

B.A. (Honours) English Course Outcomes

CORE COURSE

Paper 1: Indian Classical Literature

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. The study of poetics in the epics of the two languages is meant to introduce students to these literary traditions and their representations of a pluralist society in terms of linguistic, religious and generic diversity. The course aims to

- Introduce students to significant sections of Vyasa's *Mahabharata* in order to examine the representations of class, caste, gender and disability in the context of epic battles 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.
- To study Sanskrit drama, a Nataka, and a Prakarna, and appreciate its debts to *Natyashastra* in their formal aspects.
- To introduce students to selections elucidating Tamil and Sanskrit poetics; a critical overview of the theorization of Akam, Puram, and Thina in *Tolkappiyam*, juxtaposed to lyrics from Sangam poetry; the Rasa theory from *Natyashastra*, to help students appreciate their inter-connections between theory and practice in theatre; a representation of disability in theatre
- To undertake a thematic study 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 marginalized and the position of women in different social strata.

Paper 2: European Classical Literature

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. 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.
- 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.
- 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.

Paper 3: Indian Writing in English

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. 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.
- 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.

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

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. This course aims to

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

Paper 5: American Literature

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. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. 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.
- To include Utopian narrative transcendentalism and the pre-and post- Civil War literature of the 19th century.
- Introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers.
- Familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements.
- To include modern and contemporary American literature of the 20th century.

Paper 6: Popular Literature

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

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

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

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

Paper 8: British Literature: 18th Century

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

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

Paper 9: British Romantic Literature

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. 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.
- Provide an introduction to important French and German philosophers who influence the British Romantic writers.

Paper 10: British Literature: 19th Century

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. 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.
- Introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

Paper 11: Women's Writing

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. 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.
- Help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

Paper 12: British Literature: The Early 20th Century

This paper provides a broad view of 20th century British literature, both in terms of time and genre. The transition from 19th century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The course is also designed to include critical perspectives on questions of war, the nature of art, and the relationship between individuals and the State in the 20th century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed. This course aims to

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

Paper 13: Modern European Drama

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. This course aims to

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

Paper 14: Postcolonial Literatures

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. 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.
- Expose students to various genres of writing: the novel, drama, short stories, prose writings, critical essays and poetry.

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

Paper D2: Literary Criticism and Theory -1

The paper aims to introduce the students of literature to foundational concepts of aesthetic theories as they developed within the canonical western philosophy. It covers a large historical span from the Classical Greco-Roman tradition to New Criticism and Russian Formalism in the twentieth century. The learning outcomes it aspires towards are as follows:

- To expose students to 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.
- To enable students to draw connections between the set of interrelated concepts and approaches discussed in the paper that are seminal to critical thinking and analyses of literary texts.

Paper D6: Literatures of Diaspora

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

- Provide students with preliminary knowledge on the intrinsic connection between literature and diaspora.
- Help them acquire a set of basic skills in literary communication, narration and explication of diasporic practises and processes.
- Enable an appreciation of the global intersectionalities stemming out of increased migration and cross cultural living, culminating into diasporic practices.
- Inculcate in students the ability to read and understand various literary genres of diaspora.
- Analyse the writings of diverse authors representing the world's major diasporic communities.
- 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.

Paper D8: Modern Indian Writing in English Translation

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

- Give students a glimpse of the vast diversity of modern Indian writing in *bhasha* traditions.
- Show students the polyphonic tumultuous richness of the 19th and 20th centuries, from peasant life in colonial India in Fakir Mohan Senapati's novel to the mythical reality of O.V. Vijayan's novel, from the reworking of a Mahabharata story in Girish Karnad's play to the myriad life-worlds of the poems and stories.
- 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.

Paper D9: Nineteenth Century European Realism

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. 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.
- Offer a wider comparatist perspective on the emergence of the novel as the dominant genre of literary expression in nineteenth-century Europe.

Paper D14: Literature and Cinema

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. 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.
- Provide a theoretical framework to strengthen the awareness about intertextuality and the convergence between the modes of literature and cinema.

Paper D16: Partition Literature

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

Paper D17: Speculative Fiction and Detective Literature

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

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

Paper D13 Literary Criticism and Theory -2

The paper situates the theoretical developments in literary studies in the twentieth century. It begins with Freudian psychoanalysis after the first World War and introduces key concepts of critical theory, including historical materialism, structuralism, poststructuralism, feminism, postcolonialism and cultural studies. The learning outcomes the course aims to deliver include:

- Encourage students to view literary texts as socially symbolic acts that may be fruitfully engaged through a variety of interdisciplinary approaches.
- To equip students to examine 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.
- To expose students to the history of ideas in the twentieth century and the material and discursive conditions of intellectual production.

