Asides' *Themes in Contemporary Indian*

- Theatre* (New Delhi: NSD 2003) pp. 182-93.
- f) K.A. Gunasekaran, 'Reflections on the Need for a Dalit Theatre' *JSL* Autumn 2006 Special Issue on Theatre/Performance (New Delhi: JNU) pp. 76-81.

### Teaching Plan

#### PAPER D19: Studies in Modern Indian Performance Traditions

- Week 1 – Introduction to Paper 20: Studies in Modern Indian Performance Traditions
- Week 2 – Unit 1 – Bhattacharya *Nabanna*
- Week 3 – Unit 2 – Jan Natya Manch *Woman*
- Week 4 – Unit 2 – Sircar 'Procession'
- Week 5 – Sircar (contd)
- Week 6 – Unit 3 -- Denotified Charras 'Budhan'
- Week 7 – Unit 3 -- Currimbhoy 'Inquilab'
- Week 8 – Unit 3 -- Denotified Charras 'Budhan'
- Week 9 – Unit 4 – Tendulkar 'Silence the Court is in Session'
- Week 10 -- Tendulkar (contd)
- Week 11 – Unit 4 – Swaminathan *Water*
- Week 12 – Unit 5 -- Prose Readings:
- (a) Sircar 'The Third Theatre'
  - (b) Dutt 'Innovation and Experimentation in Theatre'
  - (c) All India People's Theatre Conference Draft Resolution
- Week 13 – Prose Readings (contd):
- (d) Bharucha 'Performance/ Performativity/ Theatre' 'Dangerous Liasions: Terror and Performance' 'The Indian People's Theatre Association'
  - (e) Jain 'Role of IPTA in Asides'
  - (f) Gunasekaran 'Reflections on the need for a Dalit Theatre'
- Week 14 – Concluding lectures exam issues etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Popular performance traditions  
Colonial modernity  
IPTA  
Folk  
Proscenium  
Theatre and marginality

### **Sub-committee**

Sanjay Kumar Hansraj College (Coordinator)  
Anshuman Singh Dyal Singh College  
Payal Nagpal Janki Devi Memorial College  
Sachin N. Dyal Singh College  
Sanjib Kumar Baishya Zakir Hussain College (Evening)  
Vinod Verma Maharaja Agrasen College

## PAPER D20 TWENTIETH CENTURY EUROPEAN FICTION Semester 6

### **Course Statement**

This is a new paper that partly extends the line of enquiry about the relationship between historical change and narrative forms. It emerges from a study of nineteenth century European realism into the twentieth century and partly looks at the emergence of new narrative experiments related to modernism and postmodernism in Europe. It engages with critical fictions that problematise and even undermine the idea of a

unified Europe as the perceived cultural and political centre of the world since the period of the Enlightenment while also assessing the continuing impact of European forms of storytelling on literatures around the globe.

## **Course Objectives**

This course aims to

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

## **Course Content**

### **Unit 1**

Novellas

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

### **Unit 2**

Novel

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

### **Unit 3**

Novel

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

### **Unit 4**

Short Stories

- a) Isaac Babel 'The Story of My Dovecoat' (1925) trans. Peter Constantine in *The Complete Works of Isaac Babel* (New York: W. W. Norton and Co. 2005) pp. 601-611.
- b) Bruno Schulz 'The Street of Crocodiles' (1934) trans. Celina Wieniewska in *The Street of*

- Crocodiles and Other Stories* (UK: Penguin Classics 2008) pp. 63-72.
- c) Ilse Aichinger 'The Bound Man' (1956) trans. Eric Mosbacher in *The Art of The Tale: An International Anthology of Short Stories* ed. Daniel Halpern (New York: Penguin 1986) pp. 10-17.
- d) Natalia Ginzburg 'The Mother' (1963) trans. Isabel Quigly in *The Art of The Tale: An International Anthology of Short Stories* ed. Daniel Halpern (New York: Penguin 1986) pp. 23-34.

## Unit 5

### Prose Readings

- a) Maurice Blanchot 'Reading Kafka' (1949) trans. Charlotte Mendel in *The Work of Fire* (California: Stanford University Press 1995) pp. 1-11.
- b) Milan Kundera 'The Depreciated Legacy of Cervantes' (1984) trans. David Belos in *The Art of the Novel* (UK: Penguin 2004) pp. 3-20.
- c) Tony Judt 'The Past is Another Country: Myth and Memory in Postwar Europe' *Daedalus* 121.4 (Fall 1992) pp. 83-118.
- d) Zygmunt Bauman 'Dream of Purity' *Theoria* 86 (October 1995). pp. 49-60
- e) Dubravka Ugrešić 'The Writer in Exile' (2010) in *In Exile* (e-published in Kitch Institute for art production and research Ljubljana 2007-2010) url: <http://kitch.si/livingonaborder/node/1>

## Teaching Plan

### Paper D20: Twentieth Century European Fiction

Week 1 – Introduction to Paper D20: Twentieth Century European Literature

Week 2 – Unit 1: Novellas

(a) Kafka *Metamorphosis*

(b) Camus *The Stranger*

Week 3 – Unit 1 (contd)

Week 4 – Unit 1 (contd)

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

Week 6 – Jelinek (contd)

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

Week 8 – Unit 3 (contd)

Week 9 – Unit 4: Short Stories

(a) Babel 'The Story of My Dovecoat'

(b) Schulz 'The Street of Crocodiles'

(c) Aichinger 'The Bound Man'

(d) Ginzburg 'The Mother'

Week 10 – Short Stories (contd)

Week 11 – Unit 5: Readings

(a) Blanchot 'Reading Kafka' (1949)

(b) Kundera 'The Depreciated Legacy of Cervantes'

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

(d) Bauman 'Dream of Purity'

(e) Ugrešić 'The Writer in Exile'

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Existentialism

War

Exile

Holocaust

Totalitarianism

Fascism

Resistance



Avant-Garde  
Surrealism  
Testimony  
Dissidence  
Repression  
Iron Curtain  
Postmodernism  
European Union  
Balkanisation

**Sub-committee**

Saikat Ghosh SGTB Khalsa College (Coordinator)  
Dhananjay R. Kapse Kirori Mal College  
Madhvi Zutshi SGTB Khalsa College  
N. A. Jacob Ramjas College  
Rudrashish Chakraborty Kirori Mal College  
Shraddha Adityavir Singh Zakir Husain Delhi College

**Advisors**

Dr. Rimli Bhattacharya Dept. of English  
Prof. Shaswati Mazumdar Dept. of Germanic and Romance Studies

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**GENERIC ELECTIVE COURSE**

**PAPER G1: ACADEMIC WRITING AND COMPOSITION**

**Course Objectives**

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

**Unit 1**

Introduction to the Writing Process

**Unit 2**

Introduction to the Conventions of Academic Writing

**Unit 3**

Writing in one's own words: Summarizing and Paraphrasing

**Unit 4**

## Critical Thinking: Syntheses Analyses and Evaluation

### Unit 5

Structuring an Argument: Introduction Interjection and Conclusion

### Unit 6

Citing Resources Editing Book and Media Review

#### Week-wise teaching plan:

Week 1 - Unit 1-- Introduction to the writing process

Week 2- Unit 2 – Introduction to the conventions of academic writing

Week 3 - Unit 3 -- Writing in one's own words: summarizing and paraphrasing

Week 4 - Unit 3 Continued

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

Week 6 - Unit 4 Continued

Week 7 - Unit 4 Continued

Week 8 - Unit 4 Continued

Week 9 - Unit 5 -- Structuring an argument: introduction interjection and conclusion

Week 10 - Unit 5 Continued

Week 11 - Unit 5 Continued

Week 12 - Unit 6- Citing resources editing book and media review

Week 13 - Unit 6 Continued

Week 14 - Concluding lectures exam issues etc

#### 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

#### Facilitating the Achievement of Course Learning Outcomes

SINo	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in	Reading material together in small groups initiating

		small groups in Tutorial classes	discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Formal and informal writing  
Writing process  
Summary  
Paraphrase  
Note making  
Editing  
Citation  
Plagiarism  
Bibliography

### **Committee members**

Madhumita Chakraborty Zakir Husain Delhi College Evening -- Coordinator  
Debdulal Halder Kirorimal College  
Satarupa Sinha Gargi College  
Sanam Khanna Kamla Nehru College  
Anjana Neira Dev Gargi college  
Sameer Chopra Gargi College

## **PAPER G2: 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

### **Unit 1**

#### **Introduction to Mass Communication**

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

Topics for Student Presentations:

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

## **Unit 2**

### **Advertisement**

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

Topics for Student Presentations:

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

## **Unit 3**

### **Media Writing**

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

Topics for Student Presentations:

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

## **Unit 4**

### **Introduction to Cyber Media and Social Media**

- a) Types of Social Media
- b) The Impact of Social Media

c) Introduction to Cyber Media

**Week-wise teaching plan:**

Week 1: Introduction to mass communication and media  
Week 2: Unit 1 – Mass Communication and globalization  
Week 3: Unit 1 continued -- Forms of mass communication  
Week 4: Unit 2 – Forms of advertisement  
Week 5: Unit 2 – continued  
Week 6: Unit 2 – continued  
Week 7: Unit 3 – Media writing  
Week 8: Unit 3 – Media writing continued  
Week 9: Unit 3 – Media writing continued  
Week 10: Unit 3 – Media writing continued  
Week 11: Unit 4 – Introduction to cyber media  
Week 12: Unit 4 – Introduction to cyber media continued  
Week 13: Class presentations  
Week 14: Concluding lectures and exam preparations

**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:

1 Andrew Boyd *Broadcast Journalism: Techniques of Radio and Television News*  
2000 Burlington: Focal

Press 6 edition 2009

2 Robert Thompson Cindy Malone *The Broadcast Journalism Handbook: A  
Television News Survival Guide* Maryland: Rowman & Littlefield Publishers 2004

3 Mark W Hall *Broadcast Journalism: An Introduction to News Writing* Hastings  
House 1978

4 Stephen Cushion *Television Journalism* Sage Publications 2012

5 Tony Feldman *An Introduction to Digital Media* Taylor & Francis 2004

6 Brian Carroll *Writing for Digital Media* Taylor & Francis 2010

7 Paul Messaris and Lee Humphreys eds *Digital Media: Transformations in Human  
Communications* New

York: Peter Lang Publishing 2006

8 Megan A Winget William Aspray *Digital Media: Technological and Social  
Challenges of the Interactive*

World Lanham: Scarecrow Press 2011

**Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Keywords**

Mass media

Globalisation  
Development journalism  
Print  
Audio-visual  
Advertising  
Social media  
Writing skills

### **Committee members**

Debdulal Halder Kirori Mal College -- Coordinator  
Madhumita Chakraborty Zakir Husain Delhi College Evening  
Hari Prasad Zakir Husain Delhi College Evening  
Rudrashish Chakraborty Kirorimal College

## **PAPER G3: 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

### **Unit 2**

#### **Popular Theatrical Forms and Practices**

- Nautanki Jatra Tamasha Bhramyamaan Theatre Street Theatre Campus Theatre

Topics for Student Presentations:

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

### **Unit 3**

#### **Theories of Drama**

- Bharata

Topics for Student Presentations:

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

### **Unit 4**

#### **Theatrical Production**

- Direction production stage props costume lighting backstage support

Topics for Student Presentations:

All aspects of production and performance recording archiving interviewing performers and data collection

#### **Course Outcomes**

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

#### **Week-wise teaching plan:**

Week 1 – Introduction to the GE course on Indian Performance Theories and Practices

Week 2 – Unit 1 Introduction

Week 3 – Unit 1 continued

Week 4 – Unit 2 --Popular Theatrical Forms and Practices

Week 5 – Unit 2 continued

Week 6 – Unit 2 continued



Week 7 – Unit 3-- Theories of Drama  
 Week 8 – Unit 3 continued  
 Week 9 – Unit 4 --Theatrical Production  
 Week 10 -- Unit 4 continued  
 Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner  
 Week 12 – Unit 5 -- Working towards a Performance  
 Week 13 – Unit 5 continued  
 Week 14 – Concluding lectures exam issues etc

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Bharata  
 Rasa  
 Jatra  
 Nautanki  
 Tamasha  
 Street theatre  
 Campus theatre  
 Direction  
 Production  
 Stage props  
 Costume  
 Lighting  
 Backstage support

### **Committee members**

Sanjay Kumar, Hansraj College -- Coordinator  
 Payal Nagpal, Janki Devi Memorial College

Sanjib Kumar, Baishya Zakir Husain Delhi College Evening  
Anas Tabraiz, Zakir Husain Delhi College Evening  
Anuradha Marwah, Zakir Husain Delhi College

## **PAPER G4: LANGUAGE AND LINGUISTICS**

### **Course Objectives**

To introduce and familiarize students with the basic concepts of language and linguistic theories

### **Unit 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

### **Unit 2**

**Structuralism**

De Saussure Ferdinand 1966 *Course in general linguistics* New York: McGraw Hill  
Introduction: Chapter

3

### **Unit 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

### **Unit 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

### **Week-wise teaching plan**

Week 1 – Unit 1 -- Introduction to linguistics  
Week 2 – Unit 1 continued  
Week 3 – Unit 1 continued  
Week 4 – Unit 2  
Week 5 – Unit 2 continued  
Week 6 – Unit 2 continued  
Week 7 – Unit 3  
Week 8 – Unit 3 continued  
Week 9 – Unit 3 continued  
Week 10 – Unit 4  
Week 11 – Unit 4 continued  
Week 12 – Unit 4 continued  
Week 13 – Final summing up  
Week 14 – Discussions and exam preparations etc

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Language  
Communciation  
Linguistics  
Structuralism  
Morphology  
Semantics

### **Committee members**

Anjana Neira Dev, Gargi college-- Coordinator  
Sameer Chopra, Gargi College  
Abdullah Abdul Hameed

**PAPER G5: 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**

**This unit is compulsory**

**Any 6 of remaining 7 Chapters 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**

### **Week-wise teaching plan**

Week 1 – Unit 1 -- Overview  
Week 2 – Unit 1 continued  
Week 3 – Unit 2 -- Linguistic Plurality within Sufi and Bhakti Tradition  
Week 4 – Unit 2 continued  
Week 5 – Unit 3 -- Language Politics: Hindi and Urdu  
Week 6 – Unit 3 continued  
Week 7 – Unit 4 -- Tribal Verse  
Week 8 -- Unit 4 continued  
Week 9 – Unit 5 -- Dalit Voices  
Week 10 -- Unit 6 -- Writing in English  
Week 11 – Unit 6 continued  
Week 12 -- Unit 7 -- Woman speak: Examples from Kannada and Bangla/ Unit 8:  
Literary Cultures: Gujarati  
and Sindhi  
Week 13 – Selected Unit: continued  
Week 14 – Concluding lectures discussion on exam pattern etc

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Cultural diversity  
Indian languages  
Sufi and Bhakti movements

Oral literature  
Indian literary traditions  
Tribal literature  
Indian literatures  
Indian literature in english  
Indian literature in translation

### **Committee members**

Sanam Khanna, Kamala Nehru College – Coordinator  
Mithuraaj Dhusiya, Hansraj College  
Anjana Neira, Dev Gargi college  
Chaity Das, Kalindi College

## **PAPER G6: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT**

### **Course Objectives**

This course engages with contemporary representations of women femininities, gender-parity and power. The course aims to help students from non-English literature backgrounds to develop a robust understanding of how discourses of gender underlie and shape our very lives, experiences, emotions and choices. The course exposes students to a broad range of literary and textual materials from various historical periods and contexts so that they are able to examine the socially-constructed nature of gendering. Through 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.

The course will help students:

- Read, understand and examine closely narratives that seek to represent women femininities and by extension gendering itself
- Understand how gender norms intersect with other norms such as those of caste, race, religious and community to create further specific forms of privilege and oppression
- Identify how gendered practices influence and shape knowledge production and circulation of such knowledges including legal, sociological and scientific discourses
- Participate in challenging gendered practices that reinforce discrimination
- 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 1**

#### **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 BC 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 BC 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 2

### Intersections

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

Readings:

Mahaweta Devi 'Bayen' *Five Plays* Trans Samik Bandyopadhyaya Calcutta: Seagull 2009

Mary John 'Feminism Poverty and the Emergent Social Order' in *Handbook of Gendered* 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 3**

#### **Histories**

- The women's question pre-Independence: sati-reform widow remarriage debates around age of consent
- Women in the Independence movement Partition
- Post-Independence campaigns against sexual harassment and rape dowry violence debates around the Uniform Civil Code
- Public sphere participation of women: in politics in the workplace in the economy creating educational inclusion

Readings:

***Radha Kumar A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism***

***in India 1800—1990 Chapters 2 3 7 8 11 Delhi Zubaan 1993***

Kumkum Sangari 'Politics of Diversity: Religious Communities and Multiple Patriarchies' *Economic and*

*Political Weekly* 3052 (1995)

Tanika Sarkar 'Rhetoric against Age of Consent-Resisting Colonial Reason and Death of a Child-Wife'

*Economic and Political Weekly* 2836 (1993 April)

Urvashi Butalia Chapter 2 'Blood' *The Other Side of Silence: Voices from the Partition of India* Delhi:

Penguin Books 1998

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

Delhi: Zubaan: 2008

### **Unit 4**

#### **Women, the Law, the State**

- Constitutional remedies and rights against gender-based violence
- The history of constitutional protections for women (Hindu Code Bill right to property personal laws)
- State interventions and feminist 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)**

#### **Week-wise teaching plan**

Week 1: Unit 1 -- Concepts  
 Week 2: Unit 1 continued  
 Week 3: Unit 1 continued  
 Week 4: Unit 2 -- Intersections  
 Week 5: Unit 2 continued  
 Week 6: Unit 2 continued  
 Week 7: Unit 2 continued  
 Week 8: Unit 3 -- Histories  
 Week 9: Unit 3 continued  
 Week 10: Unit 3 continued  
 Week 11: Unit 3 continued  
 Week 12: Unit 4 -- Women the Law the State  
 Week 13: Unit 4 continued  
 Week 14: Unit 4 continued

#### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual	Discussing exam questions and	Class tests

	understanding in tests and exams	answering techniques	
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### **Keywords**

Gender  
 History  
 Law  
 Caste  
 Femininities  
 Masculinities  
 Heteronormativity  
 Patriarchy  
 Feminism  
 Gender-based violence  
 Casteism  
 Women's movements

### **Revision committee members**

Brati Biswas, Dyal Singh Evening College -- Coordinator  
 Aneeta Rajendran, Gargi College  
 Mudita Mohile, Gargi College  
 Rajendra Parihar, Ramjas College

## **PAPER G7: LANGUAGE LITERATURE AND CULTURE**

### **Course Objective**

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.

### **Course Content**

#### **Unit 1**

#### **Language**

##### **A -- Language and Communication**

- What is Language?
- The Definition of Language
- The Characteristics of Human language
- Why Does Language Matter?

##### **B -- How Language Functions?**

- a. Speaker – Listener – Message
- b. Phonology Morphology Syntax and Semantics  
(only terms and definitions will be asked)

- Phonemes, phonetic transcription and phonology
- Morphemes: free and bound morphemes
- Simple complex compound words
- Inflectional/ derivational morphology
- The process of word formation
- Basic notions of syntactic constituents and phrase structure
- Clauses and sentences
- C -- Language and Society
  - Language and Class Language and
  - Gender Language and Ethnicity
  - Language and Identity
  - Language Variation
    - a. Dialect Idiolect Slang Pidgin Creole Jargon
    - b. Standard and Non-Standard Language
    - c. Bilingualism Multilingualism
    - d. Code-mixing Code-switching

## 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

## Unit 2

### Indian Literature

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

Prescribed text: *Indian Literature: An Introduction* University of Delhi: Delhi 2005

Different Phases of Indian literatures: Ancient Medieval and Modern

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

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

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

- Chapter 4: Mirabai, 'I Know Only Krsna'
- Chapter 5: Amir Abul Hasan Khusrau, 'Separation'
- Chapter 6: Asadullah Khan Ghalib, 'Desires Come by the Thousands'
- Chapter 7: Faiz Ahmad Faiz, 'Do Not Ask'
- Chapter 8: Subramania Bharati, 'The Palla Song'
- Chapter 9: Rabindranath Tagore, 'The Cabuliwallah'
- Chapter 10: Shrilal Shukla, 'Raag Darbari'
- Chapter 11: Ismat Chughtai, 'Touch-Me-Not'
- Chapter 12: Amrita Pritam, 'To Waris Shah'
- Chapter 13: Masti Venkatesha Iyengar, 'Venkateshaji's Love Affair'
- Chapter 14: Indira Goswami, 'The Journey'
- Chapter 15: Omprakash Valmiki, 'Joothan'
- Chapter 16 Shrikant Mahapatra, Folk Songs

### **Further Reading**

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

## **Unit 3**

### **Culture and Society in Contemporary India**

(i) The Idea of Culture

(ii) Culture and the Media

- a) 'Notes on the History of the Study of the Indian Society and Culture' in *Structure and Change in Indian Society* ed Milton Singer and Bernard S Cohn (Chicago: Aldine Press 1968)
- b) 'Towards a Definition of Culture' in *India and World Culture* (New Delhi: Sahitya Academy 1986)
- c) 'Culture and Ideology' in *Culture Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (Practice London and New York: Longman 1995)
- d) *Communications and Culture* ed MR Dua Delhi: Galgotia Publishing Co 1997
- e) *Journalism: Changing Society Emerging Trends* Delhi Authorspeak 2003

### **Week-wise teaching plan**

Week 1: Overview and introduction

Week 2: Unit 1 – Language

Week 3: Unit 1 continued

Week 4: Unit 1 continued

Week 5: Unit 2 – Literature – Chapters 1 and 2

Week 6: Unit 2 continued – Chapters 3 and 4

Week 7: Unit 2 continued – Chapters 5 and 6

Week 8: Unit 2 continued -- Chapters 7 and 8

Week 9: Unit 2 continued -- Chapters 9 and 10

Week 10: Unit 2 continued – Chapters 11 and 12

Week 11: Unit 2 continued – Chapters 13 and 14

Week 12: Unit 2 continued – Chapters 15 and 16

Week 13: Unit 3 -- Culture

Week 14: Culture and concluding lectures

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### **Keywords**

Language  
Indian literature  
Literary diversity  
Language varieties  
Culture  
Literature and culture  
Culture and practice  
Globalisation

#### **Committee members**

Vandana Agarwal, PGDAV College -- Coordinator  
Dhananjay Kapse, Kirorimal College  
Shatarupa Sinha, Gargi College  
Sanam Khanna, Kamla Nehru College

## **PAPER G8: GRAPHIC NARRATIVES**

### **Course Objectives**

The graphic narrative in long form is today a prominent and popular mode in visual cultures its accessibility making it often the first entry point to the world of literature for many young people As a form it has been omnivorous in providing representation to both dominant hegemonic values as well as subversive ones The best examples of

the form work through the interconnection of art and text the intersection of drawing coloured and blank spaces proportion and pithy dialogue

This course aims to:

- introduce graphic narrative to students of non-literary studies backgrounds
- provide a toolkit for them to acquire visual literacy and thus to equip them to better understand popular public cultures
- examine how major graphic narrative comment on contemporary culture history and mythology
- provide visual literacy tools through examining visual arts as extending translating and providing a new textual vocabulary to narrative including fictional and non-fictional narrative
- provide exposure to major genres within the field such as that of the mass-circulation 'comic' book the fictionalized autobiography/memoir biographical texts and that of fiction
- provide tools for the exploration of form and genre that are sensitive to nuances of race gender caste ethnicity ableism and sexuality
- enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation reading and writing about texts

## **Course Contents**

### **Unit 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)

### **Unit 2**

Marjane Satrapi, *Persepolis* (London: Vintage, 2008 [2003])

### **Unit 3**

Amruta Patil, *Kari* (Delhi: Harper Collins, 2008)

### **Unit 4**

Srividya Natarajan and Aparajita Ninan, *A Gardener in the Wasteland* (Delhi: Navayana, 2016)

## **Week-wise teaching plan**

Week 1: Unit 1 -- *The Adventures of Tintin: Red Rackham's Treasure*

Week 2: Unit 1 continued – *The Adventures of Tintin: Red Rackham's Treasure*

Week 3: Unit 1 continued -- *Asterix and Cleopatra*

Week 4: Unit 1 continued -- *Asterix and Cleopatra*

Week 5: Unit 2 --*Persepolis*  
 Week 6: Unit 2 continued --*Persepolis*  
 Week 7: Unit 2 continued --*Persepolis*  
 Week 8: Unit 2 continued --*Persepolis* to be completed; begin Unit 3 --*Kari*  
 Week 9: Unit 3 -- *Kari*  
 Week 10: Unit 3 continued --*Kari*  
 Week 11: Unit 3 continued -- *Kari* to be completed; begin Unit 4 --*A Gardener in the Wasteland*  
 Week 12: Unit4 -- *A Gardener in the Wasteland*  
 Week 13: Unit4 continued -- *A Gardener in the Wasteland*  
 Week 14: Unit4 continued --*A Gardener in the Wasteland*

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Visual literacy  
 Popular public cultures  
 Visual arts  
 Narrative  
 Interpretation and reading

### Committee members

Aneeta Rajendran, Gargi College -- Coordinator  
 Gorvika Rao, Miranda House  
 Mukul Chaturvedi, Zakir Husain Delhi College  
 Rina Ramdev, Sri Venkateswara College

## **PAPER G9: CINEMATIC ADAPTATIONS OF LITERARY TEXTS**

### **Course Objectives**

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

- Students will engage with the relationship between text and film and examine the contexts of film production in global film industries including Hollywood and Bollywood
- As an elective English studies paper the core focus is textual study and interpretative work wherein the student gains skills in studying Shakespeare as much as the language of film via appreciation of its specific features as a medium
- 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

### **Course Contents**

#### **Unit 1**

The Language of Cinema

James Monaco 'The Language of Film: Signs and Syntax' in *How to Read a Film: The World of Movies*

*Media & Multimedia* (New York: OUP, 2009) Chap. 3, pp. 170–249.

Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation' in James Naremore, ed., *Film Adaptation*

(New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.

#### **Unit 2**

Shakespeare, *Othello* (play)

#### **Unit 3**

*Othello* (movie, dir. Stuart Burge, 1965)

#### **Unit 4**



*Othello* (movie, dir. Oliver Parker, 1995)

## Unit 5

*Omkara* (movie, dir. Vishal Bhardwaj, 2006)

### Suggested films:

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

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

*Kaliyattam* (dir. Jayaraaj, 1997) - Malayalam

### Suggested readings:

Andre Bazin, 'Adaptation or the Cinema as Digest', in *Film and Literature: An Introduction and Reader*, ed.

Timothy Corrigan, pp. 57-64.

Linda Hutcheon, 'On the Art of Adaptation', *Daedalus* Vol. 133 (2004)

### Week-wise teaching plan

Week 1 -- Unit 1 -- The Language of Cinema

a) James Monaco, 'The Language of Film: Signs and Syntax'

b) Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation'

Week 2 – Unit 1 continued

Week 3 – Unit 1 continued

Week 4 – Unit 2 -- *Othello* (Shakespeare)

Week 5 – Unit 2 continued

Week 6 – Unit 3 --*Othello* (1965 dir. Stuart Burger)

Week 7 – Unit 3 continued

Week 8 – Unit 3 continued

Week 9 – Unit 4 --*Othello* (1995 dir. Oliver Parker)

Week 10 – Unit 4 continued

Week 11 – Unit 4 continued

Week 12 – Unit 5 --*Omkara* (2006 dir. Vishal Bhardwaj)

Week 13 – Unit 5 continued

Week 14 – Unit 5 continued

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in	Reading material together in small groups initiating

		small groups in Tutorial classes	discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Literature  
Cinema  
Text  
Language  
Adaptation  
Transformation  
Transposition

### **Committee members**

Sachin N, Dyal Singh College – Coordinator  
Mithuraaj Dhusiya, Hansraj College  
Krishnan UnniP, Deshbandhu College  
Dhananjay Kapse, Kirorimal College  
Gorvika Rao, Miranda House  
Sakshi Dogra, Gargi College

## **PAPER G10: INDIAN ENGLISH LITERATURES**

### **Course Objectives**

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

- 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

### **Unit 1**

RK Narayan, *Swami and Friends*

### **Unit 2**

Firdaus Kanga, *Trying to Grow*

### **Unit 3**

Mahesh Dattani, *Tara*

### **Unit 4**

Shashi Deshpande, 'The Intrusion'

Salman Rushdie, 'The Courter'

Rohinton Mistry, 'Swimming Lessons'

Vikram Chandra, 'Dharma'

### **Unit 5**

Kamala Das, 'An Introduction', 'My Grandmother's House'

Nissim Ezekiel, 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'

Arun Kolatkar, 'The Bus', 'A Low Temple'

Vikram Seth, 'The Crocodile and the Monkey'

Mamang Dai, 'The Sorrow of Women'

### **Week-wise teaching plan**

Week 1: Introduction to the Paper: Indian Writing in English

Week 2: Unit 1 – Narayan, *Swami and Friends*

Week 3: Unit 1 continued

Week 4: Unit 1 continued

Week 5: Unit 2 – Kanga, *Trying to Grow*

Week 6: Unit 2 continued

Week 7: Unit 2 continued

Week 8: Unit 3 – Dattani, *Tara*

Week 9: Unit 3 continued

Week 10: Unit 4 – Deshpande, 'The Intrusion'; Rushdie, 'The Courter'

Week 11: Unit 4 – Mistry, 'Swimming Lessons'; Chandra, 'Dharma'

Week 12: Unit 5 – Das, 'An Introduction', 'My Grandmother's House'; Ezekiel 'Night of the Scorpion',

'Goodbye Party for Miss Pushpa TS'

Week 13: Unit 5 – Kolatkar, 'The Bus', 'A Low Temple'; Seth, 'The Crocodile and the Monkey'; Dai, 'The

Sorrow of Women'

Week 14: Concluding lectures and course queries

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Indian novel  
Imagery in Indian poetry  
Diaspora  
Self and society

### **Committee members**

Someshwar Sati, Kirorimal College – Coordinator  
DhananjayKapse, Kirorimal College  
Karuna Rajeev, Lady Shri Ram College for Women  
Rohith P, Deen Dayal Upadhyaya College  
Viraj Kafle, Dyal Singh College (Morning)

## **PAPER G11: POPULAR FICTION**

### **Course Objectives**

The paper engages with issues surrounding the category termed ‘popular literature’. Questions about the roles of readership bestsellers and the role of mass market publication are explored. Various genres, such as writing for children and young adults, detective fiction, and modern mythology, which are considered popular, are

included here. The paper aims at promoting an understanding of popular literature as a socially relevant and pleasurable form of writing which engages with contemporary issues

- 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.

## **Course Contents**

### **Unit 1**

Ruskin Bond, *The Blue Umbrella*

### **Unit 2**

Amish, *The Immortals of Meluha*

### **Unit 3**

Alexander McCall Smith, *The No 1 Ladies Detective Agency*

### **Unit 4**

John Green, *Paper Towns*

## **Week-wise teaching plan**

Week 1 – Unit 1 -- Introduction and Bond, *The Blue Umbrella*

Week 2 – Unit 1 continued

Week 3 – Unit 1 continued

Week 4 – Unit 2 – Amish, *The Immortals of Meluha*

Week 5 – Unit 2 continued

Week 6 – Unit 2 continued

Week 7 – Unit 2 continued

Week 8 -- Unit 3 – Smith, *The No 1 Ladies Detective Agency*

Week 9 – Unit 3 continued

Week 10 -- Unit 3 continued

Week 11 – Unit 4 – Green, *Paper Towns*

Week 12 -- Unit 4 continued

Week 13 – Unit 4 continued

Week 14 – Concluding lectures discussion on exam pattern etc

## **Facilitating the Achievement of Course Learning Outcomes**

Sl	Course Learning	Teaching and	Assessment Tasks
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No	Outcomes	Learning Activity	
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Popular fiction  
 Literary cultures  
 Genre fiction  
 Mass media  
 High and low literature  
 Literature and marketing

### **Committee members**

Sanam Khanna, Kamala Nehru College – Coordinator  
 Shraddha Adityavir Singh, Zakir Husain Delhi College  
 Shweta Sachdeva Jha, Miranda House  
 Amrita Singh, Kamala Nehru College

## **PAPER G12: CULTURE AND THEORY**

### **Course Objectives**

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

### **Course Content**

## **Unit 1**

Antonio Gramsci, 'The Formation of the Intellectuals', and 'Hegemony (Civil Society) and the Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart 1971).

Short Story

Anton Chekhov, 'The Bride', *Selected Works* (Moscow: Progress P, 1973).

## **Unit 2**

Roland Barthes, 'Novels and Children', 'Toys', 'Plastic', in *Culture* (London: Vintage, 2009).

Short Story

Thomas Mann, 'Gladus Dei', in *Little Herr Friedmann and Other Stories* (Harmondsworth: Penguin, 1961).

## **Unit 3**

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

Short Story

Lu Xun, 'My Old Home', *Selected Works*, Vol. 1 (Beijing: Foreign Languages Press, 1980).

## **Unit 4**

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

Short Story

Jean Paul Sartre, 'Intimacy', *The Wall*, trans. (Alexander Lloyd Wisconsin: Hal Leonard Corp, 1995).

## **Unit 5**

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

Short Story

Katherine Mansfield, 'The Voyage', in *The Penguin Book of Short Stories*, ed. Christopher Dolley (Harmondsworth: Penguin, rpt 1970)

## **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' in *Modern Criticism and Theory: A Reader*, ed. David Lodge with  
Nigel Wood (New Delhi: Pearson 2007) pp.164-68.

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

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

### Week-wise teaching plan

Week 1 – Introduction to GE, Paper 11: Culture and Theory  
 Week 2 – Unit 1 – Gramsci  
 Week 3 – Unit 1 continued -- Gramsci  
 Week 4 – Unit – 1 continued -- Chekov  
 Week 5 – Unit 2 – Barthes  
 Week 6 – Unit 2 continued – Mann, 'Gladius Dei'  
 Week 7 – Unit 3 -- Edward Said  
 Week 8 – Unit 3 continued – Said; Xun 'My Old Home'  
 Week 9 – Unit 3 continued -- Xun  
 Week 10 -- Unit 4 – de Beauvoir  
 Week 11 – Unit 4 continued – Sartre, 'Intimacy'  
 Week 12 – Unit 5 -- Foucault  
 Week 13 – Unit 5 continued – Mansfield, 'The Voyage'  
 Week 14 – Concluding lectures exam issues etc.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual	Discussing exam questions and	Class tests



	understanding in tests and exams	answering techniques	
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### **Keywords**

Intellectuals  
 Hegemony  
 Culture  
 Orientalism  
 Author  
 Social conditioning  
 Feminist movement

### **Committee Members**

Payal Nagpal, Janki Devi Memorial College -- Coordinator  
 Rudrashish Chakraborty, Kirorimal College  
 Anas Tabraiz, Zakir Husain Delhi College Evening  
 Mudita Mohile, Gargi College

## **PAPER G13: MARGINALISATIONS IN INDIAN WRITING**

### **Course Objectives**

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

This paper intends to

- make undergraduate students approach literature through the lens of varied identity positions and evolve in them a fresh critical perspective for reading literary representations
- enable them to explore various forms of literary representations of marginalisation as well as writing from outside what is the generally familiar terrain of Indian writing in schools
- make them aware of the different ways in which literary narratives are shaped, especially since some of the texts draw on traditions of the oral mythic folk and the form of life-narrative as stylistics

- make them understand how literature is used also to negotiate and interrogate this hegemony
- evolve an alternative conception of corporeal and subjective difference

## **Course Contents**

### **Unit 1**

#### **Caste**

BR Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*, Chaps 4 (233-236) 6 (241-244) and 14

(259-263) (New Delhi: Navayana Publications, 2015).

Bama, *Sangati*, 'Chapter 1', trans. Lakshmi Holmstrom (New Delhi: Oxford University Press, 2005) pp. 3-

14.

Ajay Navaria, 'Yes Sir', *Unclaimed Terrain*, trans. Laura Brueck (New Delhi: Navayana, 2013) pp. 45-64.

Aruna Gogulamanda, 'A Dalit Woman in the Land of Goddesses', in *First Post*, 13 August 2017.

### **Unit 2**

#### **Disability**

Rabindranath Tagore, 'Subha', *Rabindranath Tagore: The Ruined Nest and Other Stories*, trans. Mohammad

A Quayum (Kuala Lumpur: Silverfish, 2014) pp. 43-50.

Malini Chib, 'Why Do You Want to Do BA', *One Little Finger* (New Delhi: Sage, 2011) pp. 49-82.

Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2

(1992) pp. 146-7.

Girish Karnad, *Broken Images Collected Plays: Volume II* (New Delhi: Oxford University Press, 2005) pp.

261-84.

### **Unit 3**

#### **Tribe**

Waharu Sonawane, 'Literature and Adivasi Culture', *Lokayana Bulletin*, Special Issue on Tribal Identity, 10:

5/6 (March-June 1994): 11-20

Janil Kumar Brahma, 'Orge', *Modern Bodo Short Stories*, trans. Joykanta Sarma (Delhi: Sahitya Akademi,

2003) pp. 1-9.

D. K. Sangma, 'Song on Inauguration of a House', trans. Caroline Marak, *Garó Literature* (Delhi: Sahitya

Akademi, 2002) pp. 72-73.

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

## **Unit 4**

### **Gender**

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

Rashid Jahan, 'Woh', trans. M. T. Kahn, in *Women Writing in India 600 BC to the Present Vol 2* Susie

Tharu and K Lalita, eds (New York: The Feminist Press, 1993) pp. 119-22.

Ismat Chughtai, 'Lihaf', trans. M. Assadudin, *Manushi*, Vol. 110, pp. 36-40.

Hoshang Merchant, 'Poems for Vivan', in *Same Sex Love in India: Readings from Literature and History*,

Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.

## **Unit 5**

### **North-East**

Mamang Dai, 'Myths of Creation', *Arunachal: A Hidden Land* (New Delhi: Penguin, 2009) pp. 37-50.

Cherrie L Chhange, 'What Does an Indian Look Like', Tilottoma Misra, ed., *The Oxford Anthology of*

*Writings from North-East India: Poetry and Essays* (New Delhi: Oxford UP, 2011) p. 49.

K. S. Nongkynrih, 'Ren', *Anthology of Contemporary Poetry from the Northeast*, K. S. Nongkynrih and R. S.

Ngangom, eds (Shillong, India: NEHU Publications, 2003) pp. 158-59.

Indira Goswami, 'The Offspring', trans. Indira Goswami, *Inner Line: The Zubaan Book of Stories by Indian*

*Women*, Urvashi Butalia, ed. (New Delhi: Zubaan, 2006) pp. 104-20.

### **Week-wise teaching plan**

Week 1: Introduction to the paper through an understanding of marginality in Indian literary representations

and voices from positions of marginality and the political impetus of such writing

Week 2: Introduction continued

Week 3: Unit 1 -- Caste: Ambedkar, *Annihilation of Caste*; Bama 'Ch1' *Sangati*

Week 4: 1 continued -- Ajay, 'Yes Sir'; Aruna, 'A Dalit Woman in the Land of Goddesses'

Week 5: Unit 2 -- Disability: Tagore 'Subha'; Chib, 'Why Do You Want to Do BA'

Week 6: Unit 2 continued -- Sahya, 'The Handicapped Caught in a Camera'; Karnad, *Broken Images*

Week 7: Unit 3 -- Tribe: Sonawane, 'Literature and Adivasi Culture'; Kumar, 'Orge'

Week 8: Unit 3 continued -- Sangma, 'Song on Inauguration of a House'; Khare, 'Raja Pantha'

Week 9: Rubric 4: Gender: Vidya, 'Accept me!'; Jahan, 'Woh'

Week 10: Unit 4 continued –Chughtai, 'Lihaf'; Merchant, 'Poems for Vivan'

Week 11: Rubric 5 --North-East:Dai, 'Sorrows of Women'; Chhangte, 'What does an Indian Look like'

Week 12: Unit 5 continued – Nongkynrih, 'Ren'; Goswami, 'The Offspring'

Week 13: (a) Engagement with the varied positions within the course and a consideration of literary representations of the same; and(b) What close reading offers to both an understanding of narrative and the socio-political worlds from which texts emerge

Week 14: Concluding lectures and course queries

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Lived experience  
Hegemony  
Voice  
Normative  
Oppression  
Self-assertion

### **Committee Members**

Karuna Rajeev, Lady Shri Ram College for Women -- Coordinator  
Someshwar Sati, Kirorimal College  
B Mangalam, Aryabhatta College  
Mukul Chaturvedi, Zakir Husain Delhi College

Rohith P, DeenDayalUpadhyaya College  
Viraj Kafle, Dyal Singh College

### **PAPER G14: *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

#### **Week-wise teaching plan**

Week 1 – Unit 1-- Caste/Class

Week 2 – Unit 1 continued

Week 3 – Unit 1 continued

Week 4 – Unit 2 -- Gender

Week 5 – Unit 2 continued

Week 6 – Unit 2 continued

Week 7 – Unit 2 continued

Week 8 – Unit 3 -- Race

Week 9 – Unit 3 continued  
 Week 10 – Unit 4 -- Violence and War  
 Week 11 – Unit 4 continued  
 Week 12 – Unit 5 -- Living in a Globalized World  
 Week 13 – Unit 5 continued  
 Week 14 – Concluding lectures, discussion on exam pattern, etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Individual  
 Society  
 Caste  
 Class  
 Gender  
 Race  
 Violence  
 Globalisation

### **Committee members**

Madhumita Chakraborty, Zakir Husain Delhi College Evening – Coordinator  
 Rudrashish Chakraborty, Kirorimal College  
 Payal Nagpal, Janki Devi Memorial College  
 Sanam Khanna, Kamla Nehru College

## **PAPER G15: WESTERN PERFORMANCE THEORIES AND PRACTICES**

### **Course Objectives**

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

### **Unit 1**

#### **Introduction**

- Introduction to western theories of performance; classical to contemporary  
Endorsement of existing structures to radicalising our world
- Historical overview of western theatre

Topics for Student Presentations:

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

### **Unit 2**

#### **Theatrical Forms and Practices**

- a) Performative spaces: eg., proscenium 'in the round' amphitheatre open-air and thrust stage; their impact on meanings of performance
- b) Performance components: voice modulation and body movement

Topics for Student Presentations:

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

### **Unit 3**

#### **Theories of Drama**

Theories and demonstrations of acting: Stanislavsky, Brecht, Boal

Topic for Student Presentations:

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

#### **Unit 4**

##### **Theatrical Production**

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

Topic for Student Presentations:

All aspects of production and performance: recording, archiving, interviewing performers, and data collection

#### **Unit 5**

##### **Final practical assignment**

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

#### **Week-wise teaching plan**

Week 1 – Introduction to GE course on Western Performance Theories and Practices  
Week 2 – Unit 1 -- Introduction  
Week 3 – Unit 1 continued  
Week 4 – Unit2 --Popular Theatrical Forms and Practices  
Week 5 – Unit 2 continued  
Week 6 – Unit 2 continued  
Week 7 – Unit 3 --Theories of Drama  
Week 8 – Unit 3 continued  
Week 9 – Unit 4 --Theatrical Production  
Week 10 -- Unit 4 continued  
Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner  
Week 12 – Unit 5 continued -- Working towards a Performance  
Week 13 – Unit 5 continued -- Working towards a Performance  
Week 14 – Concluding lectures exam issues, etc.



### **Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### **Keywords**

Performance  
 Performativity  
 Performance spaces  
 Stanislavsky  
 Brecht  
 Boal  
 Voice modulation and body movement  
 Direction  
 Production  
 Stage props  
 Costume  
 Lighting  
 Backstage support

#### **Committee members**

Payal Nagpal, Janki Devi Memorial College -- Coordinator  
 Sanjay Kumar, Hansraj College  
 Sanjib Kumar Baishya, Zakir Husain Delhi College Evening  
 Anas Tabraiz, Zakir Husain Delhi College Evening  
 Anuradha Marwah, Zakir Husain Delhi College

## PAPER G16: 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.

### Course Content

#### Unit 1

Isabel Allende, *The House of the Spirits* (Everyman's Library, 2005)

#### Unit 2

Khaled Hossaini, *The Kite Runner* (Bloomsbury, 2013)

#### Unit 3

Wole Soyinka, *A Dance of the Forests* (Three Crowns, 1963)

#### Unit 4

Short stories

- a) Julio Cortázar, 'The Sky Wide Open', *The Oxford Book of Latin America*, ed. Roberto Gonzalez Echevarria (OUP, 1997).
- b) Chimamanda Ngozi Adichie, 'The American Embassy', *The Thing Around Your Neck* (Harper Collins, 2009)
- c) Tenzin Tsundue, 'Kora', *Kora: Stories and Poems* (New Delhi, 2002)

Poems

- a) Nazim Hikmet, 'Ninth Anniversary', *Poems of Nazim Hikmet*, trans. Randy Blasing and Mutlu Konuk (New York: Persea Books, 2002)
- b) Maya Angelou, 'On the Pulse of Morning', *The Complete Collected Poems of Maya Angelou* (Random House Publishing Group, 1994)
- c) Yasmine Gooneratne, 'Big Match 1983', *The Arnold Anthology of Post-Colonial Literatures in English*, ed. John Thieme (USA: Oxford University Press, 2000)

## Week-wise Teaching Plan

Week 1: Introductory lectures on the interdisciplinary nature of literature its intersections with history and politics in the contemporary world

Week 2: Unit 1 – Allende, *The House of the Spirits* -- analysis of the context and text

Week 3: Unit 1 continued

Week 4: Unit 1 continued

Week 5: Unit 2 – Hossaini, *The Kite Runner* -- historical background and textual analysis

Week 6: Unit 2 continued

Week 7: Unit 2 continued

Week 8: Unit 3 – Soyinka, *A Dance of the Forests*

Week 9: Unit 3 continued

Week 10: Unit 3 continued

Week 11: Unit 4 -- Introduction to the short story: Cortaza, 'The Sky Wide Open'; Adichie, 'The American Embassy'

Week 12: Unit 4 continued – Tsundue, 'Kora'; introduction to poetry; Hikmet, 'Ninth Anniversary'

Week 13: Unit 4 continued – Angelou, 'On the Pulse of Morning'; Gooneratne 'Big Match 1983'

Week 14: Concluding lectures on genre, the category of 'world literature', globalization, and conflict – gender, class, race, and nationhood

## Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Art  
Genre  
History  
Politics  
Globalisation  
Race  
Class  
Gender

## **Committee members**

Mudita Mohile, Gargi College -- Coordinator  
Brati Biswas, Dyal Singh Evening College  
Madhumita Chakraborty, Zakir Husain Delhi College Evening  
Karuna Rajeev, Lady Shri Ram College for Women

## **AECC**

## **Course Objectives**

Effective communication is an essential skill for success in any sphere of life from leadership responsibilities teamwork interviews presentations and inter-personal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of both creating and receiving communication. All speech and writing intends to persuade an audience of the author's point of view whether that audience is a single person or a large group. The art of persuasive speaking and writing depends crucially on clarity of thought regarding one's own intentions. In addition one must assume all audiences to be skeptical and therefore difficult to persuade. In order to succeed at persuasion we need to use multiple persuasive strategies.

The ability to think critically is crucial for a good communicator and involves several steps: first to be aware of where our ideas come from and to be aware of the power structure within which these ideas exist second to understand our audience and readers their ways of thinking their perceptions so that we can attempt to alter those perceptions and persuade them to accept ours third to intelligently determine what tools we should use to appeal to our audience – to their logic their emotions their ethics and morality and finally to convey what we want to do once we have persuaded them that is to recognize our proposed course of action. All of these aspects are present in rudimentary form in our minds every time we speak or write whether we

are persuading our examiner to give us more marks or convincing our parents to let us go on an outstation trip. We often use persuasive strategies instinctively but unconsciously. However if we study every stage of this process systematically then we will be much more effective at communicating successfully in interviews public speaking letter writing report writing presentations and inter-personal relations.

### **Learning Outcomes**

- Students should master the art of persuasive speech and writing.
- Students should master the art of listening reading and analyzing. Students will spend the bulk of their time in class reading other people's writing so a good student is also a good reader one who interprets the text carefully and one who clearly recognizes the author's intentions and strategies.
- Students should become skilled at critical thinking whether while writing or while analysing.
- They will be introduced to principles established in universities the world over principles of academic reading and writing. These principles are based on tried and tested formulae evolved by the ancient Greeks chiefly discussed in Aristotle's writings on rhetoric.
- The course is divided into five sections. The first section defines the text the next two sections relate to authors their intentions and strategies the fourth section examines the ways in which the text is received by audiences and readers and the fifth and final section
- Students are trained to look at the ways in which to structure a written argument in an academic assignment. The first section contains four samples of writing by different authors and each subsequent section includes three samples of writing. Students will analyse each sample based primarily on the aspects we are discussing in that section.

