

Syllabi and Scheme of Examination

For

MA English & Communication Studies Programme
(With effect from August, 2012)



University School of Humanities and Social Sciences
Guru Gobind Singh Indraprastha University
Dwarka, New Delhi - 110075

Outline of the Course & detailed course contents for 1st and 2nd semester (w.e.f., Aug 2012) approved by AC of the University in its 32nd Meeting held on 14.08.2012. Further, the minor modifications in the Scheme and Course Contents for 1st and 2nd Semester and detailed course content for 3rd and 4th semester approved by BOS in its 9th Meeting held on 11.03.2013 and by AC sub-committee meeting held on 25.03.2013.

University School of Humanities and Social Sciences
MA English & Communication Studies

SEMESTER – I

S. No.	Paper ID	Course Code	Title Of The Course	Total Credits	Pedagogy
Theory				L + S/T*	
1	09601	HCS 601	Introduction to Language & Communication Theories	4+1	Lectures/Assignments / Self Study/ Seminars
2	09603	HCS 603	Writing & Documentation Skills	4+1	Lectures/Assignments / Self Study/ Seminars
3	09605	HCS 605	Non-Verbal Communication	4+1	Lectures/Assignments / Self Study Seminars / Field Surveys / Workshops
4	09607	HCS 607	Media & Communication	4+1	Lectures/Assignments / Self Study / Seminars
5	09609	HCS 609	Literature and Communication	4+1	Lectures/Assignments/ Seminars
Practical/ Drill:					
6	09651	HCS 651	Oral Communication	3	Lec-Dems/ Group & Individual Activities/ Assignments/ G.D. / Workshops / Self-study

*Note:

L = Lecture

S = Seminar

T = Tutorial

P = Practical

In case of Practicals/Tutorials/Seminars/Laboratories, one credit would be equivalent to two hours of teaching.

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University School of Humanities and Social Sciences
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SEMESTER – II

S. No	Paper ID	Course Code	Title Of Course	Total Credits	Pedagogy
Theory				L + S/T	
1	09602	HCS 602	Culture and Literature	4+1	Lectures/Assignments/ Seminars/Self Study
2	09604	HCS 604	Translation: Theory and Practice	4+1	Lectures/Assignments / Self Study/ Presentations / Seminars / Workshops/ Projects
3	09606	HCS 606	Indian Theatre	4+1	Lectures/Assignments /Self Study/ Seminars/Workshops / Performance
4	09608	HCS 608	Cinema and Communication	4+1	Lectures/ Film Screenings/ Seminars/ Assignments / Self Study Presentations
5. Electives I (Any one from among the following)					
	09610	HCS 610	Popular Culture and Language Change	4+1	Lectures/Assignments / Self Study Seminars/ Field Surveys/ Workshops
	09612	HCS 612	Philosophy, Psychology and Literature	4+1	Lectures/ Assignments / Self Study Seminars
	09614	HCS 614	Literature and Human Values	4+1	Lectures/ Assignments / Self Study Seminars/ Workshops
	09616	HCS 616	Introduction to Linguistics	4+1	Lectures/ Assignments / Self Study Seminars/ Demo-lectures by students
6. Lab/Practical (for students opting for PG Degree in M.A. (ECS))					
	09618	HCS 618	Basic Stagecraft Workshop and Theatre Production	4	Workshop/ Training/ Performance
7. Project/ Summer Training/ Field Work (for students opting for PG Diploma in Communication Skills)					
	09620	HCS 620	Project / Summer Training / Field Work	7	
			Viva Voce		

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**University School of Humanities and Social Sciences
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SEMESTER – III

S. No	Paper ID	Course Code	Title Of The Course	Total Credits	Pedagogy
Theory				L + S/T	
1	09701	HCS 701	American Literature	4+1	Lectures/Assignments / Self Study / Seminars
2	09703	HCS 703	Modern British Literature	4+1	Lectures/Assignments / Self Study / Seminars
3	09705	HCS 705	Indian Literatures in English Translation	4+1	Lectures/Assignments / Self Study / Seminars
4. Elective-I (Any one from among the following)					
	09707	HCS 707	Modern World Literatures	4+1	Lectures/Assignments / Self Study / Seminars
	09709	HCS 709	Indian English Literature	4+1	Lectures/ Assignments / Self Study/ Seminars
	09711	HCS 711	Australian Literature	4+1	Lectures/ Assignments / Self Study / Seminars
	09713	HCS 713	African Literature	4+1	Lectures/ Assignments / Self Study / Seminars
5. Elective -II(Any one from among the following)					
	09715	HCS 715	Gender Narratives and Communication	4+1	Lectures/ Assignments / Self Study / Seminars
	09717	HCS 717	Discourse of Protest	4+1	Lectures/ Assignments / Self Study / Seminars
	09719	HCS 719	Bhakti and Sufi Poetry	4+1	Lectures/ Assignments / Self Study / Seminars
	09721	HCS 721	Dalit Literature	4+1	Lectures/ Assignments / Self Study / Seminars

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**University School of Humanities and Social Sciences
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SEMESTER -- IV

S. No.	Paper ID	Course Code	Title Of The Course	Total Credits	Pedagogy
Theory				L + S/T	
1	09702	HCS 702	Non Fictional Narratives	4+1	Lectures/ Assignments / Self Study / Seminars
2	09704	HCS704	Literary Criticism and Theory	4+1	Lectures/ Assignments / Self Study / Seminars
3.	Elective: Teacher Specific Specialized Courses [A student will be required to opt one course from the number of electives (from HCS 706 to 720) offered as specialized courses (Paper ID from 09706 to 09720) by the teachers]: NOTE: The courses would be designed by the respective teachers and would be approved by School Research Committee. The details course contents, Scheme of Examination and Panel of Experts would be sent to the Examination Branch at the beginning of the 4th Semester.			4+1	Lectures/ Assignments / Self Study / Seminars
4	09722	HCS 722	*Dissertation	15	1. The Dissertation would be written under the supervision of the allotted faculty. 2. The progress report of the Project / Dissertation will be reviewed through Seminars and Viva during the course of the semester. 3. The project/ dissertation will be finally evaluated through a viva at the end of the semester 4. Dissertation supervision shall entail 2 hours of teaching load per week per student.
			Seminar & Viva Voce		

***Note:** The school shall be sending the students periodically for art appreciation workshop during the tenure of the programme to supplement teaching (especially HCS HCS 601, HCS 602, HCS 605, HCS 606, HCS 609, HCS 610, HCS 614, HCS 618, HCS 651 etc.) and to inculcate better understanding of language, literature, culture and communication studies.

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DISTRIBUTION OF CREDITS

For P. G. Diploma in Communication Skills

Semester I	Semester II	Project	Total
28	25	7	60

For P. G Degree in MA English and Communication Studies*

Semester I	Semester II	Semester III	Semester IV	Total Credits
28	29	25	15+ 15 = 30	112

Note: For the award of PG degree in MA English and Communication Studies the student shall have to earn minimum of 108 credits.



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Dwarka, Delhi -110 078

THE EXAMINATION SCHEME FOR:

1. MA English & Communication Studies (Two Years)
2. PG Diploma in Communication Studies (One Year)

EXAMINATION SCHEME

1. The student shall be evaluated for each paper on continuous basis through internal and external evaluations respectively.

2. The internal evaluation for each paper shall be for 40 marks as detailed below:

Minor – I (Theory Test) = 15 marks

(After eight weeks of teaching)

Minor –II = 15 marks

Evaluation through

Seminars/presentations

(Spread over the duration of each semester)

Internal Assessment = 10 marks

Through Class Room Performance &
Assignments

TOTAL = 40 marks

3. The external evaluation for each paper shall be based on end-term theory and practical examinations (as outline in the detailed course scheme) carrying 60 marks.
4. The theatre / communication workshop may be held on or off the campus.
5. For NUES paper HCS 618 (Basic Stagecraft Workshop and Theatre Production), the evaluation shall be based on performance and viva carrying 60 and 40 marks respectively and shall be carried out within a fortnight of the completion of the end term examinations.
6. For NUES papers HCS 620 (Project / Summer Training / Field Work / Viva Voce) and HCS 722 (Dissertation / Seminar and Viva Voce) the evaluation shall be based on viva voce carrying 40 and 60 marks each for internal and external evaluation respectively.
7. Minimum credits required for the award of diploma shall be 60.
8. Minimum credits required for the award of degree shall be 108.