SKILL ENHANCEMENT COURSES (SEC)

Paper S2: Literature in Social Spaces

This course draws attention to the link between critical thinking skills developed by studying the Humanities, especially Literature, and other skills that are often termed, ‘soft skills’. The course focuses on the empathy building capacity of Literature and the application of critical thinking and problem solving skills employed in literary analysis to develop an understanding of the value of literature in social and professional spaces. Literary readings will provide the foundation for developing skills such as better communication and empathy, understanding the value of teamwork, the need for adaptability, and the role of leadership and mentoring. The learning outcomes the course aims to deliver include:

- 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.

Paper S3: Literature in Cross-Cultural Encounters

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

- Develop skills of textual and cultural analysis.
- Develop insights into and interpretations of complex cultural positions and identities.
- 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.

Paper S4: Oral, Aural and Visual Rhetoric

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

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

In this course, students will

- Develop their oral/aural/visual senses to appreciate a cultural text, while at the same time using a theoretical framework and position to read a text.
- 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

Paper S5: Introduction to Creative Writing For Media

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

- Introduce students to the idea that creativity is a complex and varied phenomenon that has an important relationship with social change.
- Familiarize students with ideas about language varieties and the nuances of language usage.
- Introduce students to the language and types of media writing across forms and genres.

- Encourage students to revise their work critically and inculcate the skills of proofreading.

Paper S6 -- Translation Studies

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. 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.

Paper S7 -- Introduction to Theatre and Performance

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. Through this course, students will be able to

- Understand the different theories of drama in Europe and India, both from the point of view of theory and performance.
- Make connections between socio-economic processes at work and the emergence of a certain kind of dynamic within theatre.

- Put up a performance at the end of the course, making use of the different kinds of aesthetics they have studied (since this is a Skill Enhancement Course)

Paper S8: Modes of Creative Writing – Poetry, Fiction, and Drama

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

- Be introduced to a variety of tropes and figures of speech, and sensitised to the texture of literary language.
- Understand the importance of reading with a view to unlocking the writers’ craft.
- Be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them.
- Be made aware of the range of career opportunities that exist within the field of creative writing as well as within the realm of theatre and performance.
- Be encouraged to revise their work critically and inculcate the skills of editing and preparing their work for publication.

Paper S10: Film Studies

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

- Examine those specific features of composition that help create films: camera, sound, script, and editing will be studied, so that students learn the elements of putting a film together.
- Study cinema as a form with history and context, tracing genres and geographies, examining legacies, and exploring potential renewals.
- Take up work in the medium, to write and review films so as to generate a repertoire of analyses and interpretations.

- Engage in projects and/or practical work to supplement units 1&4.
- Build up a portfolio of work through practice of the discipline.

Paper S11: Applied Gender Studies: Media Literacies

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

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

GENERIC ELECTIVE (GE)

Paper G2: Media and Communication Skills

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.

Paper G3: Text and Performance: Indian Performance Theories and Practices

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.

- 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

Paper G5: Readings on Indian Diversities and Literary Movements

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.

Paper G6: Contemporary India: Women and Empowerment

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 the analysis of 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, religion 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.

Paper G7: Language, Literature and Culture

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

Paper G8: Comic Books and Graphic Novels

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 narratives 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 nonfictional 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; and enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation, reading, and writing about texts.

Paper G9: Cinematic Adaptations of Literary Texts

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 in the language of film via appreciation of its specific features as a medium.
- The paper will 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.

Paper G14: The Individual and Society

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.

Paper G15: Text and Performance: Western Performance Theories and Practices

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.

B. A. & B. COM. PROGRAMME

CORE ENGLISH LANGUAGE

A – English Language Through Literature

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.

B – English Fluency

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 short essays in a variety of rhetorical styles

C – English Proficiency

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

ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)

AECC English

Effective communication is an essential skill for success in any sphere of activity, 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 communication. The art of persuasive speaking and writing depends crucially on clarity of thought and contextual understanding expressed through appropriate vocabulary.

- Students will master the art of persuasive speech and writing.
- Students will master the art of listening, reading, and analyzing. Students will spend the bulk of their time in class in practical exercises of reading and writing.
- Students will develop critical thinking skills.
- They will be introduced to established principles of academic reading and writing.