However we need to be aware of the fact that the five sections are not watertight categories but fluid indications with many overlaps. Each text in any section can be analysed using a variety of strategies ranging over text context author and audience.

### **AECC**

The following is an outline of the sections and their readings:

#### **1. Understanding the Text**

General Your Tank  
Why I Want a Wife  
Fire and Ice  
Chinese Folk Tale

## 2. Contextualisation and Perspectivism

A Lesson in Drawing  
My Young Men Shall Not Work  
The Paper Bag Princess

## 3. Reception

'Much Madness'  
Disability Conversation Letter  
The Eyes Have It

## 4. Evaluation and Synthesis

Ain't I A Woman?  
Imagine  
Girls

## 5. Analysis

Bosom Friend  
An Enabling Garment  
Story of an Hour

### Teaching Plan AECC

Week 1 – Introduction to AECC: Communication Critical Thinking Writing  
Speaking

Week 2 – Introduction of Concepts (contd)

Week 3 – **Unit 1 – Understanding the Text:**

General Your Tank  
Why I Want a Wife  
Fire and Ice  
Chinese Folk Tale

Week 4 – Understanding the Text (contd)

Week 5 – **Unit 2 -- Contextualisation and Perspectivism**

A Lesson in Drawing  
My Young Men Shall Not Work  
The Paper Bag Princess

Week 6 – **Contextualisation and Perspectivism** (contd)

Week 7 – **Unit 3: Reception**

'Much Madness'  
Disability Conversation Letter  
The Eyes Have It

Week 8– **Reception** (contd)

Week 9 – **Unit 4: Evaluation and Synthesis:**

Ain't I A Woman?  
Imagine  
Girls

Week 10 – Evaluation and Synthesis (contd)

Week 11–**Unit 5: Analysis**

Bosom Friend

An Enabling Garment

Story of an Hour

Week 12 – Analysis (contd)

Week 12 – Clarifying concepts through group discussions

Week 13 – Expressing concepts through practicing writing

Week 14 – Concluding lectures exam issues etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions with students to aid critical thinking through reading and listening	Reading material together in small groups listening to material from different media working in peer groups to discuss material
2.	Expressing concepts through speech	How to think critically and express with clarity	Group discussions public speaking dialogue interview
3.	Demonstrating conceptual and textual understanding through writing assignments tests and exams	Discussing exam questions and answering techniques	Class tests assignments

### **Keywords**

Critical reading

Comprehension

Summary

Paraphrase

Translation

Context

Argumentation

Perspective

Reception

Audience  
Evaluation  
Synthesis  
Communication theory  
Verbal communication  
Non-verbal communication  
Personal communication  
Social communication  
Barriers to communication  
Intra-personal communication  
Inter-personal communication  
Group discussion  
Miscommunication  
Public speech  
Literary knowledge  
Writing skills  
Documentation  
Report writing  
Note taking  
Letter writing

### **Sub-committee**

Vinita Chandra Ramjas College (Coordinator)  
Roopa Dhawan Ramjas College

## **AECC Syllabus with Readings**

### **1. Introduction**

Theory of Communication Types and modes of Communication (Introductions to all Five Sections)

### **2. Language of Communication:**

Verbal and Non-verbal (Ain't I a Woman) (Spoken and Written)

Personal communication (Why I Want a Wife)

Social communication (Imagine)

Business Communication (Women Smohalla)

Barriers and Strategies (An Enabling Garment)

Intra-personal Communication (Women)

Inter-personal Communication (Why I Want a Wife)

Group communication (Fire and Ice)



### 3. Speaking Skills:

Monologue (The Paper Bag Princess)

Dialogue (Why I Want a Wife The Story of an Hour)

Group Discussion Fire and Ice

Effective Communication Imagine

Mis-Communication (A Lesson in Drawing)

Public Speech (Girls)

### 4. Reading and Understanding

Close Reading (The Eyes Have It)

Comprehension (Ain't I a Woman?)

Summary (Disability Conversation)

Paraphrasing (Much Madness)

Analysis (Enabling Garment)

Interpretation (Ain't I a Woman)

Translation (Girls) (from Indian languages to English and vice-versa)

Literary/Knowledge Texts (Why I Want a Wife Fire and Ice Story of an Hour)

### 5. Writing Skills

Documenting (Much Madness)

Report Writing (Smohalla)

Making notes (A Lesson in Drawing)

Letter writing (Chinese Folk Tale Disability Conversation)

## List of readings plus syllabus applications

### 1. Understanding the Text

General Your Tank

Why I Want a Wife Interpersonal dialogue

Fire and Ice Group discussion

Chinese Folk Tale Letter Writing Intrapersonal dialogue

### 2. Contextualisation and Perspectivism (Definition)

A Lesson in Drawing Miscommunication Notes Analysis

My Young Men Shall Not Work Report

The Paper Bag Princess Monologue

### 3. Reception (Audience – Appeals)

'Much Madness' Paraphrase Documentation

Disability Conversation Letter Summary Informal Letter

The Eyes Have It Close Reading

#### 4. Evaluation and Synthesis

Ain't I A Woman? Verbal and non-verbal communication Paraphrase  
Comprehension  
Imagine Public letter (semi-formal)  
Girls Public speech Translation

#### 5. Analysis

Bosom Friend Report Analysis Argumentation  
An Enabling Garment Communication Barriers and Strategies Analysis  
Story of an Hour Dialogue

### AECC DETAILED COURSE MATERIAL

#### SECTION 1 - UNDERSTANDING THE TEXT

What is a text? A text is anything we can read. We assume that we can only read words on paper or screen. However we 'read' everything around us as text every moment of our lives: we read people as texts from the clothes they wear the way they speak to their expressions and actions we read spaces as text as to whether they are hostile inclusive safe welcoming or intimidating and we certainly read events as texts when we consider evidence of what happened different perspectives of the event the situation or the outcome. At a much simpler level we read songs movies advertisements billboards pictures. Whether we think about any of these things critically or not our brain responds to everything around us by 'reading' it at some level analysing and finally arriving at a value judgment. Because this is the process we are constantly undertaking it becomes very important to undertake it consciously and with critical awareness.

No matter what kinds of texts we are trying to read the arguments are essentially of three kinds. That is there are only three ways in which a text presents itself. One it may be defining something by answering the question 'What is it?' For example an author may be defining beauty. What is beauty? Is it a rosy complexion and big eyes? Or is it kindheartedness and courage? Two the text might be evaluating something or answering the question 'Is it good or bad?' or 'What is its value?' For instance is *Dangal* a good film about women's empowerment? Or is it a problematic film that emphasizes women's lack of freedom to choose? Three a text can be presenting a proposal or answering the question 'What should be done about it?'. By way of illustration can we solve border disputes by war or by diplomacy? So a text will try to be persuasive through definition evaluation or proposal.

In this course you are looking exclusively at those texts that use the written word. While you read them pay attention to what genre of text is before you. You will be

able to identify different genres: a short story an essay a poem a song. How are they different from one another?

## Readings for Section 1

### General Your Tank is A Powerful Vehicle

Bertolt Brecht

Bertolt Brecht (1898-1956) a German poet playwright and theatre director was an influential literary figure of the twentieth century. He started writing newspaper articles including theatre reviews at the age of eighteen. When he was nineteen he won for his first three plays the Kleist prize Germany's most prestigious literary award at the time. He is associated with the Neue Sachlichkeit (New Objectivity) movement in German art with the collaborative approach to artistic production and with the experimental genre 'epic theatre'. He has written hundreds of poems and many plays such as *Mother Courage and Her Children* (1938) and *The Good Person of Szechwan* (1939).

A committed Marxist all his life he expressed his opposition to the National Socialist and Fascist movements of Europe through his creative and theoretical writings. As a result he had to leave Germany in 1933 fearing persecution by Hitler's regime and ultimately went to America after Hitler proceeded to invade most of Europe. Even in America his extreme communist political views resulted in his being targeted by the government.

His writings advocate independent thinking and anti-establishment political action. 'General Your Tank' was probably written between the two world wars. Here he underscores the power of critical thought as the ultimate weapon against war and oppression.

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General your tank is a powerful vehicle.  
It smashes down forests and crushes a hundred men.  
But it has one defect:  
It needs a driver.

General your bomber is powerful.  
But it has one defect:

It needs a mechanic.

General man is very useful.  
He can fly and he can kill.  
But he has one defect:  
He can think.

#### Questions:

1. The text suggests that the tank and the bomber are not perfect. Usually one would assume drivers and mechanics to be helpful to machines. The poet suggests that this may not be the case. Why does he think so?
2. In the third stanza the human being flies and kills for the general. As such the human is powerful. What is the single word that indicates that power?
3. Why does thinking make a human being defective? For whom is he thus defective? For himself or for the general?
4. Why is a thinking human inconvenient for armies and wars? Why might wars require humans who do not or cannot think?
5. Does Brecht highlight the power of all kinds of thinking or only some kinds? Consider concepts such as debating criticizing challenging questioning opposing rebelling etc.
6. What is the purpose and effectiveness of repetition in this poem? How does the genre of poetry help put forward the poet's message? Note similar uses of repetition in other texts in this course: 'Why I Want a Wife' 'My Young Men Shall Not Work' 'Ain't I a Woman?' and 'Imagine.'

#### Application

Write a speech for college students on the power of critical thinking and its benefits to society. Use repetition in the speech to strengthen the argument.

#### Why I Want a Wife

Judy Brady

Judy Brady (1937-2017) was an American feminist a political and environmental activist and a freelance writer. She was part of what was then known as the Women's Liberation movement. Women were fighting for multiple social and political rights and had won the right to vote and finally the right to an abortion. However the women's movement was an ongoing battle and Brady like other activists fought it on several fronts. She became a prominent figure in the West Coast Women's Liberation movement.

Her classic essay 'Why I Want a Wife' was first published in the first issue of *Ms.* magazine in 1972 and reprinted as 'Why I [Still] Want a Wife' in *Ms.* in 1990. For the first publication she used her married name of Syfers but subsequently used her maiden name Brady as an early declaration of independence from marital convention. She first read her essay in San Francisco to a crowd celebrating the 50<sup>th</sup> anniversary of the 19<sup>th</sup> amendment that gave American women the right to vote.

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I belong to that classification of people known as wives. I am A Wife. And not altogether incidentally I am a mother.

Not too long ago a male friend of mine appeared on the scene fresh from a recent divorce. He had one child who is of course with his ex-wife. He is looking for another wife. As I thought about him while I was ironing one evening it suddenly occurred to me that I too would like to have a wife. Why do I want a wife?

I would like to go back to school so that I can become economically independent support myself and if need be support those dependent upon me. I want a wife who will work and send me to school. And while I am going to school I want a wife to take care of my children. I want a wife to keep track of the children's doctor and dentist appointments. And to keep track of mine too. I want a wife to make sure my children eat properly and are kept clean. I want a wife who will wash the children's clothes and keep them mended. I want a wife who is a good nurturant attendant to my children who arranges for their schooling makes sure that they have an adequate social life with their peers takes them to the park the zoo etc. I want a wife who takes care of the children when they are sick a wife who arranges to be around when the children need special care because of course I cannot miss classes at school. My wife must arrange to lose time at work and not lose the job. It may mean a small cut in my wife's income from time to time but I guess I can tolerate that. Needless to say my wife will arrange and pay for the care of the children while my wife is working.

I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after my children a wife who will pick up after me. I want a wife who will keep my clothes clean ironed mended replaced when need be and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals a wife who is a good cook. I want a wife who will plan the menus do the necessary grocery shopping prepare the meals serve them pleasantly and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and change of scene.

I want a wife who will not bother me with rambling complaints about a wife's duties. But I want a wife who will listen to me when I feel the need to explain a rather difficult point I have come across in my course studies. And I want a wife who will type my papers for me when I have written them.

I want a wife who will take care of the details of my social life. When my wife and I are invited out by my friends I want a wife who will take care of the baby-sitting arrangements. When I meet people at school that I like and want to entertain I want a wife who will have the house clean will prepare a special meal serve it to me and my friends and not interrupt when I talk about things that interest me and my friends. I want a wife who will have arranged that the children are fed and ready for bed before my guests arrive so that the children do not bother us. I want a wife who takes care of the needs of my guests so that they feel comfortable who makes sure that they have an ashtray that they are passed the hors d'oeuvres that they are offered a second helping of the food that their wine glasses are replenished when necessary that their coffee is served to them as they like it. And I want a wife who knows that sometimes I need a night out by myself.

I want a wife who is sensitive to my sexual needs a wife who makes love passionately and eagerly when I feel like it a wife who makes sure that I am satisfied. And of course I want a wife who will not demand sexual attention when I am not in the mood for it. I want a wife who assumes the complete responsibility for birth control because I do not want more children. I want a wife who will remain sexually faithful to me so that I do not have to clutter up my intellectual life with jealousies. And I want a wife who understands that my sexual needs may entail more than strict adherence to monogamy. I must after all be able to relate to people as fully as possible.

If by chance I find another person more suitable as a wife than the wife I already have I want the liberty to replace my present wife with another one. Naturally I will expect a fresh new life my wife will take the children and be solely responsible for them so that I am left free.

When I am through with school and have a job I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties. My God who wouldn't want a wife?

## Questions

1. By describing a typical wife what is Brady actually saying about typical wives? What is the central argument of the text?
2. While discussing wives what kinds of evidence does the author present in support of her point? How is a wife defined? What are her duties?
3. What kind of reader does the text seek to persuade? Why do you think Brady focuses on this population of readers?

4. The title states that Brady would like a wife for herself. The phrase 'I want a wife' is repeated multiple times in the text. Does this mean that Brady approves of typical wives? Does she really want a wife? Or are the title and the essay ironical? If so how so?
5. How do you think women reading this article would respond? Would different kinds of women respond in different ways? Likewise how do you think men would respond?
6. What kind of person is the speaker? Is she a typical wife herself? In that case why would she too want a wife?
7. What would the male equivalent of this wife be like? How does our society define an ideal husband?

### Application

Write an interpersonal dialogue between two friends (a wife and a single woman) in which they are debating the disadvantages and advantages of being either married or single.

### Fire and Ice

Robert Frost

Robert Frost (1874-1963) was an American poet known for the simplicity of his style. Yet his matter-of-fact vocabulary masked heavily ironic and symbolic ideas. He was frequently awarded during his lifetime receiving four Pulitzer Prizes for poetry.

A popular anecdote about this poem relates that the then famed scientist Harlow Shapley met Frost during a social gathering a couple of years before this poem was published. According to Shapley Frost asked him how the world would end. Shapley replied that it would either be burnt by the sun or a permanent ice age would descend upon it.

However one of Frost's biographers suggests that 'Fire and Ice' was inspired by a passage in Canto 32 of Dante's *Inferno* where while in hell the worst sinners are submerged in ice. The poem was first published in 1920 in *Harper's Magazine*. Frost moves beyond the literal using the popular scientific belief only as a springboard to discuss human emotions like desire and hatred. The poem contains the familiar Frostian combination of opposites—moderation of language and tone contrasted with serious philosophical themes.

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Some say the world will end in fire  
Some say in ice.□  
From what I've tasted of desire  
I hold with those who favor fire.□

But if it had to perish twice□  
I think I know enough of hate  
To say that for destruction ice□  
Is also great□  
And would suffice.

### Questions

1. While considering the two ways in which the world will end the poet begins by choosing the side of fire (in the first stanza). Why does he make that choice? What is the symbolic connection between fire and desire? Why do we associate passion with the colour red?
2. The entire second stanza is about hatred. Does this stanza therefore overturn his earlier choice of desire for destruction? Does he now think it is more likely that hatred will end the world? If so why so?
3. The opening of this poem suggests that a scientific question is being debated the contest between two end-of-the-world scenarios. How does the text manage to remove us from the scientific and transport us to the philosophical?
4. What do you think is more destructive for humankind? Desire or hatred? Can you think of examples for both in our modern social climate? Could elements like power greed corruption materialism war envy contribute to the destruction of the world?

### Application

Consider a group discussion (amongst four people) about the various social factors that might contribute to the destruction of humankind. This would involve four different points of view on the subject. Are we as a species as vulnerable to extinction as animals and plant species? In what ways could our destruction be self-inflicted?

### Women

[Anonymous]

Like most folk tales this Chinese tale is undated and anonymous. Chinese folklore is influenced by the country's religions such as Taoism Confucianism and Buddhism. Emerging from a civilization that is about 4000 years old these tales span multiple styles and subjects ranging from stories with morals those about philosophical



subjects cautionary tales ghost stories satirical tales those involving the gods and those focusing on ordinary humans. Multiple levels of character commentaries are represented including values like moderation loyalty justice and wisdom. A variety of tones are employed such as gentle and meditative aggressive and down-to-earth and ironical.

The tale narrated here called 'Women' perhaps belongs to that last category. It speaks of a husband's desire to control his wife and the innovative way in which he seeks to 'imprison' her. The story ironically relates the way in which the tables are turned upon him.

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After he was married Chang the Third no longer wanted to go to work. He sat at home the whole day and played with his wife. He gazed endlessly at her beautiful face and the longer he looked the less he wanted to go out. Finally he gave up his job and remained night and day with his wife. He went on this way for six months and then for a year but even the largest fortune is soon exhausted if one does nothing and Chang had merely lived on his earnings. In two years all his wife's jewels the chairs the tables the linen the clothes in fact everything they had was pawned or sold and they were left without a penny.

His wife was really unusually beautiful but she thought to herself 'Since his marriage my husband has never left the house. Day and night he sits around nothing but eat. In a short while we shall no longer have the wherewithal to live.' So she upbraided him saying 'You really can't stay at home all day. All men must go to work.' But Chang saw her beauty and he thought anxiously 'If I went out another man could come and make love to her.' And instead of listening to her words he remained at home preferring to eat the most miserable food.

But eventually their poverty became unbearable. They could no longer live if he did not work. Finally one morning he said good-bye to his wife and decided to go to a village. On his way he met a fine-looking man of about fifty years who said to him 'Which is the way to such and such a village?' Chang answered 'I am going there myself so we can go together.' During their walk Chang told the stranger his story. 'I am so unhappy at leaving my wife' he said. 'But I must look for work to enable us to live.'

The stranger replied 'The simplest thing is to bottle up your wife. I will give you the bottle and every day when you leave you will only need to look at your wife and blow into the bottle and she will vanish inside at once. As you can always take it with you you will never need to lose your wife. I must now take another road so farewell.' Then he handed Chang a large three-inch bottle from his bag and disappeared. Chang dropped the bottle into his bag noting what the man had said and set off gaily for the

village. The next day he tried the gift. As his wife was combing her hair before the mirror he secretly blew into the bottle. The woman saw in the mirror the reflection of her husband blowing into a bottle but then she lost consciousness and woke up to find herself inside the bottle. Chang put the bottle in his pocket and went off to his work in the village. He was quite contented for no other man could flirt with his wife. In the evening he tipped the bottle and his beautiful wife stood before him as before.

One day however he was forced to leave his wife at home to do the washing. He begged her not to leave the house when the washing was finished and then set off to the village forgetting to take the bottle with him.

After her husband's departure the wife went down to the river to wash the clothes. While she was rinsing a shirt she suddenly felt a long hard thing between her fingers. She took it out and looked at it carefully. 'It's a bottle' she said to herself. 'Every morning my husband blows into it and I vanish inside. Why has he forgotten it today?' While she was pondering over the matter a handsome young man passed by on the other bank. She looked up at him and without thinking what she was doing blew into the bottle whereupon the young man disappeared. When she had finished the washing she replaced the bottle in her husband's clothes.

When the man arrived home he immediately asked for the bottle he had left behind and his wife handed it to him without a word. The next day when he went out he blew into the bottle as usual and his wife disappeared and again he flattered himself that she was safe from the caresses of other men.

That evening on his return he tipped the bottle but this time two people appeared his wife and a handsome young man. He was very much surprised and said to himself. 'How strange! I thought my wife was quite safe shut up in a bottle but now she has got a man with her! How odd it is! And how impossible it is to keep a beautiful wife to oneself.'

## Questions

1. Describe the relationship between Chang and his wife. How does it change in the course of the story? In what ways does Chang try to control his wife?
2. What type of marriage does the bottle symbolize? What does the mirror symbolize? What role do symbols play in the text of folk tales?
3. What seems to be the point of this tale? (Consider that it was the husband himself who bottled up his wife with a potential lover.) Folk tales are supposed to impart wisdom to the community. Why would the wisdom or lesson of this story be an important one?
4. Do you think the title works? Why or why not? Would an equally good title be 'Men'? Could you argue that the story exposes male nature? How could this text be rewritten for the present day?

### Applications

1. As president of the students' union write a formal letter to your principal drawing her attention to the various forms of sexual harassment in your college.
2. Write an intra-personal monologue in which the woman speaks to herself about this entire incident. Note: she will retell the story from her point of view.

## SECTION 2 – CONTEXTUALISATION AND PERSPECTIVISM

When we read a text it is crucial to first place it in its historical social political and economic context. A story or poem written in 1917 will certainly be different to one written in 1947 or in 2017. (How do you think it would be different?) A song or a play written in India is likely to be different from one written in Iceland. (Where would those differences come from?) A text emerging from the Hindu tradition would sound/read differently from one formed within the Christian tradition. Therefore before we start reading a text we need to be aware of the cultural material context in terms of the time period in which it was written the geographical location the community the economic and social background of the writer the political climate prevailing at the time and so on.

The context determines the perspective of the author. We do not need to agree with the perspective but we need to understand it before we critique it or even accept it. The perspective of an author in India in the 1930s in the midst of the freedom struggle is bound to differ from that of an author in Europe at the same time since the 1930s in Europe was the period of the Great Depression between the two world wars. The perspective of a woman who walks in the streets of Delhi after dark will certainly not be the same as that of a man. Every author writes/creates from their own perspective and we will read the text better if we identify this perspective.

### Readings for Section 2

#### A Lesson in Drawing

Nizar Qabbani

Nizar Tawfiq Qabbani (1923-1998) was a celebrated Syrian poet and publisher. He started writing poetry at the age of sixteen and self-published his first poetic collection. Initially his poetic themes were mainly about romantic and erotic love and themes deeply sympathetic to women. He was affected when he was fifteen by the death of his sister who killed herself because she was being forced into marriage. This incident triggered in him an interest in the problems of Arab women. In his later

career his work focused on issues of Arab identity and had political themes highlighting the social and political turmoil of Syria and other Arab countries.

In 'A Lesson in Drawing' Qabbani draws attention to the several levels of loss suffered by those living in extended war-torn regions and their dreams of a pre-war homeland.

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My son places his paint box in front of me  
and asks me to draw a bird for him.  
Into the color gray I dip the brush  
and draw a square with locks and bars.  
Astonishment fills his eyes:  
'... But this is a prison Father  
Don't you know how to draw a bird?'  
And I tell him: 'Son forgive me.  
I've forgotten the shapes of birds.'

My son puts the drawing book in front of me  
and asks me to draw a wheatstalk.  
I hold the pen  
and draw a gun.  
My son mocks my ignorance  
demanding  
'Don't you know Father the difference between a  
wheatstalk and a gun?'  
I tell him 'Son  
once I used to know the shapes of wheatstalks  
the shape of the loaf  
the shape of the rose  
But in this hardened time  
the trees of the forest have joined  
the militia men  
and the rose wears dull fatigues  
In this time of armed wheatstalks  
armed birds  
armed culture  
and armed religion  
you can't buy a loaf  
without finding a gun inside  
you can't pluck a rose in the field

without its raising its thorns in your face  
you can't buy a book  
that doesn't explode between your fingers.'

My son sits at the edge of my bed  
and asks me to recite a poem  
A tear falls from my eyes onto the pillow.  
My son licks it up astonished saying:  
'But this is a tear father not a poem!'  
And I tell him:  
'When you grow up my son  
and read the diwan of Arabic poetry  
you'll discover that the word and the tear are twins  
and the Arabic poem  
is no more than a tear wept by writing fingers.'

My son lays down his pens his crayon box in  
front of me  
and asks me to draw a homeland for him.  
The brush trembles in my hands  
and I sink weeping.