INSTRUCTIONS FOR PAPER SETTERS (END SEMESTER EXAMINATION)

If otherwise specified, the examiner shall abide by the following:

1. Five questions in all will be set in each paper. The student shall be required to attempt all the five questions.
2. Each question shall be of 12 marks.
3. Question no. 1 shall be of short question-answer type and would cover all the four units of the course content in each paper. It shall have eight subparts out of which the students would be required to attempt any four parts choosing at-least one question from each unit specified in the course.

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4. Question no. 2 to 5 shall be essay type questions covering each unit of the course content.
5. Each essay type question, based on each unit shall be set so as to give internal choice to the students.
6. The Question Papers must be set so as to achieve the objectives laid down for the course.
7. Guidelines for setting papers would be sent to the External Examiners/Paper Setters.

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**University School of Humanities and Social Sciences
MA English & Communication Studies**

Semester I

PAPER CODE: HCS-601
NOMENCLATURE OF THE PAPER: Introduction to Language & Communication Theories

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To enable learners to appreciate the scope and significance of communication and language skills through a basic understanding of the concepts, models and application of communication studies.

COURSE CONTENT:

Unit I: Communication Models and Theories: Meaning, Signs, Codes and Signification; Basic Communication Models: Aristotle's, Shannon & Weaver's, Berlo's and Gerbner's; Structuralist and Post-Structuralist Theories.

Unit II: Introduction to Language and Communication: What is Language? Language as Communicative Medium; Oral, Print and Digital Communication: Evolution and Impact on Communication Relations.

Unit III: Language & Social Interaction: Utterances as Action; Social Relations and Management of Discourse; Language and Culture, Language and Communicative Persona.

Unit IV: Language and Representation: Language and Representation, Language Relativity and Determinism, Language and Ideology, Language and Ethnicity, Language and Gender.

RECOMMENDED READINGS:

1. Crystal, David. *A Little Book of Language*. Hyderabad: Orient BlackSwan, 2010.
2. Fiske, John. *Introduction to Communication Studies*. London: Routledge, 1990 (rpt 2006).
3. Jourdan, Christine and Kevin Tuite. *Language, Culture & Society*. Cambridge, 2006.
4. Meyerhoff, Miriam. *Introduction Socio-Linguistics*. London: Routledge, 2006.
5. Montgomery, Martin. *An Introduction to Language and Society*. London: Routledge, 1995 (rpt 2008).
6. Somasundaram, Vijaya. *Principles of Communication*. Authors Press, 2005.
7. Yule, George. *Introduction to Language*. Cambridge University Press, 2010.

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**University School of Humanities and Social Sciences
MA English & Communication Studies**

Semester I

PAPER CODE: HCS-603
NOMENCLATURE OF THE PAPER: Writing & Documentation Skills

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To equip learners with writing skills needed in the professional domain. The course intends to introduce them to the basics of writing types, contexts and processes, and also to expose them to the theoretical and practical nuances of research and documentation.

COURSE CONTENT:

Unit I: Writing Skills: Types of Writing: Descriptive, Narrative, Expository, Argumentative and Analytic; Writing Process; General Principles of Effective Writing: Syntax, Semantics, Topic Sentence / Idea, Rhetorical Devices and Ethical Dimensions; Remedial Exercises.

Unit II: Newspaper and Magazine Writing: Writing Articles, Features and Editorials; Info-Commercial Writing; Web & Content Writing; Creative Writing; Discourse Analysis; Copy Editing.

Unit III: Research Methodology, Documentation and Formatting: Formulating Research Problems; Review of Literature; Writing Research Proposal / Synopsis; Writing a Research Paper/Thesis; Formatting: Inside Citation, References, Bibliography (MLA Style Sheet), Research Ethics.

Unit IV: Workshops, Discussions, Analysis and Peer-Critique: Case Studies involving Analysis of various kinds of Written Texts: Scientific, Literary, Journalistic; Workshops and Critique of Students' Writing Assignments: Essays, Research Proposals and Papers / Articles.

RECOMMENDED READINGS:

1. Butcher, Judith, Caroline Drake and Maureen Leach. *Butcher's Copy Editing*. New Delhi: CUP, 2006 (4th edition).
2. Cornbleet, Sandra and Carter, Ronald. *The Language of Speech and Writing*. Routledge: London and New York, 2001.

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3. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New Delhi: EWP, 2000 (7th edition)
4. Goddard, Angela. *The Language of Advertising*. London and New York: Routledge, 2005.
5. Hutchinson, Tom and Alan Waters. *English for Specific Purposes*. Cambridge University Press: Cambridge, 1987.
6. McLoughlin, Linda. *The Language of Magazines*, London and New York: Routledge, 2000 (rpt 2006).
7. Mills, Sara. *Discourse*. London and New York: Routledge, 1997.
8. Weiss, Edmond H. *Writing Remedies: Practical Exercises for Technical Writing*. University Press, 2000.

**University School of Humanities and Social Sciences
MA English & Communication Studies**

Semester I

PAPER CODE: HCS-605
NOMENCLATURE OF THE PAPER: NON-VERBAL COMMUNICATION

External Marks: 60
Internal Marks: 40

Lectures: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

To familiarize learners with various dimensions of non-verbal communication and to study body, architecture, paintings, rituals, films as non-verbal texts.

COURSE CONTENT:

Unit I: Body as Non-Verbal Text:

Facial Expressions, Gestures, Postures, Gait and Physical Environment;
Sign Language Basics: *Mudras, Rasas and Abhinaya*.

Unit II:

Culture as Non-Verbal Text: Cultural Conventions; Significance, Rituals, Symbols, Festivals and Iconography, Totems, Taboos, Tattoos, Clothing and Personal Appearance.

Unit III:

Space as Non-Verbal Text: Socio-Cultural and Gender Dynamics of Space; Space and Non-Verbal Communication; Domestic and Public Spaces; Urban and Rural Scapes*.

Unit IV:

Art as Non-Verbal Text: Painting, Music and Dance (Folk, Classical and Popular), Films (*The Gold Rush, Tom and Jerry, Koshish*)

* **Note:** The case studies for **Unit III and IV** above will be decided by the Teacher In-charge in consultation with the Dean and the same would be duly approved by the SRC and would be intimated to the Examination Branch for the purpose of setting the Question Paper. The Indian case studies may be done through Educational Trips followed by Assignments. To facilitate discussions in the class rooms, an indicative case studies list of architectural sites/temples/paintings is provided below:

Architecture:

1.Chinese: Great Wall ,Terracota Army , Pagoda, Japanese Garden / Home

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2. Latin American: Machu-Pichu and Mayan Architecture
3. Mesopotamian: Pyramids, Sphinx, Hieroglyphs, Temples of Luxor and Karnak
4. Greco-Roman and Islamic: Persepolis, Amphitheatre (Rome). Roman Aqueduct (Segovia) Churches: La Sagrada Familia, Westminster Abbey, Villena Castle, Venice, Eiffel Tower, Statue of Liberty, Manhattan Skyline, Oxbridge, Sophia Mosque
5. South Asian: Mohanjodaro, Taxila, Ajanta/Elora, Konark, Belur/Helebidu, Khujuraho, Jama Masjid (Delhi), Golden Temple, Angkor Vat, Church of St. Francis Xavier (Goa), Taj Mahal, Hotel Taj (Mumbai), Red Fort, Mysore Palace, Delwara Temple, Shravanbelagola, Jaisalmer Fort, Sanchi Stupa (Rajgir), Qutub Minar, Hampi, Sikandara, Golkunda, Lutyens (Delhi), Chandigarh, Corporate Structures (Gurgaon)

Paintings: Da Vinci, Michelangelo, Giotto, Rubens, Rembrandt, Guigain, Monet, Matisse, Picasso, Modigliani, Van Gogh, Raja Ravi Verma, Shobha Singh, Amrita Shergil, Anjali Ela Menon, Manjit Bawa, Mughal, Rajasthani, Pahadi.

Dance & Music: Bhangra, Saang, Chhau, Gidda, Bihu, Ghoomar, Gair, Nati, Lavni, Nautanki

RECOMMENDED READINGS:

1. Barnard, Malcolm. *Fashion as Communication*. London: Routledge, 2002.
2. Defrancisco, Victoria Pruin, Catherins Helan Palczeniski. *Communicating Gender Diversity*. Sage, 2007.
3. Kress, Gunther and Theo van Leeuwen. *Reading Images*. London: Routledge, 2006.
4. Morris, Desmond. *Intimate Behaviour*. New York: Kodansha International, 1997.
5. Morris, Desmond. *People Watching: Guide to Body Language*. London: Vintage Books, 2002.
6. Morris, Desmond. *The Naked Woman: A Study of Female Body*. London, Vintage Books, 2005.
7. Morris, Desmond. *The Pocket Guide to Man Watching*. London: Grafton Books, 1982 (rpt. 1988).
8. Pease, Allan. *Body Language: How to Read Other's Thoughts by Their Gestures*. New Delhi: Sudha Publication, 2003
9. Ribbens, Geoff and Richard Thompson. *Body Language*. New York: Hodder & Stoughton, 2007

University School of Humanities and Social Sciences
MA English & Communication Studies
Semester I

PAPER CODE: HCS-607
NOMENCLATURE OF THE PAPER: Media and Communication

External Marks: 60
Internal Marks: 40

Lectures: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

To understand the relationship between communication, media and society; to acquaint the students with the applications of mass communication and the growth and current trends in mass media.

COURSE CONTENT:

- Unit I: Mass Media:**
- A. History, Goals and Kinds: TV, Radio, Print, Film and Cyber; Media and Ethics; Media and Society.
 - B. Thinkers on Media and Culture:
 - a. Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction"
 - b. Raymond Williams: "From Medium to Social Practice"
 - c. John Baudrillard: "The Precession of Simulacra"
- Unit II: Media Representations and Impact:** Globalization, Consumerism and Media, TRP, Soap Operas, Reality Shows, Radio: AIR, BBC, FM. Print Media from Nation to Market
- Unit III: Basic Publication Softwares:** CorelDRAW, QuarkXpress & PageMaker (The student will submit an assignment in eight pages booklet, A-3 size Newspaper sheet with images using CorelDRAW)
- Unit IV: *Case Studies and Projects:** Case studies based on Films, TV Shows, Print Media and Radio

***Note:**

The concerned teacher shall prepare a list of case studies in consultation with the Dean and get it duly approved by the SRC. The list of case studies shall be forwarded to the examination branch for paper setting. The students shall also submit their reports using the prescribed publication softwares.

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RECOMMENDED READINGS:

1. Benjamin, Walter. *Illuminations*. Trans. Harry Zohn. London: Fontana Press, 1992.
2. Berger, Arthur Asa. *Making Sense of Media*. Malden: Blackwell, 2005.
3. Bignell, Jonathan and Jeremy Orlebar. *The Television Handbook*. Oxon: Routledge, 2009.
4. Childs, Peter. *Texts: Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP, 2006.
5. Feldman, Tony. *Introduction to Digital Media*. London, Routledge, 1997.
6. Japp, Phyu M., Mark Meister, Debra K. Japp. *Communication, Ethics, Media & Popular Culture*. Peter Lang, 2005.
7. Kumar, Kev J. *Mass Communication in India*. Jaico, 2008.
8. Lister, Martin et al. *New Media: A Critical Introduction*. 2nd ed. London, Routledge, 2003.
9. Myerson, George. *From Heidegger, Habermas and the Mobile Phone*. UK, Icon Books, 2001.
10. Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1997.

**University School of Humanities and Social Sciences
MA English & Communication Studies**

Semester I

PAPER CODE: HCS-609
NOMENCLATURE OF THE PAPER: Literature and Communication

External Marks: 60
Internal Marks: 40

Lectures: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE: The course is designed to problematize the communication and literature interface through the study of different literary forms.

COURSE CONTENT:

Unit I: *Basic Concepts:

Literary Idiom and Genres; **Aristotle's *Poetics***: Tragedy/Epic, Plot, Character, Action, Catharsis, Mimesis, Hamartia; **Preface to *Joseph Andrews***; **Preface to *Lyrical Ballads***; Introduction to Classical, Romantic and Modern Literary Sensibility; Faiz: *Muddat Hui Hai Yaar Ko Mehmaan Kiye Hueo*; Roman Jakobson: *Linguistics and Poetics: A Closing Statement*.

Unit II Poetry and Communication:

- (A) The scope and significance of poetry as a communicative medium.
(B) Detailed study of the following texts as case studies:

- | | | |
|-------|---------------------|---|
| i) | William Shakespeare | Sonnet 116 (Let Me Not To the Marriage of True Minds) |
| ii) | John Donne | –Canonizationø |
| iii) | William Wordsworth | –Daffodilsø |
| iv) | John Keats | –To Autumnø |
| v) | T. S. Eliot | –The Love Song of J. Alfred Prufrockø |
| vi) | Emily Dickinson | –Because I Could not Stop for Deathø |
| vii) | Walt Whitman | –O Captain! My Captain!ø |
| viii) | Mirza Ghalib | –Muddat Hui Hai Yaar Ko Mehmaan Kiye Hueyø |
| ix) | Faiz Ahmed Faiz | –Mujhse Pehli Si Mohabbat . . . ø |
| x) | Amir Khusro | –Kahe Ko Biyaahi Bidesø |
| xi) | Amrita Pritam | –Ajj Aakhan Waris Shah Nuø |
| xii) | Kabir | –Jheeni Jheeni Bheeni Chadariyaø |
| xiii) | Ghassan Kanafani | –The Death of Bed Number 12ø |
| xiv) | Pablo Neruda | –So is My Lifeø |

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Unit III Fiction and Communication

- (A) Short Stories and Novels as Communicative Media; Fiction as Social and Political Narrative
- (B) Detailed Study of the Following Texts as Case Studies:
- | | | |
|------|--------------------|----------------------------------|
| i) | Panchtantra Tale | -Five Blind Men and an Elephantø |
| ii) | Prem Chand | -Idgahø |
| iii) | Saadat Hasan Manto | -Khol Doø |
| iv) | Ernest Hemingway | <i>The Old Man and the Sea</i> |

Unit IV Drama and Communication

- (A) Drama as a medium of interpersonal and cultural communication
- (B) Detailed study of the following texts as case studies:
- | | | |
|-----|---------------------|--------------------------------|
| i) | William Shakespeare | <i>Hamlet</i> |
| ii) | Asghar Wajahat | <i>Jis Lahore Nahi Dekheya</i> |

*NOTE: The individual texts in Unit I are not meant for detailed study. They are to be referred for elucidation of basic literary and critical concepts. No direct question is to be set from these texts. Model Paper may be referred to while setting the paper.

RECOMMENDED READINGS:

1. Abram, M.H. *A Glossary of Literary Terms*. New Delhi: Cengage, 2007.
2. Allen, Walter. *The English Novel*, Harmondsworth/ Middlesex: Penguin, 1954/58.
3. Eagleton, Terry. *How to Read a Poem*. Malden: Blackwell, 2002.
4. Forster, E. M. *Aspects of the Novel*. Harmondsworth: Penguin, 1970.
5. Kearney, Richard. *On Stories*. London: Routledge, 2002.
6. Miller, J. Hillis. *On Literature: Thinking in Action*. London: Routledge, 2002.
7. Prasad, B. *A Background to the Study of English Literature*. Madras: Macmillan, 65/87.
8. Rees, R.J. *English Literature: An Introduction for Foreign Readers*. Delhi: Macmillan, 1973 (rpt 2004).
9. Sanger, Keith. *The Language of Drama*. London, Routledge, 2001.
10. Singh, Shamsheer Bahadur & Faridi, Mugisuddin. *Faiz*. Delhi, Rajkamal Prakashan, 2010.
11. Widdowson, Peter. *Literature*. London: Routledge, 2004.
12. Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford: OUP, 2008.

**University School of Humanities and Social Sciences
MA English & Communication Studies**

Semester I

PAPER CODE: HCS-651
NOMENCLATURE OF THE PAPER: Oral Communication (Practical)

External Marks: 60
Internal Marks: 40

Total Credits: 3

OBJECTIVE:

To enhance students' communication skills with a focus on improving their oral communication with emphasis on their pronunciation, rhythm etc, both in formal and informal situations.