#### Questions

1. How does the poem present two contrasting perspectives? Why are those perspectives so different from one another? Is it only because one is a child's point of view and the other an adult's?
2. How would an understanding of Syrian culture and politics enable us to better appreciate the ideas in the poem?
3. The first two stanzas of the poem focus on the natural agricultural economic and cultural changes in the landscape of Syria because of the war. What is the effect on the reader of these multiple ways of examining a problem?
4. The fourth stanza focuses on the ways in which Arabic poetry is able to express grief and loss. Can Arabic art as Qabbani suggests arrive at the truth about the Arab experience in the Middle East?
5. How does the poet use imagery rather than logical argument to present his perspective? Can you identify some of those images?
6. How do wars alter the life experiences of ordinary people living in those regions? Think closer to home of similar conflicted regions like Kashmir and the Indian northeast.

## Applications

1. 'A Lesson in Drawing' displays a series of miscommunications between son and father. Make notes on the different ways this happens.
2. Write an essay on how and why miscommunication takes place between people paying attention to ideas like conflicting assumptions and contexts.

### My Young Men Shall Not Work

#### Chief Smohalla

Smohalla (1815-1895) was a Native American warrior medicine man and spiritual leader best known for introducing a revitalized Washani religion amongst his people the Wanapums of America's Pacific Northwest. Smohalla is closely associated with the Dreamer religion as the new Washani faith came to be called. It emerged in part as a reaction to the intrusions of white settlers the U. S. Army and the subsequent Indian policies of the U. S. government. The Dreamer faith which spread rapidly in the mid- and late-nineteenth century called for a return to Native American traditions and lifestyles and a rejection of white cultural influences. Because Smohalla's religious doctrines were so deeply ingrained in the traditional religious beliefs of the Wanapum people they continued to be a part of the spiritual life of the Native American cultures of the Pacific Northwest well into the twentieth century.

The Nez Perce are a tribe of American Indians formerly occupying much of the Pacific Northwest whose reservation is in Idaho. Because Native Americans resisted giving up their homes and nomadic way of life to become farmers white people have often called them lazy stubborn and impractical. But to Indians for whom land and hunting were sacred anything that threatened any one of these threatened their whole system of beliefs and values—in short their very life.

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My young men shall never work. Men who work cannot dream and wisdom comes in dreams.

You ask me to plow the ground. Shall I take a knife and tear my mother's breast? Then when I die she will not take me to her bosom to rest.

You ask me to dig for stone. Shall I dig under her skin for bones? Then when I die I cannot enter her body to be born again.

You ask me to cut grass and make hay and sell it and be rich like white men. But how dare I cut off my mother's hair?

It is a bad law and my people cannot obey it. I want my people to stay with me here. All the dead men will come to life again. We must wait here in the house of our fathers and be ready to meet them in the body of our mother.

### Questions

1. In what ways does Smohalla describe the earth as the body of the mother? Do you think this metaphor is appropriately used? Do many cultures call their land 'Mother Earth'?
2. How does the perspective of viewing the earth literally as the body of the mother change the way we think about farming mining construction industrialization? How does this perspective affect the way we think about work? Would hunting fishing and gathering fruits be considered work?
3. What does the context of the Nez Perce and the Native Americans tell us about tribal values? Do we see similar tribal values in India where the earth and water bodies are sacred and are protected from mining and industrial use?
4. Are the Nez Perce objecting to all work? What do they value more than work? How common is it for a culture to place the highest value on something other than work?
5. Smohalla followed the Dreamer religion. In what context would dreaming and imagining become more important than work? Can we review our own context of the work ethic from the perspective of the Dreamer faith?

### Application

Write a report on homework and punishment in school policy.

### The Paper Bag Princess

Robert Munsch

Robert Munsch (b. 1949) is an American writer of children's books. He grew up in a family of nine children and has written more than 25 books for children including *The Paper Bag Princess* (1980) and *Stephanie's Ponytail* (1996). He studied to be a Jesuit priest before deciding to work with children instead. He taught in a variety of nursery schools and daycare centers while he earned a master's degree in Early Childhood Education.

On his website Robert Munsch says '*The Paper Bag Princess* was first told at the Bay Area Child Care Center in Oregon where I had a job in 1973 and 1974. I had been telling lots and lots of dragon stories. They were all fairly regular dragon stories where the prince saves the princess from the dragon. One day my wife who also worked at the daycare centre said 'How come you always have the prince save the princess? Why can't the princess save the prince?'''

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When Elizabeth was a beautiful princess she lived in a castle and had expensive princess clothes. She was going to marry a prince named Ronald. Unfortunately a dragon smashed her castle burned all her clothes with his fiery breath and carried off Prince Ronald.

Elizabeth decided to chase the dragon and get Ronald back. She looked all over for something to wear but the only thing she could find that was not burnt was a paper bag. So she put on the paper bag and followed the dragon. He was easy to follow because he left a trail of burnt forests and houses' teeth.

Finally Elizabeth came to a cave with a large door that had a huge knocker on it. She took hold of the knocker and banged on the door. The dragon stuck his nose out the door and said 'Well a princess! I love to eat princesses but I have already eaten a whole castle today. I am a very busy dragon. Come back tomorrow.' He slammed the door so fast that Elizabeth almost got her nose caught.

'Is it true' said Elizabeth 'That you can burn up ten forests with your fiery breath?'

'Oh yes' said the dragon and he took a huge deep breath and breathed out so much fire that he burnt up fifty forests.

'Fantastic' said Elizabeth and the dragon took another huge breath and breathed out so much fire that he burnt up one hundred forests. 'Magnificent' said Elizabeth and the dragon took another huge breath but this time nothing came out. The dragon didn't even have enough fire left to cook a meatball.

Elizabeth said 'Dragon is it true that you can fly around the world in just ten seconds?'

'Why yes' said the dragon and jumped up and flew all the way around the world in just ten seconds. He was very tired when he got back but Elizabeth shouted 'Fantastic do it again!'



So the dragon jumped up and flew around the whole world in just twenty seconds. When he got back he was too tired to talk and he lay down and went right to sleep.

Elizabeth whispered very softly 'Hey dragon.' The dragon didn't move at all. She lifted up the dragon's ear and put her head right inside. She shouted as loud as she could 'Hey dragon!' the dragon was so tired he didn't even move.

Elizabeth walked right over the dragon and opened the door to the cave. There was Prince Ronald. He looked at her and said 'Boy are you a mess! You smell like ashes your hair is all tangled and you are wearing a dirty old paper bag. Come back when you're dressed like a real princess.

'Ronald' said Elizabeth 'your clothes are really pretty and your hair is all neat. You look like a real prince but you are a bum.' They didn't get married after all.

[Editor's note: In the book (illustrated by Michael Martchenko) Elizabeth is shown at the end wearing a paper bag and dancing joyously into the sunset.]

## Questions

1. This is a fairy tale written from a different perspective. What is that perspective? What is the context in which Munsch writes this tale?
2. Would we consider Princess Elizabeth an 'unconventional' princess? What are the reader's expectations at the beginning of the fairy tale about the behavior and actions of Elizabeth once Ronald is taken away by the dragon? How do we expect Ronald to act? What is the significance of the absence of Ronald throughout the story? What are the implications of his being neither surprised nor grateful at being rescued by a girl?
3. Clothes play a crucial role in this fairy tale. Can we compare and contrast the role of clothes in this story with that of Cinderella?
4. Can we compare and contrast the role of beauty in this story and that of Snow White and the Seven Dwarfs or in The Frog Prince?
5. Analyze the context in which this story is written where Elizabeth immediately decides to chase the dragon and bring Ronald back and uses her resources of intelligence and wit to do so. Is the fairy tale set in a patriarchal context? In this context how would you analyze the ending of the story? Is it a disappointing ending since all fairy tales end with the prince and the princess being married and living happily ever after? Why does the fairy tale not begin with the phrase 'Once upon a time...'?
6. Does the perspective of fairy tales influence children of impressionable age and do they eventually grow out of the ideas established about gender roles in these stories? In the context of women being educated having careers and being more independent should the narrative start changing?

## Application

Write a monologue spoken by the Dragon when he wakes up to find he has been outwitted and Ronald has escaped.

## SECTION 3 – RECEPTION

We have seen in previous sections that understanding the author's context and his intentions facilitates our engagement with the text. In this section we will focus on the audience of a text meaning us or the reader. The author is not the only one with beliefs and biases. When we read a story or an article we too react to that story through the prism of our own beliefs and biases. We will only appreciate the text if the author has managed to appeal to our beliefs and to address our concerns.

There are three ways in which the author can appeal to the reader. The first is by using the *ethos* appeal. Through this method the author tries to present himself or herself as an attractive believable personality. The author must try to seem knowledgeable and trustworthy so that the audience is willing to believe the argument. The second is by employing the *logos* appeal. Through this strategy the author appeals to the audience's logic their reasonableness and their common sense. If this method works the audience will see the argument as rational and therefore believable. The third method called *pathos* appeals to the audience's emotions and values such as positive or negative feelings of sympathy solidarity outrage fear love shame or hatred. If the audience can be made to feel appropriate feelings for the author's arguments then they will more readily be persuaded.

Keep in mind: all persuasive texts are 'manipulative' in nature. This means that the author is trying to change your mind about something to encourage you to accept a different point of view. If you accept someone's opinion without critically applying your mind you risk being manipulated. But if you accept the author's arguments with knowledge and clarity you are not being manipulated but persuaded.

So when you read the texts in this section pay attention to how you as an audience or reader are being persuaded by the writer through the use of multiple strategies of argument. As readers you should be acutely aware of the author's intentions. Become a reader with critical awareness one who is not blindly brainwashed into believing anything a writer says. Become a reader who can be persuaded only after clear-headedly analysing the arguments examples and reasons provided by the author.

## Readings for Section 3

### ‘Much Madness’

Emily Dickinson

Emily Dickinson (1830-1886) is considered one of the most original 19th century American poets. She lived in the orthodox environment of Amherst Massachusetts in an equally puritanical family. She is noted for her unconventional use of language and punctuation (such as her use of dashes and random capitalization). Her subjects are highly personal and individualistic and her poems usually challenge the ultra-religious beliefs of her society.

For various emotional and medical reasons Dickinson lived most of her life in the seclusion of her home. She seldom left her house and was often labeled abnormal anti-social and introverted. ‘Much Madness’ was probably written around 1862 though it was published along with all her poetry posthumously almost thirty years later in 1890. The poem can be seen as a defense of her deliberate withdrawal from society and of her unconventional life choices.

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Much Madness is divinest Sense—  
To a discerning Eye—  
Much Sense—the starkest Madness—  
’Tis the Majority  
In this as All prevail—  
Assent—and you are sane—  
Demur—you ’re straightway dangerous—  
And handled with a Chain.

### Some terms explained

discerning eye – the ability to understand wisdom

starkest madness – the ultimate insanity

assent – to agree to conform

demur – to express doubt to disagree

### Questions

1. According to the poet what would we the readers realize if we had ‘a discerning eye’? What opposing concepts is she asking her readers to re-consider?
2. The poem invites readers to alter their traditional definitions of madness and sanity. How does Dickinson challenge their reception of once-familiar concepts by de-familiarising them?
3. According to Dickinson what does the ‘majority’ believe? How are people treated when they ‘assent’ and how when they ‘demur’? Why does society react that way?
4. Are there other texts in your course where similar arguments are made by the author? Do you think Lennon’s ‘dreamer’ would be considered ‘mad’ by his society? Or Chief Smohalla’s men who will not work?
5. Look at your own political and social environment and identify examples where people are rewarded for obedience and punished for dissent.

### Applications

1. Write a paraphrase of this poem to bring out its meaning.
2. Document this poem. Add a glossary (difficult words and terms paraphrased and explained) cite this poem (as it is within this book) and cite the book itself (a bibliographical entry).

### From ‘Disability and Poetry: An Exchange’

Jennifer Bartlett John Lee Clark Jim Ferris and Jillian Weise

Jennifer Bartlett (b. 1969) is an American poet writer and disability activist. She has co-edited *Beauty Is a Verb: The New Poetry of Disability* (2011) considered a groundbreaking collection of disability poetry and essays on disability. Her most recent book is *Autobiography/Anti-Autobiography* (2014).

John Lee Clark (b. 1978) is a DeafBlind poet essayist and independent scholar from Minnesota. He has edited two anthologies *Deaf American Poetry* (2009) and *Deaf Lit Extravaganza* (2013). His latest book is a collection of essays called *Where I Stand: On the Signing Community and My DeafBlind Experience* (2014).

Jim Ferris (b. 1954) is an American poet performance artist and disability studies scholar. He is the author of several books on poetry and disability. In 2004 his collection of poems *Hospital Poems* was written in memory of his childhood years spent in hospitals. His groundbreaking essay ‘The Enjambed Body: A Step Toward a Crippled Poetics’ appeared in *The Georgia Review* (2004).

Jillian Weise (b. 1981) is a playwright and poet who boldly explores themes like disability and sexuality as can be seen in her first poetry collection *The Amputee's Guide to Sex* (2007). Her second book of poetry was *The Book of Goodbyes* (2013) which was awarded the Academy of American Poets. Her plays have been staged at the New York and Massachusetts theatre festivals.

The conversation below has been excerpted for the purposes of this book and features these poets speaking about their work and its relation to their disabilities. They highlight abled people's lack of insight when it comes to the artistic lives of the disabled and draw attention to the prejudiced assumptions made by abled analysts and writers alike about disabled people's relationship with beauty and aesthetics.

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John Lee Clark: When I started writing my problem was that I wasn't conscious enough. As a second-generation DeafBlind man who grew up exposed to American Sign Language (ASL) storytelling and poetry I should have gone straight to those treasuries and looted them for my English products. I didn't. This was because I was also exposed to ableism and audism in English literature. English poets are especially fond of romanticizing and demonizing both deafness and blindness equating these with silence and darkness—and death.

My gut response was to protest. If for example they waxed poetic about birdsong to emphasize how terrible it must be to be deaf I would write about how our lives are full of music in motion and how beautiful ASL is. Later while assembling Deaf American Poetry I was surprised to read so many Deaf poets writing the same things all the way back to James Nack. In his nifty 1827 poem 'The Music of Beauty' the Deaf speaker luxuriating in the visual glories of nature and the charms of his blue-eyed maid says 'I pity those who think they pity me.' He goes so far as to jeer at hearing people's 'marble eyes.' What a marvelous beginning to Deaf poetry!

Since then though protest has remained the primary mode. Perhaps it's because Deaf people's cultures and languages continue to be marginalized. Protest is a worthy logical response but it can also be limiting. Instead of the full range of our realities and imaginations we get drawn into arguments we did not choose for ourselves. For example 'visual music' and 'ASL is beautiful' are the two most common tropes in Deaf poetry working to counter audist notions of deafness and muteness meanwhile in real life Deaf people are busy cooking videochatting texting dating raising families and making transactions not all of them legal. I realized that I needed to write beyond these arguments not to leave behind our causes or obscure my identity but to claim more and more space in which we can just be.

Jim Ferris: Disability is dangerous. We represent danger to the normate world and rightly so. Disabled people live closer to the edge. We are more vulnerable or perhaps it is that we show our human vulnerability without being able to hide it in the ways that nondisabled people can hide and deny the vulnerability that is an essential part of being human.

But there is something glorious in being considered so odd so marginal to society. Disability brings with it a wonderful range of remarkable and powerful vantage points. It is so much easier to see when you can gain a little distance a little perspective. Some of what we see is peculiar to disability as suggested in Stephen Kuusisto's 'Harvest' in which the speaker admires 'the white moon of the morning /even if my eyes tell me there are two moons.' But most of what we perceive isn't peculiar to disability—it's peculiar to human life. And that's what we need to be writing.

We. I presume I claim an 'us' even though there are myriad ways of embodying (and denying) disability and no two disabled people's experiences are the same. Disabled people are well schooled whether impairment is acquired early or late to identify with and aspire to be as much like nondisabled people as possible.

But if we don't claim our difference if we don't write disability the normies will keep doing it for us. It is crucial that we don't keep leaving the field to them even when we love them. Even when they tell us it's for our own good.

I love John's desire 'to claim more and more space in which we can just be.' And Jennifer's point that identities are always complex and variable is crucial. Who 'we' are is always shifting. Is disability or whiteness or maleness most salient in this moment? Or poetness vegetarian-ness musician-ness or on and on? I don't demand that poetry or any other art form serve utilitarian goals however laudable they might be. But I do want poetry including my own to open the world to pay attention to what is without getting stuck there.

I turn to poetry to help me to think to feel to perceive. I'm not sure if I could write long enough to list all the poets who have influenced me. But if I can give readers and listeners a little different way to perceive to feel to make sense of the things we only ever know partially then perhaps I'm doing a little something worthwhile.

Jillian Weise: I like John's point: 'We get drawn into arguments we did not choose for ourselves.' Sometimes I feel like I would rather talk about Kathy Acker. But what does the word 'disability' mean? Is it useful to me? Can I get some heat from it? I am reminded of what Borges said to his nephew 'If you behave I'll give you permission to think of a bear.' Most often I think about disability when I am asked to think about it. Then I feel an obligation to behave.

Yes there is ableism. One able-bodied writer said to me ‘Jillian do you know why we use disabled speakers?’ Do tell Grandmaster. ‘Because all writers are outsiders and disabled speakers are the most outsider.’ Noted. But I also hear this kind of thing: another writer once wrote to me ‘I wish your book was not so dominated by disability poems.’ And there’s the trap of ableism: disability is for able-bodied writers to write because it’s easy for them and they don’t have to think too hard about it but disabled writers should stay out of it altogether.

And the metaphors. The moon is blind. The sky is deaf. My love is lame. Your death is a phantom limb. This is a complaint about bad poetry more than ableism. Can we agree that in 2014 disability stereotypes and clichéd metaphors make bad poetry? As Rosemarie Garland-Thomson writes ‘the always overdetermined metaphoric uses of disability efface and distort the lived experience of people with disabilities evacuating the political significance of our lives.’ Or is it too soon to come to this agreement? Will it take time? I hope one day editors reject these poems.

For the full length version visit:

<https://www.poetryfoundation.org/poetrymagazine/articles/70179/disability-and-poetry>

Some terms explained

ableism – discrimination in favour of able-bodied people

audism – discrimination in favour of those who can hear negative stigma against deafness

to romanticize – to describe something as more attractive than it really is

to demonize – to portray something as more evil or threatening than it really is

to wax poetic – to praise using exaggerated language

ASL (American Sign Language) – a system of signing for deaf people  
different countries usually have their own sign languages

to marginalize – to treat a person or group or idea as unimportant and worthless

to limit – to restrict to reduce the power of something

trope – a theme that repeats itself usually in art or culture

to counter – to show disagreement to present an opposing opinion or idea

audist – a person who believes that deaf people are inferior to those who can hear

to obscure – to prevent from being understood to conceal

normate – that which is considered ‘normal’

marginal – less important

vantage point – a physical or mental position that allows the clearest view of a thing  
or

an idea

myriad – very large numbers a large variety

to embody – to express to represent

well schooled – well educated well trained  
 impairment – disability  
 to aspire – to try to achieve  
 normies – ‘normal’ people people without physical disabilities  
 salient – most noticeable or important  
 utilitarian – useful or practical rather than attractive  
 laudable – worthy of praise  
 to perceive – to understand  
 obligation – duty something you feel you must do  
 able-bodied – without physical disability  
 outsider – a person who does not belong one who is excluded  
 dominated by – full of excessively influenced by  
 metaphor – a figure of speech that indirectly compares two things through images  
 phantom limb – a sensation experienced by someone who has had a limb amputated  
     who feels that the limb is still there  
 stereotype – an oversimplified belief about something  
 cliché – an overused phrase or opinion  
 overdetermined – overused unnecessarily repeated  
 to efface – to erase to ignore  
 to distort – to misrepresent  
 to evacuate – to leave empty

## Questions

1. According to John Lee Clark how do able-bodied poets usually represent deafness and blindness in their poetry? What is meant by ‘romanticizing’ and ‘demonizing’?
2. This conversation introduces readers to a few new terms such as ‘ableism’ and ‘audism’. Why do you think disabled poets are making readers aware of these new concepts?
3. Clark says that deaf poets look for ‘music in motion’. How does ASL (American Sign Language) provide that music? Watch someone using ASL on the internet to help you see the grace of those movements.
4. Deaf poets find music in visual beauty. How does this counter the common assumption that deaf people do not have access to music?
5. Clark feels that by constantly protesting disabled writers get ‘drawn into arguments’ they did not choose for themselves. What does he mean by that statement?
6. Clark recommends that disabled writers should move beyond protest not in order to leave it behind but to express the other aspects of their lives. What are those aspects and why does Clark want disabled authors to shift their focus away from protest?
7. Jim Ferris states ‘Disability is dangerous.’ What does he mean by that statement?
8. Ferris questions his own use of the word ‘we’ to describe disabled people’s view and feelings. He feels ‘we need to claim our differences.’ Why does he



feel that 'we' might be a limiting word? Why does he say 'who 'we' are is always shifting'?

9. Explain the statement 'if we don't write disability the normies will keep doing it for us'.
10. Ferris wants readers to receive disabled poetry by feeling and experiencing differently. Why do you think he stresses on newness of thoughts and ideas?
11. Jillian Weise points out a contradiction: able-bodied writers are willing to write about disability but they want disabled writers to avoid a display of disability. Why do you think this is the case?
12. Weise hopes that one day poems that use clichéd disability metaphors will be rejected as bad poetry. Why do you think such clichés 'distort the lived experience of people with disabilities'?
13. How can able-bodied readers alter their reception of disability based on the ideas discussed in this conversation?

### Applications

1. Write a summary of this conversation so that a reader gets an overview of the main arguments.
2. Consider the idea of 'architectural amnesia' which indicates that most buildings are constructed in complete disregard for the needs of people with different disabilities. Use your own observations of the buildings around you to find examples. Then write a letter to your able-bodied friend drawing her attention to this issue.

### The Eyes Have It

Ruskin Bond

I had the train compartment to myself up to Rohana then a girl got in. The couple who saw her off were probably her parents. They seemed very anxious about her comfort and the woman gave the girl detailed instructions as to where to keep her things when not to lean out of windows and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was totally blind at the time my eyes sensitive only to light and darkness I was unable to tell what the girl looked like. But I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks and perhaps I never would. But I liked the sound of her voice and even the sound of her slippers.

'Are you going all the way to Dehra? I asked.

I must have been sitting in a dark corner because my voice startled her. She gave a little exclamation and said I didn't know anyone else was here.'

Well it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials whatever registers tellingly on their remaining senses.

I didn't see you either' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat I thought it shouldn't be too difficult. The girl said I am getting off at Saharanpur. My aunt is meeting me there.'

'Then I had better not get too familiar' I replied. 'Aunts are usually formidable creatures.'

'Where are you going?' she asked. 'To Dehra and then to Mussoorie.'

'Oh how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October.'

'Yes this is the best time' I said calling on my memories. 'The hills are covered with wild dahlias the sun is delicious and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone and the roads are quiet and almost deserted. Yes October is the best time.'

She was silent. I wondered if my words had touched her or whether she thought me a romantic fool. Then I made a mistake. 'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts. 'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open and I faced it making a pretence of studying the landscape. I heard the panting of the engine the rumble of the wheels and in my mind's eye I could see telegraph posts flashing by. 'Have you noticed' I ventured 'that the trees seem to be moving while we seem to be standing still?'

'That always happens' she said. 'Do you see any animals?'

'No' I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra. I turned from the window and faced the girl and for a while we sat in silence.

'You have an interesting face' I remarked. I was becoming quite daring but it was a safe remark. Few girls can resist flattery. She laughed pleasantly—a clear ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face.' 'Oh so you do have a pretty face thought I. And aloud I said: 'Well an interesting face can also be pretty.'

'You are a very gallant young man' she said. 'But why are you so serious?'

I thought then that I would try to laugh for her but the thought of laughter only made me feel troubled and lonely. 'We'll soon be at your station' I said.

'Thank goodness it's a short journey. I can't bear to sit in a train for more than two or three hours.'

Yet I was prepared to sit there for almost any length of time just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the train she would forget our brief encounter. But it would stay with me for the rest of the journey and for some time after.

The engine's whistle shrieked the carriage wheels changed their sound and rhythm the girl got up and began to collect her things. I wondered if she wore her hair in a bun or if it was plaited. Perhaps it was hanging loose over her shoulders. Or was it cut very short?

The train drew slowly into the station. Outside there was the shouting of porters and vendors and a high-pitched female voice near the carriage door. That voice must have belonged to the girl's aunt.

'Goodbye' the girl said.

She was standing very close to me. So close that the perfume from her hair was tantalizing. I wanted to raise my hand and touch her hair but she moved away. Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man getting into the compartment stammered an apology. Then the door banged and the world was shut out again. I

returned to my berth. The guard blew his whistle and we moved off. Once again I had a game to play and a new fellow traveller.

The train gathered speed the wheels took up their song the carriage groaned and shook. I found the window and sat in front of it staring into the daylight that was darkness for me. So many things were happening outside the window. It could be a fascinating game guessing what went on out there.

The man who had entered the compartment broke into my reverie.

'You must be disappointed' he said. 'I'm not nearly as attractive a travelling companion as the one who just left.'

'She was an interesting girl' I said. 'Can you tell me—did she keep her hair long or short?'

'I don't remember' he said sounding puzzled. 'It was her eyes I noticed not her hair. She had beautiful eyes but they were of no use to her. She was completely blind. Didn't you notice?'

## Questions

1. How does the blind author gather information about the girl's physical appearance? Which 'remaining senses' does he use?
2. What are the strategies Bond uses to conceal his blindness from the girl? Do those strategies seem to work?
3. Notice that we as readers know only as much as Bond does. Since the story is written by a blind person we too are lacking visual information about the girl. Is the author's 'blind' account adequate for abled readers? Are we able to imagine the girl through non-visual senses? What does that tell us about our assumptions about blindness?
4. The revelation at the end that the girl was blind too clearly takes the writer (and the reader) by surprise. Why do you think he fails to notice the girl's blindness?
5. In this story Bond seems to be focusing on physical blindness. Does he also draw attention to other kinds of blindness? If so how so?
6. If we consider that blindness can be a state of mind how does that realization help us reconsider our beliefs about disability?

## Application

Undertake a close reading of the story and make a list of all vocabulary and imagery that involves non-visual descriptions.

## SECTION 4 – EVALUATION

The previous sections discussed the various ways in which to interpret an argument: by examining the features of the text by analysing the positions and biases of the author by studying the persuasive strategies used by the author and by being critically aware of our own beliefs and predispositions.

In this section we will see how we as readers can employ all these interpretive skills to determine the central purpose of the text. We introduce you to an important word: thesis. Every argument has a thesis or a theory. We can go back to Aristotle and the ancient Greeks who formulated the importance of a thesis in all arguments. The thesis is a statement of purpose. This statement can be found clearly stated early on in the text (in the case of prose writing such as articles essays or opinion pieces) or may be inferred as an implied statement (in the case of poetry or fictional texts like short stories and novels) answering the question: What am I going to prove in this text? What do I believe? What do I want you to recognize by the end of my text?

You must assume that each piece of communication each text seeks to persuade its audience. For example if I write an article on child labour my purpose is to convince you of my opinions on the subject. If I write a poem about the beauty of the Bengal landscape I want my readers to feel the way I do about Bengal. If I write a short story on the devastation of the World War II I intend that my audience should react to my views with sympathy and agreement.

Ultimately you as a reader are analysing the text in order to determine the following: What is the writer's thesis (whether stated or implied)? What strategies does the writer use to convince us of the validity of the thesis?

### Readings for Section 4

#### Ain't I a Woman?

#### Sojourner Truth

Sojourner Truth (born Isabella (Belle) Baumfree 1797-1883) was born into slavery in upstate New York and was the youngest child of James and Elizabeth Baumfree. Like most enslaved people her family was broken up several times when she and her

siblings were repeatedly sold. In 1826 when she was around thirty years old she escaped to freedom with her infant daughter Sophie. A year later she filed a case to free her son Peter who had been sold in Alabama. She won the case and Peter was returned to her.

In her forties she renamed herself Sojourner Truth because she felt it was her calling to travel and tell her story. She became an activist for abolition and women's rights and continued doing so until her death. This ex-slave and fighter for women's rights and the abolition of slavery was well known as an articulate orator.

'Ain't I a Woman' is Truth's most famous speech delivered in 1851 at the Women's Rights Convention in Akron Ohio. Because the speech was never formally written several versions exist as people related it from memory. The following is an eye-witness account by Frances Gage an abolitionist and president of the Convention who wrote the account in 1863. 'Ain't I a Woman?' made a great impact at the Convention and has become a classic expression of women's rights.

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Several ministers attended the second day of the Woman's Rights Convention and were not shy in voicing their opinion of man's superiority over women. One claimed 'superior intellect' one spoke of the 'manhood of Christ' and still another referred to the 'sin of our first mother'. Suddenly Sojourner Truth rose from her seat in the corner of the church. 'For God's sake Mrs. Gage don't let her speak!' half a dozen women whispered loudly fearing that their cause would be mixed up with Abolition.

Sojourner walked to the podium and slowly took off her sunbonnet. Her six-foot frame towered over the audience. She began to speak in her deep resonant voice:

'Well children where there is so much racket there must be something out of kilter. I think between the Negroes of the South and the women of the North – all talking about rights – the white men will be in a fix pretty soon. But what's all this talking about?'

Sojourner pointed to one of the ministers. 'That man over there says that women need to be helped into carriages and lifted over ditches and to have the best place everywhere. Nobody ever helps me into carriages or over mud-puddles or gives me any best place! And ain't I a woman?'

Sojourner raised herself to her full height. 'Look at me! Look at my arm.' She bared her right arm and flexed her powerful muscles. 'I have plowed I have planted and I have gathered into barns. And no man could head me. And ain't I a woman?'

'I could work as much and eat as much as man – when I could get it – and bear the lash as well! And ain't I a woman? I have borne children and seen most of them sold into slavery and when I cried out with a mother's grief none but Jesus heard me. And ain't I a woman?' The women in the audience began to cheer wildly.

'She pointed to another minister. 'He talks about this thing in the head. What's that they call it?' 'Intellect' whispered a woman nearby.

'That's it honey. What's intellect got to do with women's rights or black folks' rights? If my cup won't hold but a pint and yours holds a quart wouldn't you be mean not to let me have my little half-measure full?

'That little man in black there! He says women can't have as much rights as men 'cause Christ wasn't a woman.' She stood with outstretched arms and eyes of fire. 'Where did your Christ come from? Where did your Christ come from?' she thundered again. 'From God and a Woman! Man had nothing to do with him!'

The entire church now roared with deafening applause.

'If the first woman God ever made was strong enough to turn the world upside down all alone these women together ought to be able to turn it back and get it right-side up again. And now that they are asking to do it the men better let them.

'Obliged to you for hearing me and now old Sojourner ain't got nothing more to say.'

#### Questions

1. What is the central argument of the speech? What is Truth trying to prove here? Can you express Truth's thesis in two or three sentences?
2. Why does Truth repeat the phrase 'ain't I a woman' so many times? Why does she think people might have difficulty considering her a woman? How does her physical appearance add value and effectiveness to her argument?
3. Note that although Truth is speaking at a woman's rights convention her audience is not necessarily made up of friendly supporters. Who among the audience would be considered hostile to her presence and her words and why?
4. Why do you think Truth addresses the skeptical members of the audience directly? How would you evaluate her strategy of singling out her most difficult listeners? Does this tell you something about her argumentative techniques?
5. How does traditional society define the term 'woman'? What characteristics are associated with the word?
6. How does Truth's background as a black woman and an ex-slave help her make her point?

7. How would you evaluate the success of Truth's speech? Would it be by speculating on how many minds she may have changed? Could it be valued simply as a morale-raising speech in a meeting for women's rights?

### Applications

1. Write an essay interpreting the verbal and non-verbal ways in which public speakers communicate with their audiences. Consider politicians TV anchors religious preachers teachers etc. How do such communicators use repetition humour and gesture to make their arguments?
2. Write a simpler version of this speech (a paraphrase in modern English) in order to facilitate comprehension for readers who may find the American colloquialisms difficult to understand.

### Imagine

John Lennon

John Lennon (1940-1980) was a British singer songwriter and pacifist remembered as the co-founder of the rock-and-roll band The Beatles which achieved worldwide fame in the 1960s. The mid-sixties and early seventies in Britain were full of social turmoil and political upheaval and the music of the Beatles often critiqued what young people saw as the materialism and greed of mainstream society.

'Imagine' is one of Lennon's most famous songs and also rated by British and American music magazines and analysts as one of the best songs ever written. In the song the poet attempts to move his audience away from the ugliness of their socio-political environment into an imaginary world where all social problems are miraculously erased.

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Imagine there's no heaven  
It's easy if you try  
No hell below us  
Above us only sky  
Imagine all the people  
Living for today...

Imagine there's no countries  
It isn't hard to do



Nothing to kill or die for  
And no religion too  
Imagine all the people  
Living life in peace...

You may say I'm a dreamer  
But I'm not the only one  
I hope someday you'll join us  
And the world will be as one

Imagine no possessions  
I wonder if you can  
No need for greed or hunger  
A brotherhood of man  
Imagine all the people  
Sharing all the world...

You may say I'm a dreamer  
But I'm not the only one  
I hope someday you'll join us  
And the world will live as one.

Note:

‘Utopia’ is an imaginary ideal world where common social and political problems do not exist. Utopic texts (poems stories plays or songs) picture a world far removed from the real environment of the author and the audience. This song imagines one such world.

#### Questions

1. In describing various kinds of worlds why does the poet use the word ‘imagine’? Why doesn’t he ask his audience to ‘describe’ such worlds?
2. There are three things the poet asks the reader to imagine. What are those things?
3. When Lennon asks us to imagine a world without heaven or hell which major social belief is he questioning? Can you think of words in your native languages that have the same meanings as ‘heaven’ and ‘hell’?
4. Why does the poet want a world without countries? What are the negative impacts of boundaries in our present world? Why does he feel that peace is not possible in a world with countries?
5. Why does the poet feel that he will be perceived as a ‘dreamer’? What are the implications of the word? How is dreaming unsuitable in the ‘real’ world?
6. The word ‘utopia’ refers to an ideal perfect state or place. How is this a utopian poem?

7. Why do you think Lennon chose to write a utopic song? In what social circumstances might a utopic text be useful or meaningful? By evaluating this utopic world how does Lennon implicitly invite his audience to evaluate the 'real' present world?

### Application

Write an open letter to the prime minister (to be published in a newspaper) describing your vision for an ideal society. Focus on the eradication of problems that are pertinent to your society such as poverty corruption pollution and crime (including crimes against women).

### Girls

Mrinal Pande

Mrinal Pande (b. 1946) is an Indian television personality journalist and author and till recently chief editor of the Hindi daily *Hindustan*. She left *Hindustan* in 2009 and was appointed the following year chairperson of Prasar Bharati the apex body of the official Indian Broadcast Media a post she occupied until 2014. She also hosts a weekly interview show titled 'BaatonBaaton Mein' on Lok Sabha TV. Earlier she worked for Doordarshan and Star News. She has also written a few short stories and was the editor of the popular women's magazine *Vama* from 1984-87.

'Girls' (published in Hindi *Dharmyug* magazine in 1983 and translated into English for *Manush* the same year) describes the psychological influence of patriarchy on women from a very young age when they constantly hear conversations about their being unwanted and being considered burdens. Although the protagonist of the story is a lively imaginative and mischievous eight-year-old girl the plight of women of all ages is reflected here including the nani the maasi the mami and the protagonist's older sister.

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The day we left with Ma for Nani's house Babu broke a surahi. I don't know whether he did it on purpose or by accident but anyway the floor was flooded with water. Ma held up her sari and called Saru's mother—who was trying to eavesdrop from the adjacent room—to mop up the water because if someone were to slip and break the bones it would be yet another problem. To Ma everything in life was a problem. As far as she was concerned whether we were at home or at school ill or just playing

around we were a problem. While mopping the floor Saru's mother looked up at Ma and asked 'This time you'll be away for at least three months won't you?' Ma squatted down and said 'Yes they won't allow me to come back sooner.' She turned to me and ordered me to go out and play. I always seemed to turn up at the wrong time and at the wrong place. As I was leaving the room I managed to pick up a piece of the broken surahi which I enjoyed sucking and I overheard Ma addressing either Saru's mother or the cobwebs hanging from the roof: 'I hope it's a boy this time. It will relieve me of the nuisance of going through another pregnancy.' I could just imagine Saru's mother in her usual manner shaking her head and saying 'Why not?... Why not?...'

When we reached the station I scrambled on to the train fought my way through people and luggage and secured a place next to the window. Triumphant I stuck my tongue out at everyone and went 'Eee...eee.' But when I noticed Ma's gaze turning towards me I immediately started chanting the alphabet 'Eee for Imli Ee for Eekh.' Ma was actually not looking at me though because she was preoccupied with all her problems. She had to mind the luggage the wobbling surahi the three of us and cope with the exhaustion of pregnancy as well. At one of the stations we bought a lot of samosas filled with chillies. Just when we were buying them a woman was making her child urinate through the next window. The sight made me feel quite nauseous and I couldn't eat my samosa so I gave it to Ma instead. Meanwhile I crushed a piece of potato which was lying on the seat into the shape of an insect to frighten my younger sister. She screamed Ma smacked me and I started to cry as well. My elder sister was irritated and said 'Oh what a nuisance you are!' Despite her irritation I knew that it was only my elder sister who really loved me everyone else was horrible.

Mama was waiting to receive us at the station. On the way to Nani's I sat next to Mami and noticed the rubies in her ear lobes bobbing up and down while she chewed paan. Everytime the driver pressed the jeep's horn my sisters and I would scream in unison 'Poo...poo.' The driver was amused at our screaming and when we reached the house he lifted me and my younger sister out of the jeep. He had a huge moustache which smelt of tea and bidis and wore a uniform made of coarse wool which tickled me and made me feel sleepy. When the surahi was lifted out of the jeep it overturned and once again there was water everywhere. This incident reminded me so much of Babu that absent-mindedly I trod hard on my younger sister's sandal nearly tripping her up. 'You are the cause of all my problems!' Ma hissed at me through tightly clenched teeth so that no one could hear. She then grabbed hold of my arm as if to prevent me from falling over but actually pressed it so hard that my shoulder hurt.

I thought of Babu because whenever we came to Nani's house he never accompanied us. And as soon as we arrived Ma would be lost in the company of Masis Mamis Nani and old maidservants. If you tried going near her during the day someone or other would say 'Let the poor thing have some rest at least while she is here.' Ma too would put on a pathetic act as if we always harassed her at home. I felt disgusted at the

thought of entering Nani's house so I deliberately loitered near the bushes. Then I heard someone mentioning my name inside the house and saying 'Now where has she disappeared?'

I entered the house along with the dog and saw Nani sitting with Mama's son on her lap. As soon as she saw the dog she shooed it away because to her all animals were as untouchables. The dog used to being reprimanded tucked its tail between its legs and went out. I was told to bend down and touch Nani's feet. Someone from the family said 'Not like that...bend properly. You are born a girl and you will have to bend for the rest of your life so you might as well learn.' Nani blessed me by waving her hand over my bowed back and said 'This girl hasn't grown taller. Who would believe she is eight years old?'

'Oh what a nuisance this is' Ma kept complaining. The old lady from the neighbourhood who had come to see Ma told Nani 'This time Lali will definitely have a boy. Just look at her complexion—when she was expecting the girls it was pink but now it has a tinge of yellow. I am sure it will be a boy this time.'

'Who knows perhaps even this time...' moaned Ma as she put on a pathetic expression and began paring her nails.

'Is there anyone to cook for your husband?' asked the old lady. Her question set me thinking about Babu how good he smelt and the softness of his lap. And how when we came here Ma did not allow us to lie in her lap for too long and complained 'Ugh! Oh! My bones are aching my sari is all crushed. Get up now. I have such a lot of work to do and to top it all there is this huge nuisance. Come on get up.'

Nani folded her hands and prayed: 'Oh Goddess protect my honour! At least this time let her take a son back from her parents' home'. At the end of her prayer she dried her tears with her pallav.

From the corner of my eyes I could see that my sisters were fast asleep. All the lights had been switched off and the room was flooded with moonlight. Tulsa Dai was applying oil to the soles of Ma's feet and saying 'If it's a boy this time I will demand a sari with stainless steel zari.'

'If I have a boy this time then I will be relieved of this burden forever' she tells Tulsa Dai and then adds 'You can go home now your children must be waiting for you. Be sure you put the oil vessel under the bed otherwise one of these kids will kick it over in the morning....' Ah a bad omen. Whenever Ma left a sentence unfinished it seemed to loom in the air like the ticking of the clock. I wonder why grown-ups always complete their sentences when they are talking about pleasant things but always leave them unfinished if it is something unpleasant. Like 'Ah a woman's fate....' Or 'Oh three girls....' There's always a silence after these half statements.

There's a bright star in the sky. Is that the Dhruva star? Babu used to say that if I worked hard I could become anything I wanted just as Dhruva became a star. 'But I can't become a boy can I?' I once asked obstinately. I was surprised at Babu's reaction when he put on a serious look and said sternly 'Don't argue with your elders now.' I find it difficult to understand them. My elder sister says one should never trust grownups because if they want to know something they will prise it out of you by hook or by crook but they themselves will never tell you a thing.

It's true nobody ever tells us anything. In this place it's when we go to sleep that the world of the elders awakens opening like a magic casket. I want to stay awake and listen I don't know why I fall asleep halfway through. I wonder whose voice it is now it seems as if someone is crying in suppressed tones. Is it ChottiMasi? 'I don't get as much respect as a dog does in that house' she tells Ma. I wonder where she is treated worse than a dog then I hear Ma telling her 'All of us suffer like that one just has to endure it.' My eyes shut and I fall asleep.

The next morning when everyone is having breakfast I ask Ma what 'endure' means. I remind her by asking what does ChottiMasi have to endure? I get one tight slap then another but before Ma strikes me again Mami saves me and says 'Let it be. She is only a child after all.' 'She is no child she is a witch' says Ma as her stomach wobbles in anger. 'She's always listening on the sly to elders talking. Heaven knows what will become of her.'

When I go into the garden my elder sister throws the flowers she has gathered at me. 'Oh...you! I have told you a hundred times not to question grown-ups. If you keep on like this one day these people will beat you so hard you will die.' 'I will ask questions. I will. I will' I answer crying. 'Then go and die' says my elder sister and continues to thread a garland for Nani's Gopalji. Nani stands by her and says loudly 'You are my precious Lakshmi' with the intention that I should hear. In the afternoons I tell the younger children horror stories of ghosts and demons who lived in the walnut tree. I tell them that if they should wake up at twelve o'clock on a full-moon night they would see children being bathed in blood. They would also hear the ghosts speaking through their noses which at first is difficult to follow. The children follow me all over the house like mice following the Pied Piper.

'Move aside' says Hari's mother who is carrying a tray laden with glasses of tea into the room. 'Move. This is not for you it's for the grown-ups. Move out of my way.' Hari's mother's nose is like a frog's and her eyebrows meet above her nose. Whenever she laughs her cheeks hang loose like bats. 'Do move aside' she says to me again. 'I won't' I say and try to block her way. 'I'll only move if you say girls are nice.' 'All right all right I have said it so now move out of the way' says Hari's mother. 'No' I persist 'say it properly.'

‘Oh Hari's Ma what's happening?’ asked Maasi irritably from the room. ‘Are you going to bring the tea next year or what?’ Hari's mother knits her thick eyebrows together and says ‘This Lali's middle daughter won't let me....’ She starts laughing and as she does so her frog-like nose bobs up and down. I can hear Ma naming me and saying ‘That girl must be harassing her. She was born only to plague my life.’ Someone in the room advises her that she should not get angry in her condition.

For a long time I sit outside the house watching the birds flying and wishing that I had been born a bird. ‘Do mother birds too think their girl birds are inferior?’ I wonder. Then I hear a voice calling ‘Where has she gone?’ and I know someone is searching for me. I hide behind the wall where no one can ever find me. I wish that somewhere anywhere I could find that magic betel nut which would make me invisible as soon as I put it in my mouth. What wonderful fun that would be!

‘Where are you? Girls?’ calls Nani with a tray of crimson powder in her hands. In front of her there is a dish of halwa and a plate filled with puris she has prepared as offerings to the Devi on Ashtami day. A mat has been spread in front of her for us to sit on. ‘Come on girls let me put the teeka on your foreheads.’ She lights the camphor for aarti. ‘Come now let me do aarti to all of you.’ My two sisters and Maama's beautiful daughters sit cross-legged in front of Nani. She puts a teeka on each forehead and then rings a bell. Exactly like the guard on the train. After the bell rings she blows the conch. ‘Poo...ooo’. I am suddenly transformed into a railway engine and race around the ledge of the courtyard. I shout ‘Come on pay your fares to go to Calcutta. Poo...ooo.’

In the background I hear Nani saying ‘Come on dear let me put the teeka on you. You are my Kanyakumari aren't you?’

‘No’ I retort ‘I am an engine.’ Mami's son claps his hands with excitement and says ‘Oh an engine an engine!’

Suddenly I see Ma waddling towards me with a clenched fist and my stomach grows tight with fear. Her face is filled with rage. ‘I'll make an engine out of you this very minute.’

The elderly neighbour intervenes catches hold of Ma's hand and says ‘Have you gone mad Lali?’ She signals to me to obey and adds ‘She's after all a child a Kanyakumari. Today is Ashtami the Devi's day you mustn't hit a Kanyakumari it is a sin.’

I jump down from the ledge with a thud and see Nani serving the other girls halwa-puri with the tightly clenched mouth.

‘Go on. Take the prasad from Nani. Why do you make your mother cry when she is in this condition?’ Masi asked me irritably.

‘When you people don't love girls why do you pretend to worship them?’ My voice breaks into a sob and I feel so furious with myself that I want to swallow the burning camphor to choke my treacherous throat. I want to ask ‘Why’ again but don't risk it because I am afraid I will start to cry. I don't want to cry in front of them.

Hari's mother addresses the wall saying ‘Just listen to her. What a temper for a girl to show!’

Nani is distributing a rupee and a quarter to each girl. I notice the mark of the crimson powder on the tip of her thumb like a bloodstain.

I start moving back towards the wall and screaming ‘I don't want all the halwa-puri teeka or money. I don't want to be a goddess.’ I screamed so loudly that the pigeons pecking at the scattered grain in the courtyard took off in a flurry as if a bullet had been fired somewhere.

### Questions

1. The young protagonist of the story is always getting into trouble with her mother. What are the different kinds of things that get her scolded and beaten through the story? Is she sometimes at fault?
2. Why does Mrinal Pande use such a young girl as her storyteller? Would the central idea of this story the critique of the desire for a male child be more effectively narrated by one of the older women? What are the uses of seeing the world through the eyes of a child?
3. What is the girl's relationship with her father? Is it her father who allows her to think independently and to ask questions that her sister tells her she will get beaten for?
4. How do we evaluate a story that is told humourously but ends with this penultimate line: ‘Nani is distributing a rupee and a quarter to each girl. I notice the mark of the crimson powder on the tip of her thumb like bloodstain’?
5. Evaluate the last line of the story. What is the significance of the sound of pigeon wings being compared to the sound of a bullet?

### Applications

1. Write a public speech on female infanticide.
2. Since this story was first written in Hindi what comprehension problems would a non-Hindi speaking reader face while reading it in English? How could a good translation bridge the communication gap? Focus on words and phrases that are difficult to translate.

## SECTION 5 – ANALYSIS

So far you have studied the various ways in which a writer presents an opinion and argument or a point of view. You have also looked at the levels at which you as the reader/audience can critically read the text. This section will draw your attention to a vital task that is performed by all students and researchers in all academic disciplines. This task is that of writing.

As students we are required to demonstrate our understanding of texts through the written word in assignments presentations tests and examination papers. No matter with what smartness and sophistication you have analysed texts you need to convert that knowledge into essays for your teachers peers and examiners to evaluate. In this case *you* are the author writing what is called a ‘rhetorical analysis’ of the texts in your course. It is this rhetorical analysis that the examiner will evaluate and grade.

How do you begin a rhetorical analysis essay? You will start with an introduction explaining the historical social and cultural context of the text in question. When was the text written by whom and for whom? Next you will state your argument. What aspect of the text is this essay (your essay) about to examine? What is *your thesis* about the text? Thus your thesis will appear at the end of your introduction. Remember just as you search for other writer’s theses at the beginning of their texts you too must announce your thesis at the end of the very first paragraph of your essay.

Once you have done so what remains is for you to use intelligent and logical paragraphing to present at least three different aspects of analysis. Use all the interpretive skills we discussed in earlier parts of this book. Remember just as you expect other writers to furnish evidence of their findings so too in your rhetorical analysis your readers/examiners expect you to prove your points through definitions examples comparisons and logical and reliable arguments.