COURSE CONTENT:

UNIT I: Introduction to Phonetics: Speech Mechanism and Air Stream Mechanism; Description of Speech Sounds; Phonetics; Syllable; Prosodic features; IPA, MRP and Indian English Accents; Voice Modulation; Phonetic Transcription.

UNIT II: Oral Communication in Practice: Listening and Hearing, Effective Conversation Skills, Presentation Skills, Group Discussion, Mock Interviews.

UNIT III: Group Activities:
Speeches: Barrack Obama, John F Kennedy, Nelson Mandela, Mahatma Gandhi, Jawahar Lal Nehru, Atal Bihari Vajpayee, Subhash Chandra Bose, Winston Churchill, Martin Luther King Jr.

Literary Renditions: Faiz Ahmed Faiz, Shiv Kumar Batalvi, William Butler Yeats, T. S. Eliot, Amrita Pritam, Kaifi Azmi, Kazi Nazrul Islam, Gulzar.

UNIT IV: Assignments: Story Telling, Poetry Recitation, Public Speaking, Mock Situations and Role Play, Debate and Developing an Argument, News Reading and Anchoring.

**University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 602

NOMENCLATURE:

Culture and Literature

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To imbibe in learners an understanding of culture and its varied nuances through the study of literary and cultural texts.

COURSE CONTENT:

Unit I Perspectives:

Hazari Prasad Dwivedi: *õAshok Ke Phoolõ*

Matthew Arnold: Chapter-1 *õSweetness and Lightõ* from *Culture and Anarchy*

Raymond Williams: *õCultureõ*

Unit II Faith, Myth, and Morality:

Dharamveer Bharti: *Andha Yug*

T. S. Eliot: *The Waste Land*

Unit III Class and Caste:

Jane Austen: *Emma*

U.R. Ananthamurthy: *Samskara*

Unit IV Race and Ethnicity:

Mahasweta Devi: *Chotti-Munda and His Arrow*

Toni Morrison: *The Bluest Eye*

RECOMMENDED READINGS:

1. Burk, Lucy, Tony, Crowley and Alan Girvin, Eds. *The Routledge Language and Cultural Theory Reader*. London and New York, 2000.
2. Childs, Peter. *Texts: Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP, 2006.
3. Holliday, Adrian, Martin Hyde and John Kullman. *Intercultural Communication: An Advanced Resource Book*. London/ New York: Routledge, 2004.
4. Leeuwen, Theo Van. *Introducing Social Semiotics*. London: Routledge, 2005.
5. Stockwell, Peter. *Sociolinguistics: A Resource Book for Students*. London: Routledge, 2002.

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**University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 604

NOMENCLATURE:

Translation: Theory and Practice

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To introduce the learner to the dynamics of translation and its various forms like adaptation, transformation, trans-creation etc. as communicative strategies.

COURSE CONTENT:

Unit I: Perspectives: Detailed study of the following essays:

1. Edith Grossman: 'Why Translation Matters' (Introduction)
2. Harish Trivedi & Susan Basnet: 'Post-Colonial Translation' (Introduction)
3. Meenakshi Mukherjee: 'Divided by a Common Language: The Novel in India, in English and in English Translation'
4. Sujit Mukherjee: 'Translation as New Writing' (From: Mukherjee Sujit, Translation as Discovery. New Delhi: Orient Longman, 1981 (rpt. 2006): 77-85)
5. U. R. Ananthamurthy: 'What Does Translation Mean in India'

Unit II: Literature in Translation

A. Poetry:

- i. John Donne's 'Canonization' and its Hindi translation by R.S. Singh
- ii. Kedarnath Singh's 'Baagh' and its English translation, 'The Tiger' by Lucy Rosenstein
- iii. Pablo Neruda's 'In My Sky at Twilight' and its Hindi Translation by Ashok Pandey.
- iv. Robert Frost's 'Stopping by Woods on a Snowy Evening' and its Hindi translation by Harivansh Rai Bachchan.
- v. Suryakant Tripathi 'Nirala's 'Bhikshuk' and its English translation, 'Beggar' by David Rubin.

B. Fiction:

- i. Mirza Mohammad Hadi 'Ruswa' *Umrao Jan Adda* (Hindi) and its English Translation by Khushwant Singh & M.A. Hussaini (Chapters 1-5)

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- ii. Sulman Rushdie: *Midnight's Children* and its Hindi translation *Aadhi Raat ki Santaney* (Chapter 1-4).

Unit III: Adaptation as Translation

- i. *Grapes of Wrath*: Novel, Screenplay and Film
- ii. *Othello*: Play, Translation (H.R. Bachchan) and Film (*Omkara* by Vishal Bhardwaj)

Unit IV: Assignment and Project*

- i. Short length project and discussion
- ii. Full length project

***NOTE:**

1. Adaptation / Translation of short-story will be done by a group of students during the semester.
2. Adaptation / Translation of a text(s) will be an individual activity and is meant to be submitted by the end of the semester.
3. For theory exam from this Unit the student shall be expected to translate / adapt a short literary piece from one language to another or from one medium to another.

RECOMMENDED READINGS:

1. Bassnett, Susan. *Translation Studies*. London/New York: 1980 (Indian rpt 2005).
2. Bassnett, Susan and Harish Trivedi. *Post-Colonial Translation: Theory and Practice*. London: Routledge, 2005.
3. Coursen, H. R. *Shakespeare Translated: Derivatives on Films and T.V.* New York: Peter Lang, 2007.
4. Ganesh, Kamala & Usha Thakkar, eds. *Culture and the Making of Identity in Contemporary India*. New Delhi: Sage, 2005.
5. Grossman, Edith. *Why Translation Matters*. Hyderabad: Orient BlackSwan, 2010.
6. Kuhiwczak, Piotr and Karin Littau, eds. *A Companion to Translation Studies*. Hyderabad: Orient BlackSwan, 2007.
7. Mukherjee, Sujit, *Translation as Discovery*. Hyderabad: Orient Longman, 2006.
8. Newmark, Peter. *A Textbook of Translation*. New York: Prentice Hall, 1988.
9. Nirala, Suryakant Tripathi. *A Season on the Earth: Selected Poems of Nirala*, trans. David Rubin. New Delhi: OUP, 2003.
10. Rosenstein, Lucy. *New Poetry in Hindi*. New Delhi: Permanent Black, 2003.
11. Ruswa, Mirza Mohammad Hadi. *Umrao Jan Ada*. Trans. Khushwant Singh & M.A. Hussaini. Hyderabad: Orient BlackSwan, 1993 (rpt. 2006).
12. Simon, Sherry and Paul St-Pierre, eds. *Changing the Terms: Translating in the Postcolonial Era*. Hyderabad: Orient Longman, 2002.
13. Venuti, Lawrence, ed. *The Translation Reader*. London/ New York: Routledge, 2000.

**University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 606

NOMENCLATURE:

Indian Theatre

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To inculcate in learners an understanding of the basics of drama and theatre, varieties and nuances of theatrical forms and to equip them with a critical apparatus to read and appreciate dramatic performance.

COURSE CONTENT:

Unit I: Indian Theatre: History, Theory and Forms

- i. Theory of Indian Drama with special reference to Bharat's *Natyashastra*
- ii. History of Indian Theatre
- iii. Forms of Folk Theatre (an overview): Jatra, Naqqal, Tamasha, Bhand Pather, Swang, Nautanki, Raasleela, Bhavai, Maach, Bhaona, Dashavatar, Krishnattam and Yakshagana.

Unit II: Folk and Classical Indian Theatre

Kalidasa: *Abhigyan Shakuntalam*

Bharatendu Harishchandra: *Andher Nagri Chaupat Raja*

Unit III: Contemporary Indian Theatre

Mohan Rakesh: *Aadhe Adhure*

Girish Karnad: *Tughlaq*

Unit IV: World Drama and Indian Theatre

William Shakespeare: *A Midsummer Night's Dream*

(*Basant Ritu Ka Sapna, Kaam Dev Ka Apna*)

Gabriel Garcia Lorca: *House of Bernada Alba/Birjees Qadar Ka Kunaba(Hindi)*

RECOMMENDED READINGS:

1. Farley P. Richards, Darius L Swann, Phillip B Zarrilli. *Indian Theatre: Tradition of Performance*. New Delhi: MBP, 1990.
2. Rangacharya, Adya. *The Indian Theatre*. New Delhi: NBT, 1971.
3. Rangacharya, Adya.Tr. *Natyashastra*. New Delhi: Munshiram Manoharlal, 1996.
4. Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams* (Hindi Translation: Paramparik Bhartiya Rangmanch: Anant Dharayen, Tr. Badiuzzama), New Delhi: National Book Trust, 1995.