Once you have substantiated your claims write a brief conclusion to wind up the argument and to suggest elements for further investigation and study.

When you look at the texts in this section think also about how you might write a rhetorical analysis on them where you are the writer the examiner is your audience and your subject is the thorough analysis of the text.



## Readings for Section 5

### Bosom Friend

Hira Bansode

Hira Bansode (b. 1939) one of the best-known woman Dalit poets in Marathi brought a feminist slant to Dalit poetry. Born into a Mahar family a Kamble in a village of Pune district she moved to Mumbai as a child when her father became a municipal worker. She studied up to the ninth standard before being married at the age of 14. Encouraged by her husband and father-in-law she completed her S. S. C. and then began working as a railway clerk a jobshe still holds. It took thirteen years of endeavor for her to take the B.A. and M.A. in Marathi.

‘Bosom Friend’ is one of her most famous poems. The ironic title of the poem points to the hypocrisy of Indian society in its treatment of issues of caste. The poem recalls the centuries of caste oppression that forms the history of India.

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Today you came over to dinner for the first time  
You not only came you forgot your caste and came  
Usually women don't forget that tradition of inequality  
But you came with a mind large as the sky to my pocket size  
house  
I thought you had ripped all those caste things  
You came bridging that chasm that divides us  
Truly friend I was really happy  
With the naïve devotion of Shabari I arranged the food on your  
plate  
But the moment you looked at the plate your face changed  
With a smirk you said Oh My – Do you serve chutnykoshambir  
this way?  
You still don't know how to serve food  
Truly you folk will never improve.

I was ashamed really ashamed  
My hand which had just touched the sky was knocked down  
I was silent  
Toward the end of the meal you asked  
What's this? Don't you serve buttermilk or yoghurt with the  
last course of rice?  
Oh My Dear we can't do without that...  
The last bit of my courage fell away like a falling star  
I was sad then numb  
But the next moment I came back to life

A stone dropped in the water stirs up things on the bottom  
So my memories swam up in my mind  
Dear Friend – You ask about buttermilk and yoghurt  
What/How shall I tell you?

You know in my childhood we didn't even have milk for tea  
much less yoghurt or buttermilk  
My mother cooked on sawdust she brought from the  
lumberyard wiping away the smoke from her eyes  
Every once in a while we might get garlic chutny on coarse  
bread  
Otherwise we just ate bread crumbled in water  
Dear Friend – Shrikhand was not even a word in our  
vocabulary  
My nose had never smelled the fragrance of ghee  
My tongue had never tasted halva basundi  
Dear Friend – You have not discarded your tradition  
Its roots go deep in your mind  
And that's true true true  
Friend – There's yoghurt on the last course of rice  
Today the arrangement of food on your plate was not properly  
ordered  
Are you going to tell me what mistakes I made?  
Are you going to tell me my mistakes?

1. What does the gratitude and happiness of the protagonist of the poem tell us about the reality of her relationship with her 'bosom friend'? Why is she so happy?
2. The protagonist describes her emotions as moving from happiness to shame then to numbness and finally to coming 'back to life'. How can we analyze this journey of emotions as the journey from submission to resistance?
3. How does Hira Bansode use different kinds of food and their preparation to discuss caste discrimination? Why does she narrate her past through food to bring out her family's deprivation?
4. Analyse the conclusion of the poem: 'Are you going to tell me what mistakes I made?' / 'Are you going to tell me my mistakes?' How do the last lines turn the tables on the guest showing her as the mistake-maker rather than the protagonist? Discuss the strategy Bansode uses to focus the reader's attention on the historic oppression of Dalits.

### Application

Write a report on caste in present day Indian society. Explain the background of the caste system analyse problems that result from the system and suggest solutions. To do so design a three-fold argument (thesis). What evidence would you use in support of your argument? And finally what would be your conclusion?

## An Enabling Garment

Mukul Kesavan

Mukul Kesavan (b. 1957) is an Indian historian novelist and political and social essayist. His first novel *Looking Through Glass* (1994) was recognized internationally as have his shorter pieces of writing over the years. In 2014 *The New Republic* included his *Homeless on Google Earth* in its list of the year's best books describing Kesavan as '[a] novelist and essayist a historian and poet a social commentator and public intellectual [who] commands an enviable following in the Anglophone world beyond America and Britain'. He teaches social history at Jamia Millia Islamia in Delhi.

This article was written for *The Telegraph* (Calcutta) in 2006 in which he counters British politician Jack Straw's analysis of the veil. His views are informed by his first-hand experience teaching mostly Muslim women at Jamia. The article has been abridged for the purposes of this book.

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Britain's former foreign secretary Jack Straw wrote an article in the *Lancashire Telegraph* a local newspaper that circulates in his parliamentary constituency describing his difficulty in communicating with Muslim constituents who met him with their faces veiled. He wrote that he often requested them to unveil themselves (always in the presence of another woman) so that he could read their expressions as they conversed because the point of two people meeting (as opposed to talking over the phone) was so that they could be literally face-to-face.

I teach in Jamia Millia Islamia a university in Delhi. Jamia was founded and nurtured by a remarkable group of Muslims in the early 20th century: Maulana Mohammad Ali Professor Muhammad Mujeeb and Dr Zakir Hussain. Given its history Muslims make up a much larger proportion of its student body and faculty than is usual in Indian universities. In some of my classes the attendance register lists more Muslims than non-Muslims. In the fifteen years I've taught there one or two of these Muslim students have worn the *burqa* the enveloping black garment that generally (though not always) veils the wearer's face. ...

As a young lecturer I thought I might have some trouble connecting a veiled student's name with her face because it wasn't on view but the opposite was true. There were no more than one or two burqa-ed girls in any class and their conspicuousness was a kind of cue. Telling them apart wasn't an issue either: every lecturer learns that there are only two sorts of students: animated ones on the verge of asking a question and sleepwalkers a breath away from snoring. Veiled students I discovered weren't quieter than the unveiled ones just more covered up.

Did I have a view on the burqa? Yes I did. I thought it was a traditionalist hold-over something that represented the seclusion of women that would be less and less commonly worn as women entered the public world. Since the overwhelming majority of women in Jamia both students and teachers didn't wear the burqa I assumed it was vestigial. I thought the burqa was an extreme version of other forms of veiling that I had encountered within my (Hindu) family: I had aunts and cousins on my mother's side of the family who lived in Chandni Chowk and used the *anchal* of their *saris* their *ghoongats* to cover their faces in the presence of fathers-in-law and other strange men.... None of the girls in my extended family deploy their ghonghats like their mothers did and over the years I've seen a secular decline in the incidence of burqas in Jamia....

Jack Straw is entitled to feel uneasy about the *niqab* and in a free society he is within his rights to publish his feelings. But he is unwise to request his constituents to remove their veils...he makes a mistake in assuming that the burqa is uniquely disruptive of human contact. It's much harder conversing with someone wearing dark glasses. Where Jack Straw needs lips and noses to look at I need eyes and I find it irritating even offensive when people don't do me the courtesy of shedding their goggles through a long conversation. But I don't ask them to take them off neither I imagine does Jack Straw.

Obstacles to face-to-face conversations depend on what you're used to and therefore comfortable with. Straw is probably undistracted by tiny skirts and plunging necklines but it might be harder for an Asian MP accustomed to more covered-up women to concentrate on a constituent's problems if her every move revealed (in his prudish mind) inches of intimate skin....

But Straw in his column isn't opposed to the burqa only because it obscures a woman's face he wants women to discard it because he is concerned that '...wearing the full veil was bound to make better positive relations between the two communities more difficult. It was such a visible statement of separation and of difference.'

That's a large statement and it tells us more about Straw and possibly the English attitude towards difference than it does about the burqa as an alienating symbol. I went to a Jesuit school in Delhi and I remember as a child being astonished by the cassocks the padres wore. Men in authority wearing maxis: it was very odd and ungendered and had Straw been a classmate he might have described the cassock as a visible statement of separation and of difference even an obstacle to better positive relations between two communities. But as Indians we grow up surrounded by such ripely different sorts of people that after our initial bewilderment my classmates and I decided that padres came with cassocks attached. Our acceptance of difference was so complete that when we met padres in trousers they seemed forked and lewd.

...Goodwill in the face of perceived difference is the responsibility of the beholder. A burqa is no more a statement of separation than a mini-skirt is an invitation to familiarity. The next time he walks into his surgery or settles down to blog Jack Straw might remember that.

## Questions

1. According to the author what are Jack Straw's objections to the veil?
2. The author discusses the reasons why communicating with veiled women in his classes is not difficult. How does this passage challenge Jack Straw's position?
3. What is the author's opinion on the use of the burqa?
4. While discussing his views on the burqa the author refers to the use of the ghoongat by Hindu women. What do you think is his intention in drawing this comparison? What prejudices and assumptions in his readers might he be targeting through this argument?
5. Why do you think the author discusses the clothing of the Jesuit padres in his school? What connection does the author want the reader to make between padres wearing cassocks western women wearing skirts and Muslim women wearing burqas?

## Application

The following statement appears at the end of this article: 'Goodwill in the face of perceived difference is the responsibility of the beholder.' Assuming that all the arguments in this article are leading to this one statement analyse the statement referring to the rest of the article for arguments reasons and examples. What are the barriers to inter-cultural communication? What are the strategies for bridging communication gaps?

## The Story of An Hour

Kate Chopin

Kate Chopin (1850-1904) is considered one of the first feminist authors of the twentieth century. She is often credited for introducing the modern feminist literary movement. Chopin was following a rather conventional path as a housewife until an unfortunate tragedy—the untimely death of her husband—altered the course of her life. She became a talented and prolific short story writer.

'The Story of an Hour' (1894) is seen as a pioneering modern feminist short story one that plays a role in launching modern feminist literature in America. The reader should note the relationship of the leading figure in that story to the circumstances of Chopin's own life where the death of her own husband started a process that would ultimately push her beyond the roles of wife and mother of six to the life of an artist. 'The Story of an Hour' makes the reader analyze and challenge conventional roles for women through the twists and turns in the narration of events that take place in the short period of one hour.

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Knowing that Mrs. Mallard was afflicted with a heart trouble great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her in broken sentences veiled hints that revealed in half concealing. Her husband's friend Richards was there too near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received with Brently Mallard's name leading the list of 'killed.' He had only taken the time to assure himself of its truth by a second telegram and had hastened to forestall any less careful less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same with a paralyzed inability to accept its significance. She wept at once with sudden wild abandonment in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood facing the open window a comfortable roomy armchair. Into this she sank pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair quite motionless except when a sob came up into her throat and shook her as a child who has cried itself to sleep continues to sob in its dreams.

She was young with a fair calm face whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it fearfully. What was it? She did not know it was too subtle and elusive to name. But she felt it creeping out of the sky reaching toward her through the sounds the scents the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: 'free free free!' The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind tender hands folded in death the face that had never looked save with love upon her fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love the unsolved mystery count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

'Free! Body and soul free!' she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole imploring for admission. 'Louise open the door! I beg open the door--you will make yourself ill. What are you doing Louise? For heaven's sake open the door.'

'Go away. I am not making myself ill.' No she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days and summer days and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered a little travel-stained composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident and did not even know there had been one. He stood amazed at Josephine's piercing cry at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

## Questions

1. Why is Richard anxious about Mrs. Mallard's probable response to the news of her husband's death? What is her first reaction to the news of the death? How does this response change as she sits in the chair and looks out of the

- window? And finally what is her response to the knowledge that her husband is not dead?
2. Comment on the irony of the last line in which the (male) doctors diagnose her death as resulting from joy while the reader knows that she dies from the shock of realizing that her husband's continued presence in her life will mean a loss of her newfound freedom.
  3. In what ways does Kate Chopin make us analyze society's view of the crucial importance of marriage for a woman? 'What could love the unsolved mystery count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!' In what ways does this comment question the central place of romantic love? What does she think is more important than love?
  4. This powerful short story asks us to change our assumption that love and marriage are the most important events in the lives of women. The story goes against the way in which mainstream media and pop culture shapes our thinking about this issue through movies advertisements songs and the marketing of romance. How important is it to analyze those ideas that seem 'natural' to us and to question where these ideas come from?

#### Application

Write a dialogue between Mr. and Mrs. Mallard in which they discuss their relationship. How would Mrs. Mallard try to explain to her husband why she does not feel free in her marriage to him? What would Mr. Mallard say in response? What would be the result of this dialogue? What strategies might Mrs. Mallard use to try to convince Mr. Mallard of her position? Would Mr. Mallard react with anger or with compassion or would he be unable to understand his wife's position altogether?

### **SKILL ENHANCEMENT COURSES (SEC)**

#### **PAPER S1: ANALYTICAL READING AND WRITING**

##### **Course Objectives**

This course will teach students the fundamentals of rhetorical or persuasive writing organized according to a pedagogic system of academic writing that is followed the world over. Students everywhere are expected to follow this system in universities while they write assignments and take term examinations. In this age of globalized academics Indian students need to know both the theory and practice of academic analysis and academic writing in order for them to participate in an increasingly international academic environment. All of us who teach analysis and writing have learned and internalized this pedagogic structure usually without being consciously aware of its mechanics. In our M. Phil courses we learnt through trial error emulation



and example how to write research papers. Those of us who have written Ph. D. theses are aware that we had to write within strict academic norms. Likewise when we read essays that students have written we expect the same academic form of writing from them and penalize them or reward them for their accomplishment in this discipline of writing. But so far nowhere across Indian universities have we seen a systematized codification of such norms in the form of courses or workshops. This course is an attempt to fill this academic gap.

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

### **Learning Outcomes**

At the end of this course we expect the students to learn the following:

- Consider the act of writing as a goal oriented task oriented towards the goal of persuasion.
- Examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves.
- Identify the writer's central purpose or thesis.
- Consider how writers use personal authority and trustworthiness argumentative logic comparison and contrast example and emotional appeals to make their arguments.
- Identify their own historical social and personal contexts to understand their own biases and ideologies.
- Analyse an academic topic or question to gather information and to notionally organize that material required to address that topic or to answer that question.
- Design and then write a lucid thesis statement that outlines the students' central argument in the paper thesis essay or article.
- Produce both preliminary and fleshed-out outlines which identifies the structure of the proposed paper.
- Finally produce a paper that follows the guidelines of their own outline.
- Use the appeals of ethos logos and pathos throughout the paper as multiple persuasive strategies.

## **Course Contents**

### **Unit 1**

How to read/write/think: 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/tute/presentation) and the audience (the teacher/examiner). It is the interaction of the three that makes the act of writing rhetorical in nature. The relationship between writer and audience is unequal in the sense that the writer needs to prove something to an audience who must be assumed to be skeptical and in need of persuasion. To be able to write articulately it is first crucial to read and think with clarity. Each of the three components therefore need to be studied in detail.

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

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

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

### **Unit 2**

How to write: Creating a rhetorical argument: What How Why (Definition Evaluation Proposal)

Writing is a goal-oriented task. It is the teaching of each specific rhetorical tool that will form the stages of this course. The syllabus is structured to teach – 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 fulfill some aesthetic desire to see a nicely written essay. These skills are inextricable from the rhetoric act of persuasion itself and persuasive writing cannot take place until these skills are systematically learnt.

## Thesis Statement

How do we recognize a thesis statement? It answers the question – What are you going to prove? What do you want your reader to believe by the end of your answer? While planning the thesis statement it is important to spell out precisely what you're going to say. It should answer how and why the argument is being written.

### **Unit 3**

How to write: Creating a rhetorical argument: What How Why (Definition Evaluation Proposal)

## Outline

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

## Expanding the Outline

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

### **Unit 4**

How to write: Creating a rhetorical argument.

## Introduction and Conclusion

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

### **Unit 5**

How to write: Creating a rhetorical argument.

## Linkages Transitions and Signposting

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

## Paragraphing and Sentence Structure

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

## Readings

There will be a Reader with 8 – 12 texts/readings which will be selected according to graded difficulty to be accessible by students of different abilities. Each reading will be accompanied by a series of topics of discussion to aid reading the text from the different aspects taught in the class. They will also be accompanied by a series of 6 – 10 questions from which one or two questions can be chosen to ask the class to write assignments. The texts would try to cover different issues of interest to students to generate meaningful discussion in class and analysis in the process of writing.

### **Course structure**

The course will be structured around 3 assignments. In the first assignment the student will be expected to analyze the reading and the question and to write about the issues the question asks for and then to condense that into a roughly three sentence thesis statement. The second assignment will require the student to write a thesis statement and to make an outline to match the thesis statement. The third assignment will require the student to start with the thesis statement follow with outline and finally produce an entire essay.

#### **Prose:**

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

#### **Poetry**

1. Agha Shahid Ali: 'Ghazal' (Difficult)
2. Margaret Atwood: 'This is a photograph of me' (Medium Difficult)
3. Dylan Thomas: 'Do not go gentle into the night (Medium medium)
4. Bob Dylan: 'The Times They are A-changing' (Medium easy)
5. Robert Frost: The Road Not Taken (Easy)

#### **Short Story**

1. Heinrich Boll: Stranger Bear word to the Spartans we... Difficult)
2. Shirley Jackson: 'The Lottery' (Medium Medium)
3. Vaikom Basheer: 'The Card-Sharpers Daughter (Medium Medium)
4. Om Prakash Valmiki: 'Joothan' (Easy)
5. Alice Munro

### **Teaching Plan** **Paper S1 – Analytical Reading and Writing**

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  
 Week 9 -- Introduce Reading 3  
 Week 10 -- Thesis Statement  
 Week 11 -- Outline  
 Week 12 -- Introduction and Conclusion  
 Week 13 -- Rough draft and revision of draft  
 Week 14-- Assignment 3 due Week 14

### **Facilitating the achievement of Course Learning Outcomes**

#### **Paper S1: ANALYTICAL READING AND WRITING**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

#### **Keywords**

Reading analytically  
 Reading techniques  
 Audience  
 Persuasive writing  
 Argumentation  
 The appeals

Logical argument  
Authority  
Rhetoric  
Thesis  
Outline  
Writing introduction  
Writing conclusion  
Signposting  
Transitions  
**Sub-committee**

Roopa Dhawan Ramjas College (Coordinator)  
Vinita Chandra Ramjas College  
Rina Ramdev Sri Venkateswara College  
Sanam Khanna, Kamala Nehru College

## PAPER S2: LITERATURE IN SOCIAL SPACES

### **Course Objectives**

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

Humanities as a field encourages us to ask pertinent questions share different world-views and produce alternate truths in the process. It is in this regard that we are offering a course that will use texts (literary or otherwise) to equip students with skills crucial to understand and deal with the practicalities of the everyday be it with regard to workplace intimate networks or social media. Recent research has inferred that the study of Humanities and Social Sciences are effective in developing soft skills considered of vital importance in the dynamic workplace of the 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’
- They will be encouraged to focus on the value of literature as an empathy-building experience.
- They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.
- Students will be encouraged to enhance their teamwork skills by working in groups and to understand the processes of leadership and mentoring.
- Students will work on their presentation skills and build on the idea of ‘narratives’ to better communicate with target audiences.

## Readings

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. ‘Don’t let a bully boss affect your mental health’  
<http://www.danielgoleman.info/dont-let-a-bully-boss-affect-your-mental-health/>
- b) William Blake ‘The Chimney Sweeper’ from *Songs of Innocence and Songs of Experience* (both versions - 2 poems)
- c) W. Somerset Maugham ‘The Verger’ (short story)

### Unit 3

#### Critical Thinking and Problem Solving

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

### Unit 4

#### Teamwork and Team Management

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

### Unit 5

#### Leadership and Mentoring

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

### Suggested Screenings

1. 2002 Documentary -- *The Tales of the Night Fairies* (teamwork leadership and adaptability)
2. 1993 Film -- *What's Eating Gilbert Grape?* (self-awareness family and care)
3. 2000 Film -- *Erin Brockovich* (soft skills and empathy)
4. 2003 Film -- *Monalisa Smile* (leadership and mentorship)
5. 2016 Film -- *Hidden Figures* (affective leadership and teamwork)
6. 2016 TV Serial -- *Black Mirror: Season 3 Nosedive* (mental health and social media)
7. 2007 Film -- *Chak De India* (teamwork leadership mentoring)



Teaching Plan  
Paper S2 – Literature in Social Spaces

Week 1 – Introduction to Paper  
 Week 2 – Unit 1 -- Humanities and Soft skills  
 Week 3 – Unit 1 (contd)  
 Week 4 – Unit 1 (contd)  
 Week 5 – Unit 2 --Emotional Intelligence Adaptability and Mental Health  
 Week 6 -- Unit 2 (contd)  
 Week 7 – Unit 3 -- Critical Thinking and Problem Solving  
 Week 8 – Unit 3 (contd)  
 Week 9 – Unit 3(contd)  
 Week 10 – Unit 4 -- Teamwork and Team Management  
 Week 11 – Unit 4 (contd)  
 Week 12 – Unit 5 -- Leadership and Mentoring  
 Week 13 – Unit 5 (contd)  
 Week 14 – Concluding lectures exam issues etc

**Facilitating the Achievement of Course Learning Outcomes**  
**PaperS2: Literature in Social Spaces**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

Keywords

### **Committee Members**

Brati Biswas, Dyal Singh (E) (Coordinator)  
Sanam Khanna, Kamala Nehru College  
Manpreet Kaur, Shyama Prasad Mukherjee College  
Rajorshi Das, Indraprastha College for Women

## **PAPER S3: LITERATURE IN CROSS-CULTURAL ENCOUNTERS**

### **Course Objectives**

Acknowledging literature's status as an important medium in making sense of the world we live in this paper will enable students to critically view their 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.

### **Readings**

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.

### **Unit 1**

Caste/Class

1. 'Caste Laws' -- Jotirao Phule
2. 'Deliverance' -- Premchand

3. 'Kallu' -- Ismat Chughtai
4. 'Bosom Friend' -- Hira Bansode

## **Unit 2**

### **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. 'The Reincarnation of Captain Cook' -- Margaret Atwood

## **Unit 3**

### **Race**

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

## **Unit 4**

### **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

## **Unit 5**

### **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)

### **Teaching Plan**

Paper S3 -- Literature in Cross-Cultural Encounters

Week 1 – Unit 1: Caste/Class

Week 2 – Unit 1(contd)  
 Week 3 – Unit 1 (contd)  
 Week 4 – Unit 2: Gender  
 Week 5 – Unit 2 (contd)  
 Week 6 – Unit 2(contd)  
 Week 7 – Unit 2(contd)  
 Week 8 – Unit 3:Race  
 Week 9 – Unit 3 (contd)  
 Week 10 – Unit 4: Violence and War  
 Week 11 – Unit 4 (contd)  
 Week 12 – Unit 5: Living in a Globalized World  
 Week 13 – Unit 5(contd)  
 Week 14 – Concluding lectures discussion on exam pattern etc.

**Facilitating the achievement of Course Learning Outcomes**  
**PaperS3: Literature in Cross-Cultural Encounters**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

**Keywords**

Race  
 Caste  
 War

Class  
Globalisation  
Gender  
Violence  
Literature  
Culture  
Cross Cultural Encounters  
Critical thinking  
**Committee Members**

Sanam Khanna, Kamala Nehru College (Coordinator)  
Amrita Singh, Kamala Nehru College  
Samarth Singhal, Kamala Nehru College  
Vinita Chandra, Ramjas College

## PAPER S4: ORAL AURAL AND VISUAL RHETORIC

### **Course Description**

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 and analyzed and appreciated in class. The paper initiates the students to classical and modern rhetorical theories both in the West and in India in the first unit. In the rest of the units students will learn to closely read any non-literary text become attentive listeners and feel the tone and texture of images.