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**University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 608

NOMENCLATURE:

Cinema and Communication

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To ground the students within the context, scope and significance of cinema as a communicative text through a study of Indian and World cinema to introduce the students to the nuances of cinema by studying various *autres*, popular cinema and cinematic adaptations of literary works.

COURSE CONTENTS:

Unit I:

Basic Concepts:

A. Film History:

1. A Short History of World Cinema
2. A Short History of Indian Cinema

B. Film Form- Misc-en-scene, Montage, Film Genres

C. Adaptations: Issues and Theory

Unit II:

World Cinema:

Abbas Kiarostami: *Ten*

Alfred Hitchcock: *Psycho*

De Sica: *Bicycle Thief*

Roman Polanski: *The Pianist*

Unit III:

Indian Cinema:

Guru Dutt: *Pyasa*

Kundan Shah: *Jaane Bhi Do Yaaro*

Satyajit Ray: *Pather Panchali*

Shayam Benegal: *Ankur*

Unit IV:

Adaptations:

Akira Kurosawa: *The Throne of Blood*

Basu Bhattacharya: *Teesri Kasam*

Bimal Roy: *Devdas*

Sir Francis Coppola: *Apocalypse Now*

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Suggested Viewing List

Chander Prakash Dwivedi: *Pinjar*
Deepa Mehta: *Earth-1947*
Eisenstein: *Battleship Potemkin*
Govind Nihalani: *Aakrosh*
Jack Clayton: *The Great Gatsby*
K Asif: *Mughl-e-Azam*
M. S. Sathyu: *Garm Hava*
Mohsen Makhmalbaff: *Kandhar*
Ramesh Sippy: *Sholay*
Renoir: *The Little Match Girl*
Sir Lawrence Olivier: *Hamlet*
Vijay Anand: *Guide*

RECOMMENDED READINGS:

1. Beaver, Frank Eugene. *A Dictionary of Film Terms: The Aesthetic Companion to Film Art*. New York: Peter Lang, 2006.
2. Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2004.
3. Coursen, H. R. *Shakespeare Translated: Derivatives on Films and T.V.* New York: Peter Lang, 2007.
4. Dudrah, Rajinder Kumar. *Bollywood: Sociology Goes to the Movies*. New Delhi: Sage, 2006/2007.
5. Hood, John W. *Beyond the World of Apu: The Films of Satyajit Ray*. Hyderabad: Orient BlackSwan, 2008.
6. Hood, John W. *The Essential Mystery: Major Film Makers of Indian Art Cinema*. Hyderabad: Orient BlackSwan, 2009.
7. Kupsc, Jarek. *The History of Cinema for Beginners*. Hyderabad: Orient Longman, 2003/2006.
8. Mazumdar, Ranjani. *Bombay Cinema: An Archive of the City*. Ranikhet: Permanent Black, 2007.
9. Monaco, James. *How to Read a Film: Motives, Media, Multimedia*. New York: OUP, 2000/2007 (Indian Edition).
10. Orsini, Francesca, ed. *Love in South Asia: A Cultural History*. New Delhi: Cambridge University Press, 2007.
11. Pauwels, Heidi R.M., ed. *Indian Literature and Popular Cinema*. London: Routledge, 2007.
12. Ray, Satyajit. *Our Films, Their Films*. Hyderabad: Orient Longman, 1976.
13. Vasudevan, Ravi. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Ranikhet: Permanent Black, 2010.
14. Virdi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. New Delhi: Permanent Black, 2004/7.
15. Blue Stone, George. *Novels into Films*. University of California Press, 1957.

**University School of Humanities and Social Sciences
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Semester II

PAPER CODE: HCS 610 (Elective – I)
NOMENCLATURE OF THE PAPER: Popular Culture and Language Change

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

The objective of this course is to make students appreciate and analyze the nature and impact of changes in the English language over time.

COURSE CONTENT:

Unit I: Language - Domains and Change: Language as Discourse; Language of Literature, Science, Market, Media, Politics and Bureaucracy; Causes and Consequences of Cultural, Technological, and Attitudinal Changes in Language and Communication; Attitudes to Language: From English to englishes; Language Ethics.

Unit II: Media, Popular Culture and Language: Language of 'Bollywood' TV Shows, Advertisements, Newspapers, Tabloids; Globalization, ICT and Language: GenX, SMS, Emoticons, emails, Web Communication, Social Networking Sites.

Unit III: Perspectives:

Muriel R Sultz: 'The Semantic Derogation of Woman'

Frantz Fanon: 'The Negro and Language' *

Ngugi wa Thiong'o: 'The Language of African Literature'

Raja Rao: 'Foreword' to *Kanthapura*

Zygmunt Bauman: 'Introduction' to *Consuming Life* #

Unit IV: (A) Indian English and its Literary/ Communicative Manifestations:

Case studies and analysis of the following extracts:

Raja Rao: *Kanthapura* (Opening Section, Pages: 1-13)

Mulkraj Anand: *Untouchable* (Opening Section, Pages: 1-14)

Salman Rushdie: *Midnight's Children* (Section entitled: 'At the Pioneer Café')

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Anurag Mathur: *The Inscrutable American* (Section 1, Pages 9-28)
Kavery Nambisan: *Truth (Almost) About Bharat* (Opening Sequence)
Nissim Ezekiel: *Very Very Indian Poem in English*.

(B) Field Assignments and Presentations: Survey and collection of data samples of language use from various sections of society; Analysis of language use samples from literary and non-literary texts, news papers and media/advertisements; Report and Presentation.

RECOMMENDED READINGS:

1. Bauman, Zygmunt. *Consuming Life*. Cambridge: Polity Press, 2007.
2. Beard, Adrian. *Language Change*. London: Routledge, 2004.
3. Beard, Adrian. *The Language of Politics*. London: Routledge, 2000 (Rpt. 2007).
4. Croft, William. *Explaining Language Change: An Evolutionary Approach*. Harlow: Longman, 2000.
5. Crystal, David. *English as a Global Language*. Cambridge: CUP, 1997/2003.
6. Graddol, David, Dick Leith and Joan Swan. *English: History, Diversity and Change*. London: Routledge, 1996.
7. Kothari Rita and Rupert Snell, eds. *Chutnifying English: The Phenomena of Hinglish*. New Delhi: Penguin, 2011.
8. Lucy Burke, Tony Crowley and Alan Girvin, eds. *The Routledge Language and Cultural Theory Reader*. London: Routledge, 2000 (rpt. 2001)*.
9. Nambisan, Vijay. *Language as an Ethic*. New Delhi: Penguin, 2003
10. Prasad, G. J. V. *Writing India, Writing English: Literature, Language, Location*. New Delhi: Routledge, 2011.
11. Reach, Danuta. *The Language of Newspapers*. London: Routledge, 2004.

**University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 612 (Elective-I)

NOMENCLATURE:

**Philosophy, Psychology and
Literature**

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

Objective: To sensitise the students to the inter-relationship among philosophy, psychology and Literature.

Unit I: Perspectives (An Overview of):

Plato: Idealism

Marx: Dialectical Materialism

Sartre: Existentialism

Freud: Psychoanalysis

Jung: Collective Unconscious

Unit II: Philosophy of the Self

Albert Camus: *The Stranger*

William Blake: "On Another's Sorrow" and "Holy Thursday"

Unit III: Self and Society

Antoine de Saint-Exupéry: *The Little Prince*

John Osborne: *Look Back in Anger*

Unit IV: Psychology and Self

Henrik Ibsen: *Doll's House*

Sylvia Plath: *The Bell Jar*

RECOMMENDED READINGS:

1. Baldwin, Robert C. and James A. S. Mcpeek. *An Introduction to Philosophy through Literature*. New York: The Ronald Press Company, 1950.
2. Currie Gregory. *The Nature of Fiction*. Cambridge: Cambridge University Press, 1990.
3. Eagleton Terry. *The Ideology of the Aesthetic*. Oxford: Basil Blackwell, 1990.
4. Freud, Sigmund. *Beyond the Pleasure Principle*. Trans. and Ed. James Strachey. New York: Norton, 1989.
5. John Eileen and Dominic McIver Lopes, eds. *Philosophy of Literature: Contemporary and Classic Readings: An Anthology*. Oxford Blackwell, 2004.
6. Lamarque, Peter. *The Philosophy of Literature*. Malden: Blackwell, 2009.