This course surveys and explores a number of rhetorical traditions from around the world studying sample texts along two axes: firstly *temporal* where texts are read in their original historical contexts 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. Manmohan 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>

## Reading

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

## Unit 3

### Music

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

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

## Readings and music

1. Brian Vickers 'Figures of Rhetoric/Figures of Music?' *Rhetorica ii* (1984) 1-44  
Karl Eschman, 'The Rhetoric of Western Music' *The Musical Quarterly* vol 7 no 2 (April 1921) pp 157-166.
2. Ol' Man River in many versions and contexts:
  - i. Ol' Man River by Paul Robeson for the film 'Showboat' in 1936.
  - ii. The version with altered and more revolutionary lyrics which he sang on stage in the 1930s.
  - iii. Bhupen Hazarika's Assamese version 'BistirnoParare'
  - iv. Bangla 'BistirnoDupare'
  - v. Nepali 'Bristit Kinarako' with subtitles
3. 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.
4. Hemango Biswas 'A Glorious Heritage' *Folkmusic and Folklore: An Anthology*. Pradip Kumar Sengupta *Foundations of Indian Musicology* (ch 7: 'Raga and Rasa' p 99-124).
5. 'Na to Karvan ki talaash hai' *Barsaat ki Raat* movie of 1950s.
6. Kumkum Sangari 'Viraha: A Trajectory in the Nehruvian Era' in *Poetics and Politics of Sufism and Bhakti in South Asia: Love Loss and Liberation* ed. Kavita Panjabi

## Unit 4

### Photography

### Lady Filmer's Album

## Readings and visuals

1. 'Photographs fun and flirtations' Patrizia De Bello *Women's Albums and Photography in Victorian England: Ladies Mothers and Flirts* (Ashgate 2007).
2. Jyotindra Jain 'The visual culture of the Indo-British cotton trade' *Marg: A Magazine of the Arts The Story of Early Indian Advertising* (March-June 2017).
3. 1857 uprising photos - Memorial well at Cawnpore(Kanpur) Kashmiri Gate in Delhi the Residency at Lucknow.
4. Karlekar Malavika. 'Sites of Past Conflict' (pp57-62) and 'The 'Second Creature' (pp159-164) *Visual History: Photography in the Popular Imagination* (OUP 2013)
5. Dayanita Singh and Aweek Sen 'House of Love' (short story) *House of Love* (Peabody Museum Press 2010).

### Teaching Plan

#### Paper S4 - Oral Aural and Visual Rhetoric

Week 1 – Unit 1 -- Theory of Rhetoric: Western and Indian

Week 2 – Unit 1(contd)

Week 3 – Unit 1(contd)

Week 4 – Unit 1(contd)

Week 5 – Unit 2 -- Oratory

Week 6 – Unit 2(contd)

Week 7 – Unit 2(contd)

Week 8 – Unit 3 -- Music

Week 9 – Unit 3(contd)

Week 10 – Unit 3 (contd)

Week 11 – Unit 4 -- Photography

Week 12 – Unit 4 (contd)

Week 13 – Unit 4(contd)

Week 14 – Concluding lectures discussion on exam pattern etc.

### Facilitating the achievement of Course Learning Outcomes

#### Paper S4: Oral Aural and Visual Rhetoric

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed	Producing assignments preparing project folders



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

### **Keywords**

Rhetoric  
Close Reading  
Writing  
Oratory  
Photography  
Music

### **Course Committee**

Nabanita Chakraborty, Hansraj College (Coordinator)  
Prachee Dewri, Hansraj College  
Amrita Singh, Kamala Nehru College  
Brati Biswas, Dyal Singh College-E  
Prachee Dewri, HRC

## **PAPERS5: 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**

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

## **Course Content**

### **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

**Teaching Plan****Paper S5 -- Introduction to Creative Writing for Media**

Note: Ample time must be devoted in during practical periods to actual writing and the practice of the theory that is taught in class.

Contemporary real time examples are encouraged.

The student's portfolio must emerge based on classroom work and exercises

Week 1 – Unit 1 -- What is Creative Writing?

Week 2 – Unit 1 (contd)

Week 3 – Unit 1 (contd)

Week 4 – Unit 2 -- The Art and Craft of Creative Writing

Week 5 – Unit 2(contd)

Week 6 – Unit 2(contd)

Week 7 – Unit 2(contd)

Week 8 – Unit 3 -- Writing for the Media

Week 9 – Unit 3(contd)

Week 10 – Unit 3(contd)

Week 11 – Unit 4 -- Revising Rewriting and Proof Reading

Week 12 – Unit 4(contd)

Week 13 – Unit 4(contd)

Week 14 – Concluding lectures exam issues etc.

**Facilitating the achievement of Course Learning Outcomes****Paper S5: Introduction to Creative Writing for Media**

Unit	Course Learning	Teaching and	Assessment Tasks
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No.	Outcomes	Learning Activity	
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Creative writing  
 Writing for the media  
 Advertisements  
 Proof reading  
 Newspaper reports  
 Media literacy  
 Blogs  
 Vlogs  
 Reviews  
 Language for the media

### **Committee Members**

Anuradha Marwah, ZHDC (Coordinator)  
 Shatarupa Sinha, Gargi College  
 Sanam Khanna Kamala Nehru College  
 Amrita Singh Kamala Nehru College

## PAPER S6 -- 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.

### Course Content

#### Unit 1

##### Introducing Translation

Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India.

Introducing basic concepts and terms used in Translation Studies through relevant tasks:

Equivalence Source Language Target Language Source Text Target Text Language variety Dialect Idiolect Register Style Mode Code mixing and Switching transliteration simultaneous and consecutive interpreting.

#### Unit 2

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

### **Unit 3**

#### Types and modes of translation

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

### **Unit 4**

#### Practice of Translation

Source Texts  
Idiomatic Expressions/ Headlines/Taglines  
Poetry  
Short-story/Novella/Excerpt from a novel  
Newspaper Report/Editorial/Review/Feature Article  
Songs/Films  
Advertisements: Print and Audio-Visual

### **Unit 5**

#### Issues in Translation

Translation and Gender  
Translation and Caste  
Translation and Culture  
Translation and Technology  
Translation and Mass Communication  
Comparison and Evaluation of Translated texts

### **Suggested Readings**

1. Baker Mona *In Other Words: A Coursebook on Translation*. London and New York: Routledge 2011.  
(Useful exercises for practical translation and training)
2. \_\_\_\_\_ ed. *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge 2001.

3. Bassnett Susan. *Translation Studies*. 4th Ed. London and New York: Routledge 2014.
4. \_\_\_\_\_ and Harish Trivedi eds. *Postcolonial Translation: Theory and Practice*.  
London and New York: Routledge 1999.
5. Catford I.C. *A Linguistic Theory of Translation*. London: OUP 1965.
6. Frishberg Nancy J. *Interpreting: An Introduction*. Registry of Interpreters 1990.
7. Gargesh Ravinder and Krishna Kumar Goswami eds. *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman 2007.
8. Hatim Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London and  
New York: Routledge 2004.
9. House Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr  
1977.
10. Lakshmi H. *Problems of Translation*. Hyderabad: Booklings Corporation 1993.
11. Mukherjee Sujit. *Translation as Discovery: And Other Essays on Indian Literature in English Translation*. New Delhi: Allied 1981.
12. Newmark Peter. *A Textbook of Translation*. London: Prentice Hall 1988.
13. Nida E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill  
1974.
14. Niranjana Tejaswini. *Siting Translation: History Post-Structuralism and the Colonial Context*. Hyderabad: Orient Longman 1995. First Published: University of California Press 1992.

## Teaching Plan

### Paper S6 – Translation Studies

#### WEEK 1 -- Introduction to Translation Studies

Unit 1 (a): A brief history of translation in India significance of translation in a multilingual and multicultural society like India

Unit 1(b): Introduction to basic terms and concepts used in translation studies through relevant tasks -- Source Language Target Language Source Text Target Text.

WEEK 2 -- Unit 1(b) contd: Language Variety Dialect Idiolect Register Style Equivalence Mode Code Mixing and Switching Transliteration Simultaneous and Consecutive Interpreting.

WEEK 3 --Unit 2 (a) Brief theory of Linguistics – Morphology Phonology Syntax

WEEK 4 -- Unit 2(b) Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts.

WEEK 5 -- Unit 3: Discussing types and modes of translation with examples

- a. Semantic and Literal translation
- b. Free Sense-to-sense and Literary translation
- c. Functional and Communicative translation

WEEK 6 -- Unit 3 contd.

- d. Technical and Official translation
- e. Transcreation
- f. Audio-visual translation: subtitling dubbing voice-overs

WEEK 7 -- Unit 3 contd.

- g. Back translation
- h. Rank-bound and Unbounded translation
- i. Machine Translation

WEEK 8 -- Unit 4: Practice of translation with examples

Idiomatic Expressions/ Headlines/Taglines

Newspaper Report/Editorial/Review/Feature Article

WEEK 9 -- Unit 4 contd.

Poetry Songs/Films Advertisements: Print and Audio-Visual

WEEK 10 -- Unit 4 contd.

Short-story Novella Excerpt from a novel

WEEK 11 -- Unit 5: Discussing Issues in Translation

Translation and Gender

Translation and Caste

WEEK 12 -- Unit 5 contd.

Translation and Technology

Translation and Mass Communication

WEEK 13 -- Unit 5 contd.

Translation and Culture

Comparison and Evaluation of Translated Texts

WEEK 14 -- Discussion of individual portfolios

### **Facilitating the achievement of Course Learning Outcomes**

#### **PaperS6-- Translation Studies**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based	Reading theoretical material together in small groups working in peer groups to discuss material



		learning	
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Translation  
 Interpreting  
 Source text  
 Target text  
 Source language  
 Target language  
 Equivalence  
 Machine translation  
 Adaptation  
 Transcreation

### **Committee Members**

Anjana Srivastava, Kamala Nehru College (Coordinator)  
 Neha Khurana, Gargi College  
 Tasneem Shahnaaz, ARSD  
 Tulika Prasad, Satyawati College-E

## **PAPER S7 -- INTRODUCTION TO THEATRE AND PERFORMANCE**

### **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 1**

#### Introduction

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

### **Unit 2**

#### Theories of Performance

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

### **Unit 3**

#### The State the Market and the History of Theatre

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

- Modern Indian theatre in the post-independence period
  - (Bourgeois theatre and theatre of change Feminist theatre)
  - (Street theatre Janam)

#### **Unit 4**

##### Modern Western theatre

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

#### **Unit 5**

##### The Performative Act

- Performance space
  - (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).

#### **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*

Teaching Plan  
Paper S7 -- Introduction to Theatre and Performance

Week 1 – Introduction to Paper 10: Introduction to Text and Performance  
 Week 2 – Unit 1 – Introduction (contd)  
 Week 3 – Unit 2 – Theories of Performance  
 Week 4 – Theories of Performance (contd)  
 Week 5 – Unit 3 -- The State the Market and the History of Theatre  
 Week 6 – Unit 3 (contd)  
 Week 7 – Unit 3 (contd)  
 Week 8 – Unit 4 --Modern Western theatre  
 Week 9 – Unit 4 (contd)  
 Week 10 – Unit 5 -- The Performative Act  
 Week 11 -- Unit 5 (contd)  
 Week 12 – Discussion of plays and rehearsals for performance  
 Week 13 – Discussion of plays and rehearsals for performance  
 Week 14 – Concluding lectures exam issues etc.

**Facilitating the Achievement of Course Learning Outcomes**  
**Paper S7 -- Introduction to Theatre and Performance**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

**Keywords**

Performance theory  
*Natyashastra* □  
Radical drama  
Classical theory  
Bertolt Brecht  
Augusto Boal  
*Neeldarpan*  
*Nabanna*  
IPTA  
Jatra  
Tamasha  
Nautanki  
Burakatha  
Dastangoi  
Street theatre  
Janam in the round  
Proscenium  
Amphitheatre  
Thrust stage

### **Committee Members**

Sanjay Kumar, Hansraj College (Coordinator)  
Payal Nagpal, Janki Devi Memorial College  
Anshuman Singh, Dyal Singh College  
Manpreet Kaur, Shyama Prasad Mukherjee College

## **PAPER S8: MODES OF CREATIVE WRITING -- POETRY FICTION AND DRAMA**

### **Course Objectives**

This course introduces students to Creative Writing in the three fundamental modes – poetry fiction (short story and novel) and drama (including scripts and 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**

- 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.
- The students will be introduced to the various forms of poetry fiction and drama and the wide range of possible genres within them.
- 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.
- This course will encourage students to revise their work critically and inculcate the skills of editing and preparing their work for publication.

## **Course Contents**

### **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 a Drama-Concept

##### b) Plot and Character in Drama

##### c) Verbal and Non-verbal elements in Drama

##### d) Contemporary Theatre in India – a brief overview

- e) Writing for Films --Screenplay conventions
- f) Scripting for Children --Theatre and Films

#### **Unit 4**

Editing and Preparing for Publication (pages 208-216)

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

#### **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)

#### **Teaching Plan**

Paper S8: Modes of Creative Writing -- Poetry Fiction and Drama

Note: Ample time must be devoted in during practical periods to actual writing and the practice of the theory which is taught in class.

Students should be encouraged to engage with texts and can suggest texts which they have an interest in

The student's portfolio must emerge based on classroom work and exercises

Week 1 – Unit 1--The Art and Craft of Writing

Week 2 –Unit 1: continued

Week 3 – Unit 1: continued  
 Week 4 – Unit 2-- Modes of Creative Writing -- Poetry and Fiction  
 Week 5 –Unit 2: continued  
 Week 6 – Unit 2: continued  
 Week 7 – Unit 2: continued  
 Week 8 – Unit 3--Modes of Creative Writing -- Drama and Screenplay  
 Week 9 – Unit 3: continued  
 Week 10 – Unit 3: continued  
 Week 11 – Unit 3: continued  
 Week 12 – Unit 4: Editing and Preparing for Publication  
 Week 13 – Unit 4: continued  
 Week 14 – Concluding lectures discussion on exam pattern etc.

**Facilitating the Achievement of Course Learning Outcomes**  
**Paper S8: Modes of Creative Writing: Poetry Fiction and Drama**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

**Keywords**

Creative writing  
 Writing fiction  
 Writing poetry



Writing for children  
Writing for the stage  
Script writing  
Writing for theatre

### **Committee Members**

Anjana Neira Dev, Gargi College (Coordinator)  
Sanam Khanna, Kamala Nehru College  
Amrita Singh, Kamala Nehru College  
Anuradha Marwah, ZHDC

## PAPER S9: ENGLISH LANGUAGE TEACHING

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.

### Course Objectives

- 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 help identify and adapt 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)
- to understand the importance 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 devise techniques for an evaluation plan that is integrated into the learning process.

### Course Content

#### Unit 1

##### English Language Teaching

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

## **Unit 2**

Structures of English Language:

1. Phonetics – speech mechanisms (vowels and consonants) features of connected speech – word stress rhythm intonation
2. Morphology – word formation processes (coining borrowing etc.)
3. Syntax – parts of speech clauses & phrases punctuation

## **Unit 3**

Teaching Language: Methods Practices and Materials

- 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

## **Unit 5**

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.

Teaching Plan  
Paper S9 -- English Language Teaching

Week 1 -- Introduction to ELT  
 Week 2 -- Knowing the variables regarding the learner  
 Week 3 -- Learning theories  
 Week 4 -- Modern Approaches to teaching  
 Week 5 -- Phonetics morphology and Syntax  
 Week 6 -- Lesson Plan  
 Week 7&8 -- Teaching Listening Speaking Reading Writing Skills  
 Week 9 -- Teaching Vocabulary and Grammar  
 Week 10 -- Assessing proficiency  
 Week 11 -- Knowing the Qualities of a good test  
 Week 12 & 13 -- Knowing the different kinds of test  
 Week 14 -- Preparing a lesson plan and a test of proficiency

**Facilitating the achievement of Course Learning Outcomes**  
**Sec 9: English Language Teaching**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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### **Keywords**

Pedagogical skills  
 Learner needs  
 Learner autonomy  
 Assessment  
 Teaching plan  
 Phonetics  
 Listening  
 Good test  
 Teaching plan  
 Communicative skills  
 Reading skills  
 Writing skills  
 Speaking and listening

### **Course Committee**

Tasneem Shahnaaz, ARSD  
 Anjana Srivastava, Kamala Nehru College  
 Sanam Khanna, Kamala Nehru College  
 Tulika Prasad, Satyawati College-E

## **PAPER S10: 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**

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.

## **Course Content**

### **Unit 1**

#### Language of Cinema

Mise en scene - cinematography - editing - sound

#### Reading

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

#### Reading

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)

The 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) 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 Aswim Punathambekar (Ed.) *Global Bollywood*. Pp. 17-40. New Delhi: OUP 2009.

#### **Unit 5**

Practical Component Evaluation

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

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

Teaching Plan  
Paper S10 – Film Studies

Week 1 – Unit 1 - Language of Cinema

Mise en scene - cinematography - editing - sound

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

Week 2 – Unit 1 (contd.)

Week 3 – Unit 1 (contd.)

Week 4 –Unit 1 (contd.)

Week 5 --Unit 2 -- Genre in Hollywood Cinema. Definitions of genre -- taxonomies of genre –

genre as economic strategy -- genre as cognition – rethinking genre

Readings: Nelmes Jill Ed. *An Introduction to Film Studies*. Pp. 152-169.

London and New York: Routledge 2003.

Week 6 – Unit 2 (contd.)

Week 7 – Unit 2 (contd.)

Week 8 – Unit 3 -- Themes from Contemporary Indian Cinema. From the 70s to the present city -- underworld -- communalism -- terrorism -- gender issues -- the Indian Art Cinema

Readings

a) Mazumdar 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.

Week 9 – Unit 3 – (contd.)

Week 10 -- Unit 3 – (contd.)

Week 11 –Unit 4 -- Film Review Criticism and Script writing

Readings: *How to write about film* by Timothy Corrigan.

Week 12 – Unit 4 (contd.)

Week 13 – Unit 4 (contd.)

Week 14 – Unit 4 (contd.)



**Facilitating the Achievement of Course Learning Outcomes**  
**SEC 10: Film Studies**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

**Keywords**

Language of Cinema  
Genre  
Hollywood Cinema  
Contemporary Indian Cinema  
Indian Art Cinema  
Film Review  
Criticism  
Script Writing

**Course Committee**

Namita Paul, Kamala Nehru College (Coordinator)  
Nidhi Bhandari Kamala Nehru College  
Sachin N, Dyal Singh Colleg  
Sakshi Dogra, Hansraj College  
Shweta Sachdeva Jha, Miranda House  
Vinod Verma, Maharaja Agrasen College

## PAPERS11: 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.

### Learning Outcomes

- Train students to identify read closely and rewrite narratives of gendered privilege in contemporary Indian popular representation.
- Examine the intersections of gender with other categories like caste race etc. to understand how different forms of privilege/oppression and resistance/subversion interact in heterogeneous and variable formations.
- Focused 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 and that can serve as foundations/sourcebooks for intervention to reduce gender discrimination through media literacy.
- The course may be taught to Honours and Program course students. Teachers may evolve more advanced practical work methodologies for advanced students.

### Course Content

#### Unit 1

Gender/s: concepts and frameworks

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

#### Unit 2

Analysing gender in advertising

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

### Unit 3

Analysing representations of gender in reporting and journalism

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

### Unit 4

Gender as represented in film (fiction and nonfiction/documentary)

Narrative time available to male/female/trans subjects use of normative heterosexuality and gender privilege in plots casting narrative development and marketing of films the 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' 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. Selections from *Autobiographies of Transgenders*: Laxmi PG Joshi (translator) and R Raj Rao (translator) *Me Hijra Me Laxmi*. New Delhi: OUP/ A. Revathi V. Geetha. *The Truth About Me: A Hijra Life Story*. New Delhi: Penguin 2010.
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: (a) *Dangal* (Dir. Nitish Tiwari. 2016. UTV and Walt Disney Pictures) (b) *Chak De* (Dir. Shimit Amin. Yash Raj Films 2007) (c) *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 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.
10. Dixit Neha and Sen Orijit. 'The Girl Not from Madras.' In *First Hand*. Delhi: Yoda Press 2016. Pp 324-43 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 challenged 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 10 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 of contemporary coverage thematically.
4. Students are to be encouraged to find and bring supplementary texts to classroom discussion for all units.

Teaching Plan  
PaperS11: Applied Gender Studies: Media Literacies

Week 1 -- Unit 1: Gender/s: concepts and frameworks

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

Texts:

Kandasamy Meena. 'Screwtiny' 'Pride goes before a full-length  
mirror' 'Joiissance' and 'Backstreet Girls'.

Dasgupta R.K and Gokulsing K. M. Introduction: Perceptions of Masculinity  
and Challenges to the Indian Male.

Revathi A. *A Life in Trans Activism*. Pp. 158—168.

Nadimpally S. and V. Marwah. 'Shake Her She is Like the Tree That Grows  
Money!'

Rege Sharmila 'Dalit Women Talk Differently: A Critique of 'Difference' and  
Towards a Dalit Feminist Standpoint Position'. (Practicals as applicable to  
unit)

Week 2 -- Unit 1 (contd.)

Week 3 -- Unit 1 (contd.)

Week 4 -- Unit 1 (contd.)

Week 5 -- Unit 2: Analysing gender in advertising

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

Readings

Chaudhuri Maitrayee. 'Gender and Advertisements: The Rhetoric of  
Globalisation'.

Jha Sonora and Mara Adelman. 'Looking for love in all the white places: a study of skin colour preferences on Indian matrimonial and mate-seeking websites.'

(Practicals as applicable to unit)

Week 6 -- Unit 2 (contd.)

Week 7 -- Unit 2 (contd.)

Week 8 -- Unit 3: Analysing representations of gender in reporting and journalism

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

Readings

*Khabar Lahariya* FAQ (<http://khabarlahariya.org/faqs/>) and 'Open letter to our Male

Colleagues of the Media World from Khabar Lahariya Editors'.

Dixit Neha and Sen Orijit. 'The Girl Not from Madras.' and 'It is Hard to be a Journalist in India. Is it Harder if you're a Woman?'

For visually challenged students replace second reading with 'Sarpanch Woodcutter

Handpump Mechanic: Dalit Women in UP tell Women@Work Stories'.

(Practicals as applicable to unit)

Week 9 -- Unit 3 (contd.)

Week 10 -- Unit 3 (contd.)

Week 11 -- Unit 4: Gender as represented in film (fiction and nonfiction/documentary)

Topics:

Narrative time available to male/female/trans subjects use of normative heterosexuality and gender privilege in plots casting narrative development and marketing of films the Bechdel test: the importance of clearing it and the implications for mainstream narrativization consistently failing the test documentary films for presentation of alternative narratives.

Readings

View and discuss *any one* of the feature films: *Dangal* or *Chak De* or *Pink*.

For visually challenged students --

Phadke Shilpa Sameera Khan and Shilpa Ranade. Why Loiter? Women and Risk on Mumbai Streets. Pp. 65—106.

View and discuss the documentary films *Unlimited Girls* and *Newborns*.

For visually challenged students:

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.

Siddiqui Gohar. 'Behind her Laughter is Fear: Domestic violence and transnational feminism'.

Week 12 -- Unit 4 (contd.)

Week 13 -- Unit 4 (contd.)

Weeks 14 -- Unit 4 (contd.)

For entire course: Practical work done by students is to be shared in class to enable dissemination of knowledge produced.