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7. Natanson, Maurice. *Literature, Philosophy, and the Social Sciences: Essays in Existentialism and Phenomenology*. The Hague: Martinus Nijhoff, 1962.
8. Praver, S.S. *Karl Marx and World Literature*. London: Books, 2011.
9. Thomas, Edmund J. and Eugene G. Miller. *Writers and Philosophers: A Sourcebook of Philosophical Influences on Literature*. New York: Greenwood Press, 1990.

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University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

HCS 614 (Elective I)

NOMENCLATURE:

Literature and Human Values

External Marks: 60

Internal Marks: 40

Lectures: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To offer learners relevant and systematic exposure to literary and non-literary texts for the development of the self at both the individual and social levels.

COURSE CONTENTS:

UNIT I: Autobiography/Epistles:

Mahatma Gandhi: *The Story of My Experiments with Truth*

Keats: Letters to Fanny Browne

Faiz: Letters to Ellis

Bhagat Singh: Letters to Kulbir Singh, Kultar Singh and Gandhi ji

UNIT II: Diaries/Travelogues:

Amrit Lal Vegad: *Narmada: River of Beauty*

Che Guevera: *Motorcycle Diaries*

UNIT III: Scriptures (Selected excerpts with a focus on secular values):

Gayatri Mantra

Extracts from the *Geeta*: 3.3 to 3.8 and 3.17 to 3.21 (Chapter 3/ Karma Yoga)

Narsi Mehta: -Vaishnav Jan Te Tene Hi Kahiyeø

Buddha: -Three Canonical Discoursesø

Christ: -Sermonø -Abide With Meø

Kabir: -Prem Gali Ati Sankariø

Shabad: -Mool Mantar (Jap Ji Sahib)ø / -Man Too Jot Saroop Haiø

-Avval Allah Noor Upaayaø

-Thus Spake the Prophetø (Hadiths compiled by Mohd. Umar Farooqi):

Hadith no. 3, 4, 8, 23 & 37

Quran: Surah Rahman

UNIT IV: Films:

Gus Van Sant: *Goodwill Hunting*

Rishikesh Mukherji: *Anari*

Rishikesh Mukherji: *Anand*

SUGGESTED READINGS:

1. Cottingham, John. *On the Meaning of Life*. London: Routledge, 2005.
2. Films: *While Squall, Satyakam, Monalisa Smile*
3. Gardner, W. H. *Language, Literature, and Human Values*. Pietermaritzburg: University of Natal Press, 1966.
4. Jacobs, Mark D. and Nancy Weiss Hanrahan, eds. *The Sociology of Culture*. Malden: Blackwell, 2005.
5. Prasad, Leela. *Ethics in Everyday Hindu Life*. Ranikhet: Permanent Black, 2007.
6. Roderick, Rick. *Philosophy and Human Values*. US: The Teaching Company, 1992
7. Silverman, Helaine & D. Fairchild Ruggles, eds. *Cultural Heritage and Human Rights*. New York: Springer, 2007.
8. White, Nicholas P. *A Brief History of Happiness*. Malden: Blackwell, 2006.

University School of Humanities and Social Sciences
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Semester II

PAPER CODE: HCS 616
NOMENCLATURE: Introduction to Linguistics (Elective-I)

External Marks: 60
Internal Marks: 40

Lectures: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE

To introduce learners to the tools essential for systematic study of language and linguistics

COURSE CONTENTS:

- Unit I: Introduction to Language**
Properties of Human Language; Language Varieties: Standard and Non-Standard Language, Dialect, Register, Slang, Pidgin, Creole; Varieties of English; Synchronic and Diachronic Approaches, Langue and Parole; Sign, Signifier, Signified and Semiology; Syntagmatic and Paradigmatic Relations.
- Unit II: Phonology:**
Phoneme, Allophones, Minimal Pairs, Contrastive Distribution, Complimentary Distribution, Phonemic Transcription; Types of Phonological Changes.
- Unit III: Morphology:**
Morph, Morpheme, Allomorph, Morphophonemics. Function and Categories: Traditional Grammar, Structural Grammar (some basic structures, IC analysis), TG Grammar (Structural Ambiguity); Functional Grammar (Connection and Coherence); Morpheme; Word, Word Classes, Inflection, Derivation, Compounding, English Morphology.
- Unit IV: Syntax and Semantics:**
Categories and Constituents, Predicates and Argument Structure, Thematic Roles, Case; Phrase Structure; Lexical Meaning Relations; Implicature, Entailment and Presupposition; Maxims of Conversation, Speech Act.

SUGGESTED READINGS:

1. Akmajian, A., R. A. Demers and R.K. Harnish. *Linguistics: An Introduction to Language and Communication*. 2 edn. Cambridge: MIT Press, 1984; Indian edn., Prentice Hall, 1991 (Chapters 3 & 4 for unit III and Chapters 5 & 6 for Unit IV).
2. Chierchia, Gennaro and Sally McConnell-Ginet. *Meaning and Grammar: An Introduction to Semantics*. Cambridge, Massachusetts: MIT Press, 2000 (ch 1 –The Empirical Domain of Semantics– for Unit IV).
3. De Saussure, Ferdinand. *Course in General Linguistics*. New York: McGraw Hill, 1966 (Instruction- ch3, Part I- ch 1&2, Part II – Synchronic Linguistics, Part III – Diachronic Linguistics– for Unit II).
4. Fromkin, V and R Rodman. *An Introduction to Language*. 2 edn. New York: Holt, Rinehart and Winston, 1974 (ch 3, 6 & 7 for unit III and ch 4 & 5 for Unit IV).
5. Fromkin, Victoria ed. *Linguistics: An Introduction to Linguistic Theory*. Malden, MA: Blackwell, 2000 (ch 2, 11 & 12 for unit III and ch 4 & 5 for unit IV).
6. Mesthrie, Rajend and Rakesh M. Bhatt. *World Englishes: The Study of New Linguistic Varieties*. Cambridge: CUP, 2008. (Ch.1 –Spread of English– for Unit I).
7. Misra, Partha Sarthi. *An Introduction to Stylistics*. Hyderabad: Orient BlackSwan, 2009.
8. Rahman Tariq. *A General Introduction to Linguistics*. Hyderabad: Orient BlackSwan, 2010.

University School of Humanities and Social Sciences
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Semester II

PAPER CODE:

**HCS 618 (Practical /
Workshop)**

NOMENCLATURE:

**Basic Stagecraft Skills
Workshop and Theatre
Production**

External Marks: 60

Internal Marks: 40

Total Credits: 4/ NUES

Objective: To sensitize the students about theatre and stagecraft as a tool of personality development and inter-personal, intercultural and oral communication. The course would focus on developing human values and relationships through acting, introspection and interaction.

Course Content:

Unit I: Theatre: Self, Society and Human Values: Basic introduction to theatre as a concept and performance; Different types of theatre, theatre as a communicative and cultural medium; Theatre, human values and ethics.

Unit II: Production and Design: Tools and Language of Stagecraft, set, light, costumes, props, makeup, sound, music, backstage, stage management.

Unit III: Acting Skills: Different acting styles - realistic, method, stylized, improvisations; exploration and development of character and context; understanding space and time dynamics; Voice modulation and speech, throw, pitch etc; Body language, paralanguage and cues.

Unit IV: Direction: Conception and visualization through aesthetics of sound/silence and visuals; Adaptation and script writing; Understanding the Space; Rehearsal and performance.

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Semester II

PAPER CODE:

HCS 620

NOMENCLATURE:

Project Report and Viva Voce

External Marks: 60

Internal Marks: 40

Total Credits: 7

The students shall, in consultation with the assigned supervisor undergo Summer Training and would submit a Project on the same for evaluation.

**University School of Humanities and Social Sciences
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Semester III

PAPER CODE:

HCS 701

NOMENCLATURE:

American Literature

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To expose students to the polyphonic voices that consist the American literary imagination; to study the characteristics features of Modern American Literature, its Prose, Poetry, Drama and Fiction.