**Facilitating the Achievement of Course Learning Outcomes**  
**PaperS11: Applied Gender Studies: Media Literacies**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

**Keywords**

Femininities

Masculinities

Heteronormativity  
Heteropatriarchy  
Social Reproduction  
Intersections  
Resistance

**Course Committee**

Dr Aneeta Rajendran Gargi College (Coordinator)  
Ms A. Jeyakirthana J. Gargi College  
Rina Ramdev, Sri Venkateswara College  
Vinita Chandra, Ramjas College



**B. A./B. COM. PROGRAMME**  
**CORE ENGLISH LANGUAGE**

**General Course Statement**

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

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

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

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

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

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

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

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

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

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

The detailed syllabus with suggested readings teaching plans a testing/evaluation pattern and learning outcomes for two semesters under CBCS is as follows:

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

**A -- ENGLISH LANGUAGE THROUGH LITERATURE**

**Course Objectives**

This course aims to

- develop in students the ability and confidence to process understand and examine different kinds of texts verbal and written that they encounter in everyday life
- enable students to identify and understand social contexts and ethical frameworks in the texts they encounter
- encourage suitable research; to recognize sources; to distinguish fact from opinion/editorialization; produce objective versus subjective pieces
- teach skilled comprehension; listening/reading; skimming; summarising; précis writing; paraphrasing; note making
- identify key topics/arguments/ideas
- accomplish writing goals: creating an essay; writing a thesis statement; producing topic sentences; developing organised paragraphs; evolving the skill of producing suitable transitions between paragraphs
- enable students to write in expository argumentative and descriptive modes

- help students identify and use the characteristic features of various writing forms: letters programmes reports/press-releases; newspaper hard news; feature articles; fiction and nonfiction
- enable students to choose between expository argumentative descriptive and narrative writing styles to assemble their own writing
- inculcate confident expression: to enable students to articulate their own views confidently because their language skills sufficiently empower them to converse research and collate information from various textual sources be these verbal or written

## COURSE CONTENT FOR SEMESTERS I / II

### Unit 1

#### Understanding Everyday Texts

This unit aims to help students understand that we are surrounded by texts So thinking about texts reading writing and comprehension are necessary life skills not merely language skills

**Reading:** Texts may include reportage open letters campaigns social reports etc Students will practise skimming scanning analysing interpreting

**Writing:** Descriptive passage making notes drafting points creating a program sheet paragraphs outlines drafts etc

**Speaking:** Make short presentations 2-3 minutes long showcasing their understanding of any topical issues

**Listening** and responding to short presentations

**Grammar/Vocabulary:** Tenses -- verb tenses and the ability to use them in a variety of contexts

#### Suggested Readings:

Edwards Adrian 'Forced displacement worldwide at its highest in decades' *UNHCRorg*

UNHCR <http://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#> Accessed 1 June 2018

Jadhav Radheshyam 'Groom wanted: Trader peon...anyone but a farmer' *Times News Network* 1 Jan 2018

<https://timesofindia.indiatimes.com/city/chandigarh/groom-wanted-trader-peon-anyone-but-a-farmer/articleshow/62321832.cms> Accessed 1 June 2018

Knapton Sarah 'Selfitis' -- the obsessive need to post selfies -- is a genuine mental disorder

say psychologists' *The Telegraph* 15 December 2017  
<https://www.telegraph.co.uk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/> Accessed 1 June 2018

'13 letters every parent every child should read on Children's Day' *The Indian Express* 10

November 2014  
<http://indianexpress.com/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/> Accessed 1 June 2018

## Unit 2

### Understanding Drama

This unit focuses on dramatic texts centre human communication; the focus will be to see how speech is connected to character and situation

**Reading** one-act/short plays to identify different elements of drama characterization/ conflict/ plot etc

**Writing:** Rewriting dialogue for a character; writing an alternative playscript for a scene with stage directions; practicing expository writing; writing analytical pieces about the plays

**Speaking:** Learning to use one's voice and body to perform/enact a character

**Listening:** Watching plays live or recorded; studying why actors perform the way they do

**Grammar/Vocabulary:** Observing and learning the use of the first person/second person/third person address

### Suggested Readings:

Lakshmi CS 'Ambai' 'Crossing the River' *Staging Resistance: Plays by Women in Translation* edited by Tutun Mukherjee Oxford: Oxford University Press 2005

## Unit 3

### Understanding Poetry

Poetic texts centre the use of language in clear and striking ways: students will learn how poetic language can help them attain brevity clarity depth and complexity in verbal and written expression

**Reading** poetry to identify tone imagery rhythm rhyme and use of tropes

**Writing** and reviewing poems with particular emphasis on formal elements; paraphrase and analysing poems to produce argumentative interpretations of poems

**Speaking:** reading poetry out loud as in poetry slam in order to listen to tone emphasis etc

**Listening** to others' poetry and preparing responses

**Grammar/Vocabulary:** Modifiers Synonyms Antonyms Homophones Simile Metaphor

### Suggested Readings:

Angelou Maya 'Caged Bird' *The Complete Collected Poems of Maya Angelou* New York:

Random House Inc 1994

Ezekiel Nissim 'Goodbye Party For Miss Pushpa TS' *Collected Poems* New Delhi: Oxford University Press 2005

Okara Gabriel 'Once Upon a Time' *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016

Lawrence DH 'Last Lesson of the Afternoon' *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994

## Unit 4

### Understanding Fiction

Narrative texts use language to recreate experience: students will learn how to order their experiences into meaningful narratives

**Reading** a short story to identify themes plot structure characterisation and narrative voice

**Rewriting** the story from another perspective to redevelop plot and characters

**Speaking**: discussing the formal elements of a piece of fiction of their choice

**Listening** to audio clips of writers reading their work/work read aloud to study how fiction uses literary devices and also rhythm pauses punctuation etc

**Grammar/Vocabulary**: Imperatives Conditional Clauses Transitions

### Suggested Readings:

Kumar E Santhosh 'Three Blind Men describe an Elephant' *Indian Review*  
<http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-elephant-by-e-santhosh-kumar/> Accessed 1 June 2018

Mistry Rohinton 'The Ghost of FirozshaBaag' *Tales from Firozsha Bagh* McClelland & Stewart 1992

Joshi Umashankar 'The Last Dung Cake' *The Quilt from the Flea-market and Other Stories* Delhi: National Book Trust 2017

## Unit 5

### Creating Your Own Voice

This unit helps students understand that the creation of a unique personal voice is possible through an understanding of the mechanics of language This section will study how different audiences lead us to modify what we wish to say so that our thoughts become accessible and communication is successful

**Reading**: Texts may include columns opinion and editorial pieces from newspapers magazines social media online news and e-zines

**Writing**: Examine the process of writing: drafting editing and revising; respond to what you are reading in the form of a personal essay preliminary forms can include social posts or blogs structured as brief personal essays

**Speaking** about thematically similar content to different audiences to help students understand how the listener affects form and content

**Listening**: Students' presentations can supply the core listening task; listen to texts on similar themes addressed to different audiences film clips from feature and documentary films; songs on the same theme

**Grammar/Vocabulary**: Register tone word choice

### **Suggested Readings:**

Dixit Neha 'Justice Denied: A Road Accident That Wasn't a Lynching That Was' *The Wire* 12 April 2018 <https://thewire.in/rights/justice-denied-a-road-accident-that-wasnt-a-lynching-that-was> Accessed 4 June 2018

Khanna Twinkle 'This Diwali let outdated traditions go up in smoke' in 'Mrs Funnybones' *The Times of India* 15 October 2017 <https://blogstimesofindiaindiatimescom/mrsfunnybones/this-diwali-let-outdated-traditions-go-up-in-smoke/> Accessed 13 June 2018

### **TESTING AND EVALUATION**

**Internal Assessment:** Of 20 marks 10 marks will be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test

**Semester I/II Final Examination 75 marks**

#### **Reading and Writing skills:**

- Unseen comprehension passage 650 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions based on literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: descriptive passage; personal essay; paraphrasing poem; re-writing story-ending etc 2 x 10 = 20 marks

**Grammar:** Different grammar topics to be tested via exercises of editing/rewriting a given passage 10 marks

#### **Teaching Plan**

Week 1 – Introduction; Unit 1 -- Understanding Everyday Texts

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Understanding Drama

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 -- Understanding Poetry

Week 8 – Unit 3 contd

Week 9 – Unit 4 -- Understanding Fiction

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 -- Creating Your Own Voice

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd and summing up

## General Template for Facilitating the Achievement of Course Learning Outcomes

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

### Keywords

Language through literature  
 Verbal and written texts  
 Social and ethical frameworks  
 Listening and reading comprehension  
 Argumentative descriptive and narrative writing styles  
 Confident self-expression

## COURSE CONTENT FOR SEMESTERS III / IV

### Unit 1

#### Understanding Life Narratives

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

**Reading** sections from life narratives biographies autobiographies diary entries

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

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

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

**Grammar/Vocabulary:** Action Verbs; Active and Passive voice

**Suggested Readings:**

Das Kamala 'The Park Street Home' *My Story* Kottayam: DC Books 2009  
 Singh Mayank Mayank Austen Soofi Selected extracts from 'I Had Come Too Far'  
*Nobody*  
*Can Love You More* Delhi: Penguin Books 2014  
 Bhattacharjee Kishalay 'Back To Where I Never Belonged' *First Proof: The Penguin Book*  
*of New Writing From India* Delhi: Penguin Books India 2005  
 Issacson Walter Selected extracts from *Steve Jobs* New York: Simon and Schuster  
 2011

## Unit 2

### Exploring Poetry

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

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

**Writing** slam poetry; writing a critical response to a poem

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

**Grammar/Vocabulary:** Denotation/Connotation

### Suggested Readings:

Nair, Rukmini Bhaya 'Gargi's Silence' *Yellow Hibiscus: New and Selected Poems* Delhi:  
 Penguin 2004  
 Nongkynrih Kynpham Sing 'Light-In-The-Night For Amanda'  
 Seth, Vikram 'Part One' *The Golden Gate* Faber and Faber 1999  
 Charara Hayan 'Usage' *Something Sinister* Carnegie Mellon University Press 2016

## Unit 3

### Exploring Drama

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

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

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



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

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

**Grammar/Vocabulary:** Direct/ Indirect Speech; Phrases and Idioms; Tone and register

**Suggested Readings:**

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

**Unit 4**

**Exploring Fiction the novella**

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

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

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

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

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

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

**Suggested Reading:**

Cisneros, Sandra *The House on Mango Street* Knopf Doubleday Publishing Group, 2013

**Unit 5**

**Writing your own academic essay / paper for the classroom**

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

**Writing**, revising and formatting drafts of essays analysing the coherence of arguments; perspectives on a topic; balance of presentation; students can test their

ability to choose between various forms of information/fact/opinion; they can create questionnaires, conducting surveys; edit and and create bibliographies and checklists

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

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

**Grammar/Vocabulary:** Paragraphs topic sentences and transitions

### **Suggested Readings:**

Patel Raj and Moore Jason 'How the chicken nugget became the true symbol of our era' *The*

*Guardian*, 8 May 2018

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

Latest editions of the MLA and APA style sheets

## **TESTING AND EVALUATION**

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

### **Semester III/ IV Final Examination 75 marks**

#### **Reading and Writing skills:**

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

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

### **Teaching Plan**

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

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Exploring Poetry

Week 5 – Unit 2 contd  
 Week 6 – Unit 3 -- Exploring Drama  
 Week 7 – Unit 3 contd  
 Week 8 – Unit 3 contd  
 Week 9 – Unit 4 -- Exploring Fiction Novella  
 Week 10 – Unit 4 contd  
 Week 11 – Unit 4 contd  
 Week 12 – Unit 5 --Writing your own academic essay / paper for the classroom  
 Week 13 – Unit 5 contd  
 Week 14 – Unit 5 contd & Summing Up

### General Template for Facilitating the Achievement of Course Learning Outcomes

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

### Keywords

Language through literature  
 Verbal and written texts  
 Social and ethical frameworks  
 Listening  
 Reading  
 Comprehension  
 Argumentation  
 Descriptive writing  
 Narrative writing

### Committee Members

Nidhi Bhandari, Kamla Nehru College -- Coordinator English Language through Literature I & II  
 Aneeta Rajendran, Gargi College  
 Indira Prasad, Miranda House  
 Nupur Mittal, SPM College  
 Neenu Kumar, Aditi Mahavidyalaya  
 Sachin N, Dyal Singh College

## **BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:**

### **B -- ENGLISH FLUENCY**

#### **Course Objectives**

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

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

#### **COURSE CONTENTS FOR SEMESTERS I / II**

##### **Unit 1**

##### **In the University**

Introducing oneself -- Note-making

Pronunciation Intonation – Nouns, Verbs, Articles

- Introduce yourselves as individuals and as groups -- group discussion exercise  
Take notes on your fellow students' introductions
- Introduce characters from the text you are reading via posters

Tales of Historic Delhi by Premola Ghose

##### **Unit 2**

##### **In the domestic sphere**

Diary/ Blog writing

Modifiers, Prepositions, Conjunctions

- Write a diary entry and convert it into a blog post
- Convert a transcript/ script/ piece of dialogue into a diary entry/ blog post

'The Lost Word' by Esther Morgan

Squiggle books by Natasha Sharma

### **Unit 3**

#### **In public places**

CV Job applications  
Tenses and concord

- Write the CV of a fictional character
- Write the perfect job application for your dream job

‘Amalkanti’ by Narendranath Chakrabarti  
Extract from *Bhimayana*

### **Unit 4**

#### **In the State**

Research -- Filing an FIR, making an RTI request, submitting a consumer complaint  
Active & Passive voice; idioms

- Find out what the procedure is for making a complaint about trees being cut in your neighbourhood
- Draft a formal letter requesting information about the disbursement of funds collected by a residents' welfare association

*Where the Wild Things Are* by Maurice Sendak  
[rtionlinegovin/index.php](http://rtionlinegovin/index.php)  
[consumerhelplinegovin/consumer-rights.php](http://consumerhelplinegovin/consumer-rights.php)  
[www.jaagore.com/know-your-police/procedure-of-filing-fir](http://www.jaagore.com/know-your-police/procedure-of-filing-fir)  
[www.consumercomplaintsin/municipal-corporation-of-delhi-b100274](http://www.consumercomplaintsin/municipal-corporation-of-delhi-b100274)

### **Unit 5**

#### **Interface with Technology**

Book/film reviews  
Punctuation

- Write a review of a text you have read in class
- Record a collaborative spoken-word review of the latest film your group have all seen

Priya's Shakti by Ram Devineni, Lina Srivastava and Dan Goldman  
[www.priyashakti.com/priyas\\_shakti/](http://www.priyashakti.com/priyas_shakti/)  
[theladiesfinger.com/yep-headlines-reporting-domestic-violence-are-crap/](http://theladiesfinger.com/yep-headlines-reporting-domestic-violence-are-crap/)

## Teaching Plan

Week 1 – Introduction& Unit 1 -- In the University

Week 2 – Unit 1 contd

Week 3 – Unit 2 --In the domestic sphere

Week 4 – Unit 2contd

Week 5 – Unit 2contd

Week 6 – Unit 3 --In public places

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4 --In the State

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 --Interface with Technology

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd & Summing Up

## General Template for Facilitating the Achievement of Course Learning Outcomes

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

## Keywords

Effective communication

Listening

Speaking

Reading and writing

Communicative tasks and activities

Familiar contexts

Professional contexts

Social contexts

## **COURSE CONTENTS FOR SEMESTER III / IV**

### **Unit 6**

#### **In the University**

Elements of debate/ Academic writing  
Argument and Textual evidence

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

‘Sisters’ by Saleem Peeradina

[kafilaonline/2016/09/20/the-radical-significance-of-the-du-photocopy-case-for-global-copyright/](http://kafilaonline/2016/09/20/the-radical-significance-of-the-du-photocopy-case-for-global-copyright/)

### **Unit 7**

#### **In the domestic sphere**

Informal/ Epistolary writing  
Descriptive & Expository writing

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

[scrollin/article/801848/to-jyotiba-from-savitribai-phule-these-arent-love-letters-but-tell-you-what-love-is-all-about](http://scrollin/article/801848/to-jyotiba-from-savitribai-phule-these-arent-love-letters-but-tell-you-what-love-is-all-about)

Extract from *Between Ourselves: Letters between Mothers and Daughters* Virago

### **Unit 8**

#### **In public places**

Dialogue: Conversation/ Interview between fictional characters  
Narrative logic; connectives & transitions

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

[www.aljazeera.com/indepth/features/2016/10/dear-donald-trump-letter-syrian-refugee-161013173005294.html](http://www.aljazeera.com/indepth/features/2016/10/dear-donald-trump-letter-syrian-refugee-161013173005294.html)

‘We Sinful Women’ by KishwarNaheed

## **Unit 9**

### **In the State**

Paragraph writing

Brainstorming planning/outline rough drafts editing

- Work in groups to brainstorm ideas for a paragraph on any social topic
- Prepare individual outlines and rough drafts
- Peer review and edit each others' writing

Squiggle books by Natasha Sharma

Extract from 'The Transformation of Silence into Language and Action' by Audre Lorde

## **Unit 10**

### **Interface with technology**

Creative writing/ Social media presence

Affective & Poetic expression; rhetoric

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

Extracts from *Haroun and the Sea of Stories* by Salman Rushdie

### **Evaluation:**

Internal assessment (25 marks)

Reading & Writing assignment(10 marks)

Oral listening & speaking test(10 marks)

Attendance: 5 marks

FINAL EXAM 75 marks

### **Semester I/II**

Book or film review(15 marks)

Comprehension passage(15 marks)

RTI request or FIR(10 marks)

Dialogue or Interview(10 marks)

Diary or blog post(10 marks)

Proofreading/Punctuation passage(5 marks)

Note-making(5 marks)

Facebook or Twitter post(5 marks)



### **Semester III/IV**

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

### **Teaching Plan**

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

### **General Template for Facilitating the Achievement of Course Learning Outcomes**

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Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

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

## **Committee Members**

Kuntal Tamang, Motilal Nehru College – Coordinator (English Fluency I & II)  
Shivranjani Singh, Dyal Singh College  
Hari Prasad, Zakir Husain Delhi College  
Rohith P, DDU College  
Nisha Singh, Bharati College  
Sachin N, Dyal Singh College

**BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:  
C ENGLISH PROFICIENCY**

**Course Objectives**

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

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

**COURSE CONTENTS FOR SEMESTER I / II**

**Unit 1**

**Reading and Comprehension - I**

*Note: The unit names are indicative only and identify core language areas that are targeted through the course. The learning of various language skills needs to happen in an integrated fashion. It is therefore imperative that for every unit learners should work through the whole range of tasks in the prescribed readings irrespective of the title of the unit.*

- Short and simple passages from the prescribed books
- These texts are to be used to enhance reading and comprehension skills of learners through various textual tasks such as reading aloud, sentence completion, true / false activities, re-ordering jumbled sentences, identifying central ideas, supplying alternative titles, attempting short comprehension questions, etc.
- Learners are encouraged to exploit the recommended books beyond the prescribed sections
- The end-semester examination will include the testing of the comprehension of an unseen passage of an equivalent level

**Prescribed readings:**

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford

University Press, 1991, pp. 1 - 36 Units 1 - 6

*Everyday English* Delhi: Pearson, 2005, pp. 1 - 15 Units 1 - 3 & 21 - 31 Units 5 - 6

**Unit 2****Learning about words**

Students cultivate the habit of using a dictionary to learn about words - their spelling, pronunciation, meaning, grammatical forms, usage, etc. Students are introduced to word associations, the relationships between words – synonyms, antonyms, homonyms, homophones. They learn the use of prefixes and suffixes; commonly confused words; phrasal verbs and idioms

The specific reading prescribed for this unit is to be used in conjunction with the vocabulary sections in the other recommended course texts, where activities like matching, sorting, and fill-in-the-blanks are used to engage the learners with words.

As a semester-long project the learners could be required to prepare 'mini-dictionaries' of their own, consisting of unfamiliar words they come across on a daily basis

**Prescribed reading:**

*Everyday English* Delhi: Pearson, 2005, pp. 36 - 43 Unit 8

**Unit 3****Basic Grammar Rules - I**

Subject-verb agreement; tenses; modals; articles; prepositions; conjunctions

The prescribed reading for this unit is to be supplemented by the grammar tasks contained in the other recommended course books to provide intensive practice to learners

**Prescribed reading:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 186 - 195 & 206 - 209 Units 2 3 & 5 of the 'Grammar' section

**Unit 4****Writing Skills - I**

This section will introduce students to the structure of a paragraph; they will write a short guided composition of up to 100 words. These skill is to be practised through activities such as supplying topic sentences to given paragraphs, completing given paragraphs, expressing given facts or information from tables and expressing it in paragraphs, re-ordering jumbled sentences, and then re-writing them as connected paragraphs, using suitable linking devices etc

Relevant sections from the other recommended course books are to be used for this purpose in addition to the prescribed reading for this section

**Prescribed readings:**

*Everyday English*, Delhi: Pearson, 2005, pp. 21 - 31 Units 5 - 6  
*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1919, pp. 1 - 31 Units I - V

**Unit 5**  
**Conversing - I**

Students will learn to listen to the sounds of English; the essentials of English pronunciation; conversational formulae used for greetings. After introducing themselves and others, students will learn correct modes of thanking, wishing well, apologizing, excusing oneself, asking for and giving information, making offers and requests, and giving orders.

In addition to the prescribed reading for this unit, the 'Speaking' sections at the end of the first five units of the *Everyday English* text should be used

**Prescribed reading:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 8 - 26 Units 1 - 5 of 'Oral Communication: Speech Patterns'

**Teaching Plan**  
**Teaching Learning Process**

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

**Teaching Plan for Semester I / II**

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Reader I*, pp. 1 – 15 Units 1 - 3  
 Week 2 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 1 – 14 Unit I  
 Week 3 – *A Foundation English Course for Undergraduates: Reader I*, pp. 17 – 33 Units 4 –6  
 Week 4 – *Developing Language Skills I*, pp. 186 – 189 Unit 2 of ‘Grammar’;  
*Everyday English*, pp. 1- 9 Units 1 – 2  
 Week 5 – *Everyday English*, pp. 10 - 15 36 - 43 Units 3 & 8  
 Week 6 – *English at the Workplace II*, pp. 10 - 13 Unit 3; *Developing Language Skills I*, pp.1 – 13 Units 1 & 2 of ‘Oral Communication: Speech Patterns’  
 Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 15 – 20 Unit II; *Everyday English*, pp. 21 - 27 Unit 5  
 Week 8 – *Everyday English*, pp. 28 - 31 Unit 6; *Developing Language Skills I*, pp.18 – 21 Unit 4 of ‘Oral Communication: Speech Patterns’  
 Week 9 – *Developing Language Skills I*, pp. 189 – 195 Unit 3 of ‘Grammar’  
 Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 21 – 22 Unit III; *Developing Language Skills I*, pp. 14 – 18 Unit 3 of ‘Oral Communication: Speech Patterns’  
 Week 11 – *Developing Language Skills I*, pp. 21 - 26 Unit 5 of ‘Oral Communication: Speech Patterns’  
 Week 12 – *Developing Language Skills I*, pp. 206 – 208 Unit 5 of ‘Grammar’  
 Week 13 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 23 – 27 Unit IV  
 Week 14 - *A Foundation English Course for Undergraduates: Workbook I*, pp. 28 – 31 Unit V

### General Template for Facilitating the Achievement of Course Learning Outcomes

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

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

## References

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991  
*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991  
*Everyday English*, Delhi: Pearson, 2005  
*Developing Language Skills I*, Delhi: Manohar, 1997

## Additional Resources:

*English at the Workplace*, Delhi: Macmillan, 2006

## Assessment Methods

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

- Reading Comprehension - 25 marks
- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

## Keywords

English proficiency  
Reading  
Writing  
Speaking  
Listening  
Pronunciation  
Comprehension  
Vocabulary  
Syntax  
Grammar  
Composition  
Conversation

## COURSE CONTENT FOR SEMESTER III / IV

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

## **UNIT 6**

### **Reading & Comprehending - II**

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

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

#### **Prescribed readings:**

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

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

## **UNIT 7**

### **Basic Grammar Rules - II**

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

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

#### **Prescribed reading:**

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

## **UNIT 8**

### **Conversing - II**

Understanding word stress and features of connected speech; conversational formulae for getting and giving permission agreeing and disagreeing warning and persuading



inviting suggesting accepting and refusing expressing likes and dislikes regulating speech and ending a conversation.

**Prescribed readings:**

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

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

**UNIT 9**

**Writing Skills - II**

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

**Prescribed readings:**

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

**UNIT 10**

**Applying for a Job**

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

**Prescribed readings:**

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

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

**Recommended readings:**

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

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

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

*Developing Language Skills I* Delhi: Manohar 1997 pp 26 – 45 Units 6 – 10 of 'Oral Communication: Speech Patterns' 183 – 186 & 209 – 216 Units 16 & 7 of 'Grammar'

**Internal Assessment:**

Simple conversations in pairs; short oral presentations

**End-semester evaluation pattern:**

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

## Teaching Plan

### Teaching Learning Process

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

### Teaching Plan for Semester III / IV

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

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

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

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

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

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

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

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

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

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

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

Week 12 – *English at the Workplace II*, pp 38 - 45 Unit 9  
 Week 13 – *English at the Workplace*, pp 67 - 75 Unit 11  
 Week 14 – *Everyday English 2*, pp 121 - 128 Unit 21

### **General Template for Facilitating the Achievement of Course Learning Outcomes**

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

#### **Practical**

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

#### **References**

*A Foundation English Course for Undergraduates: Reader I* Delhi: Oxford University Press  
 1991  
*A Foundation English Course for Undergraduates: Workbook I* Delhi: Oxford University Press 1991  
*Everyday English* Delhi: Pearson 2005  
*Developing Language Skills I* Delhi: Manohar 1997

#### **Additional Resources:**

*English at the Workplace* Delhi: Macmillan 2006

#### **Assessment Methods**

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used extensively. The focus here could be on skills and activities that are harder to

test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading, comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

Reading Comprehension - 25 marks

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

### **Keywords**

English proficiency  
Reading  
Writing  
Speaking  
Listening  
Pronunciation  
Comprehension  
Vocabulary  
Syntax  
Grammar  
Composition  
Conversational formulae

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