COURSE CONTENT

Unit I: Critical Perspectives:

1. Henry James: 'The Art of Fiction'
2. Arthur Miller: 'Introduction' to the *Collected Plays*
3. Alice Walker: 'In Search of Our Mother's Gardens'
4. Toni Morrison: 'Playing in the Dark: Witnesses and Literary Imagination'

Unit II: Poetry

1. Allen Ginsberg: 'Supermarket in California,' 'Howl'
2. Langston Hughes: 'The Negro Speaks of Rivers,' 'I, too, sing America,' 'Harlem'
3. Robert Frost: 'Mending Walls,' 'Design,' and 'The Road Not Taken'
4. Sylvia Plath: 'Ariel,' 'Mushrooms'
5. Wallace Stevens: 'The Snowman,' 'Sunday Morning'

Unit III: Drama

1. Arthur Miller: *Death of a Salesman*
2. Eugene O'Neill: *Desire Under the Elms*

Unit IV: Fiction

1. Nathaniel Hawthorne: *The Scarlet Letter*
2. Saul Bellow: *Seize the Day*

RECOMMENDED READINGS:

1. Awkward, Michael. *Inspiring Influences: Tradition, Revision, and Afro-American Women's Novels*, New York: Columbia University Press, 1989.

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2. Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*, 3 vols, Cambridge, CUP, 1982/84/85.
3. Bordman, G. *The Oxford Companion to American Theatre*, Oxford: OUP, 1984.
4. Cox, James M. ed. *Robert Frost: A Collection of Critical Essays*, Englewood Cliffs: Prentice Hall, 1962.
5. Ford, Boris. ed., *The New Pelican Guide to English Literature, Vol 9-American Literature*, Harmondsworth: Penguin Books, 1988.
6. Gascoigne, Bamber. *Twentieth Century Drama*, London: Hutchinson University Library, 1962/74
7. Jones, Bessie W. and Vinson, Audrey L. *The World of Toni Morrison: Explorations in Literary Criticism*, Dubuque, Iowa : Kendall/Hunt, 1985
8. Miller, Arthur. *Death of a Salesman in Collected Plays*, Bombay: Allied Publishers, 1957/73
9. Rajani, P. *The Poetry of Sylvia Plath*. New Delhi: Orient Blackswan, 2000.

**University School of Humanities and Social Sciences
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Semester III

PAPER CODE:

HCS 703

NOMENCLATURE:

Modern British Literature

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To introduce the students to a major trajectories/works of Modern British literature; to enable the students to critically interrogate canonical texts in a broader spectrum.

Unit I: Essays

1. Harold Pinter: 'Art, Truth and Politics' (Nobel Lecture Speech)
2. Lionel Trilling: 'The Sense of the Past'
3. Raymond Williams: 'Realism and the Modern Novel'
4. T.S. Eliot: 'Tradition and Individual Talent'
5. Virginia Woolf: 'Modern Fiction'

Unit II: Poetry

1. Dylan Thomas: 'Poem in October', 'Do Not Go Gentle into that Good Night', 'Love in the Asylum'
2. Seamus Heaney: 'Digging', 'Punishment', 'Causality'
3. Ted Hughes: 'The Jaguar', 'Thrushes'
4. W.B. Yeats: 'The Second Coming', 'Byzantium', 'Easter 1916', 'A Prayer for My Daughter'
5. W.H. Auden: 'The Shield of Achilles', 'The Unknown Citizen', 'Musee de Beaux Arts'

Unit III: Drama

1. Harold Pinter: *The Birthday Party*
2. Samuel Beckett: *Waiting for Godot*

Unit IV: Fiction

1. James Joyce: *A Portrait of the Artist as a Young Man*
2. Kingsley Amis: *Lucky Jim*

RECOMMENDED READINGS:

1. Brown, John Russell ed. *Modern British Dramatists*, Prentice Hall, 1968.
2. Ellman Richard and C. Fidelson, eds., *The Modern Tradition: Background of Modern Literature*, Oxford: OUP, 1965.
3. Esslin, Martin *The Theatre of the Absurd*, Harmondsworth, Penguin, 1968.
4. Fraser, G.S. *The Modern Writer and His World*, Harmondsworth, Penguin Books, 1954/72
5. Gascoigne, Bamber. *Twentieth Century Drama*, London: Hutchinson University Library, 1962/74
6. Innes, Christopher. *Modern British Drama 1890-1990*, Cambridge: Cambridge UP, 1992
7. Lewis, F.R. *New Bearings in English Poetry: A Study of Contemporary Situation*, Harmondsworth: Penguin Books, 1963.
8. Taylor, John Russell *Anger and After: A Guide to New British Drama*, Hammondsworth, Penguin, 1963.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 705

NOMENCLATURE:

Indian Literatures in English Translation

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To expose students to the polyphonic and diverse voices that consist of the Indian literary imagination through works in English translation; to enable the students to critically understand and appreciate the broad and variegated spectrum of Indian cultural and society; to study the characteristics features of Modern Indian Literature in Translation, its poetry, drama and fiction.

Unit I: Poetry

1. Amrita Pritam: 'I am the Daughter of the Land of Dravida,' 'The First Book,' 'My Address'
2. Dilip Chitre: 'Private Poem in a Public Garden,' 'Change'
3. Kaifi Azami: 'The Night of the Apocalypse,' 'Humiliation,' 'The Circle'
4. Kunwar Narain: 'The Key to Success,' 'Remaining Human,' 'Off Centre'
5. M. Gopalakrishna Adiga: 'Song of the Earth'
6. Sitakant Mahapatra: 'Death of Krishna,' 'The Other View: Yashoda's Soliloquy'
7. Sri Sri: 'The Bull in the City,' 'Three Cheers for Man'

Unit II: Drama

1. Badal Sircar: *Evam Indrajit*
2. Vijay Tendulkar: *Silence! The Court is in Session*

Unit III: Novel

1. Joginder Paul: *Sleepwalkers*
2. Gurdial Singh: *The Last Flicker*

Unit IV: Stories

1. Ambai: 'Kitchen in the Corner of the House'
2. Indira Goswami: 'The Empty Chest'
3. Ismat Chughtai: 'Lihaaf'
4. Kulwant Singh Virk: 'The Bull Beneath the Earth'
5. Mahasweta Devi: 'The Hunt'
6. Nirmal Verma: 'Birds'
7. Prem Chand: 'Chess Players'
8. Vaikom Muhammad Basheer: 'Walls'

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9. Vijaydaan Detha: ðDuvidhaö

RECOMMENDED READINGS:

1. Allen, Richard and Harish Trivedi, eds. *Literature and Nation: Britain and India, 1800-1990*, London: Routledge, 2000.
2. Das, S. K. *History of Indian Literature*. New Delhi: Sahitya Akademi.
3. Dharwadker, Vinay. ðModern Indian Poetry and Its Contexts,ö *The Oxford Anthology of Modern Indian Poetry* eds. Vinay Dharwadker and A. K. Ramanujan. New Delhi: OUP,
4. Kothari , R. *Translating India*. Manchester: St. Jerome Publishing, 2003.
5. Mukherjee, Sujit. *Towards a Literary History of India*. Shimla: IAS, 1975.
6. Sadana, Rashmi. *English Heart, Hindi Heartland: The Political Life of Literature in India*. New Delhi: Permanent Black, 2012.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE: HCS 707
NOMENCLATURE: Modern World Literatures (Elective I)

External Marks: 60
Internal Marks: 40

Lecture: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

To introduce the students to a diversity of World literatures, their cultural specificities and overlaps; to imbibe in learners the critical abilities, and communicative insights through poetry, drama and fiction.

Unit 1: Literary Perspectives:

1. Mario Vargas Llosa: 'Why Literature?'
2. Milan Kundera: 'Dialogue on the Art of the Novel'
3. Orhan Pamuk: 'What Our Minds Do When We Read Novels'
4. Pirandello: 'Preface to *Six Characters in Search of an Author*'
5. Sartre: 'Why Write?'

Unit II: Poetry

1. Derek Walcott: 'The Sea is History,' 'The Saadhu of Couva,' 'Blue'
2. Joseph Brodsky: 'Elegy,' 'Odysseus to Telemachus,' 'Folk Tune' (from *Collected Poems of Joseph Brodsky*)
3. Octavio Paz: 'A Tree Within,' 'No More Clichés,' 'Tomb of Amir Khusru' (from *Collected Poems of Octavio Paz*)
4. Pablo Neruda: 'A Song of Despair,' 'Enigmas' 'Brown & Agile Child' (from *Collected Poems of Pablo Neruda*)

Unit III: Fiction

1. Aleksandr I Solzhenitsyn: *One Day in the Life of Ivan Denisovich*
2. Mohsin Hamid: *The Reluctant Fundamentalist*

Unit IV: Drama

1. Bertolt Brecht: *Mother Courage and Her Children*
2. Eugene Ionesco: *Rhinoceros*

RECOMMENDED READINGS:

1. Marx and Engels. *On Literature and Art*. Moscow: Progress Publishers, 1976
2. Kundera, Milan. *The Art of the Novel*, trans. Linda Asher, London: Faber and Faber, 1990.
3. Williams, Raymond. *Drama from Ibsen to Brecht*. London: Chatto and Windus, 1968.
4. Williams, Raymond. *The Modern Tragedy*. London: Chatto and Windus, 1966

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE: HCS 709
NOMENCLATURE: Indian English Literature (Elective I)

External Marks: 60
Internal Marks: 40

Lecture: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

To introduce students to the issues and concerns in Indian writing in English; to teach students to debate and engage with a variety of texts; to examine the various nuances of Indian Writing in English.

Unit 1: Perspectives

1. Aijaz Ahmad: *Indian Literature: Notes Towards the Definition of a Category*
2. Amartya Sen: *Indian Tradition and the Western Imagination*
3. Amit Chaudhary: *The Construction of the Indian Novel in English*
4. Bhikhu Parekh: *Re-imagining India*
5. Salman Rushdie: *Imaginary Homelands*

Unit II: Poetry

1. A.K. Ramanujan: *Death and the Good Citizen, History, Epitaph on a Street Dog*
2. Arun Kolatkar: *An Old Bicycle Tyre, Meera, Pi-dog*
3. Eunice De Souza: *Miss Louise, Unfinished Poem, Autobiographical*
4. Imtiaz Dharkar: *Pardah I, Pardah II, Minority*
5. Nissim Ezekiel: *Poet, Lover, Bird Watcher, Island, The Truth about Dhaniya, Morning Prayer*

Unit II: Fiction

1. Anita Desai: *In Custody*
2. Khushwant Singh: *Train to Pakistan*

Unit IV: Drama

1. Mahesh Dattani: *Dance Like a Man*
2. Manjula Padmanabhan: *Lights Out*

RECOMMENDED READINGS:

1. Ahmad, *In Theory: Classes, Nations, Literatures*, New Delhi: OUP, 1992.
2. Arvind Krishan Mehrotra, ed., *An Illustrated History of Indian Literature in English*, New Delhi: Permanent Black, 2001/06
3. Chandra, Lakshmi, ed. *Lights On: Indian Plays in English*, 2 vols. New Delhi: Disha/Orient Blackswan, 2013
4. Chaudhary, Amit, ed. *Indian Literature*. London: Picador, 2001.
5. De Souza, Eunice, ed. *Both Sides of the Sky: Post-independence Poetry in India*. New Delhi: NBT, 2008 (rpt 2009).
6. De Souza, Eunice, ed. *Nine Indian Women Poets*. New Delhi: OUP, 1997.
7. Fred Dallmayr and G.N. Devy, *Between Tradition and Modernity: India's Search for Identity*, New Delhi: Sage, 1998
8. Imtiaz Dharkar, *Purdah and Other Poems*, Delhi: OUP, 1989/90
9. Mahesh Dattani, *Final Solutions and Other Plays*, Madras: Manas, 1994
10. Mehrotra, Arvind Krishan, ed. *Indian Literature in English*. New Delhi: Permanent Black, 2008.
11. Ramanujan, A. K. *The Oxford India Ramanujan*. New Delhi: OUP, 2003
12. *Re-imagining India and Other Essays*. Hyderabad: Orient BlackSwan, 2010.
13. Rushdie. Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta (in Association with Penguin Books India), 1991.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 711

NOMENCLATURE:

Australian Literature (Elective I)

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To familiarize learners with various contours and concerns of Australian Literature, such as its engagement with the 'Australian' identity, the role of gender in shaping the differing response to the immigrant experience, the exploration of the images of the Aborigines, etc.

Unit 1: Poetry

1. A.D. Hope: 'Australia,' 'The Death of a Bird'
2. Chris Wallace-Crabbe: 'In the Scent of Eucalyptus,' 'Introspection,' 'Apparition'
3. Judith Wright: 'Woman to Man,' 'Eve to Her Daughter' 'Naked Girl and Mirror'
4. Les Murray: 'Sanskrit,' 'Commonwealth of Man'
5. Oodgeroo Noonuccal: 'We are Going,' 'Understand Old One,' 'Municipal Gum'

Unit II: (A) Essays

1. Helen Garner: 'Against Embarrassment'
2. Paul McGeorge: 'No End to War'
3. Thomas Keneally: 'Taking the Biscuit'
4. Tim Flannery: 'Monkeys and Trees'

(B) Stories

5. Ethel Anderson: 'Mrs. James Green'
6. Frank Moorhouse: 'The Mystery of the Times Piece'
7. Henry Lawson: 'The Drover's Wife'
8. Michel Wilding: 'The Man with a Slow Feeling'

Unit III: Novel

1. Alexis Wright: *Plains of Promise*
2. Peter Carey: *Oscar and Lucinda*

Unit IV: Drama

1. Alex Buzo: *The Front Room Boys*
2. Patrick White: *The Ham Funeral*

RECOMMENDED READINGS:

1. Bennett, Bruce and Jennifer Strauss. *The Oxford Literary History of Australia*. Melbourne: OUP. 1998.

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2. Bottomley, G. and de Lepervanche, M, eds. *Ethnicity, Class and Gender in Australia*. Sydney: Allen and Unwin, 1984.
3. Craven, Peter. Australia. *The Oxford Guide to Contemporary Writing*. Ed. John Sturrock. Oxford; OUP, 1996, pp 39-55
4. Goodwin, Ken. *A History of Australian Literature*. London: Macmillan, 1986.
5. Hergenhan, L, ed. *The Penguin New Literary History of Australia*. Ringwood: Penguin, 1988.
6. Kavanagh, Paul and Peter Kuch, eds.) *Interviews with Australian Writers*. Collins /Agnus and Robertson, 1991.
7. Reynolds, H. *Frontier: Aborigines, Settlers and Land*. Sydney: Allen and Unwin, 1987.
8. Walter, J, ed. *Australian Studies: A Survey*. Melbourne: OUP, 1989.
9. White, R. *Inventing Australia: Images and Identity 1688-1980*. Sydney: Allen and Unwin, 1981.
10. Whitlock, Gillian and Carter, David, ed. *Images of Australia*. Queensland: University of Queensland Press, 2001.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 713

NOMENCLATURE:

African Literature (Elective I)

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To familiarize students with African Literature written in English, Africa's past and present and its literary engagement with the themes of colonialism, liberation, independence, tradition, modernity, individualism, community, socialism and capitalism.

Unit I: Poetry

1. Ama Ata Aidoo: "After a Commonwealth Conference"
2. Chinua Achebe: "Vultures," "Refugee Mother and Child"
3. Kofi Awoonor : "The Sea Eats the Land At Home," "Song of Sorrow," "The Weaver Bird"
4. Léopold Sédar Senghor: "Black Mask," "Beyond Eros," "Elegy of Midnight," "New York"
5. Susan N. Kiguli: "Deconstructing You"
6. Wole Soyinka: "A Big Airplane Crashed into the Earth," "Telephone Conversation"

Unit II: Fiction-I

1. Bessie Head: *When Rain Clouds Gather*
2. Ngugi Wa Thiong'o: *The Petals of Blood*
- 3.

Unit III: Fiction-II

1. J. M. Coetzee: *Disgrace*
2. Nadin Gordimer: *July's People*

Unit IV: Drama

1. J.P. Clark-Bekederemo: *Song of a Goat*
2. Wole Soyinka: *Death and the King's Horseman*

RECOMMENDED READING:

1. Attwell, David. *Rewriting Modernity: Studies in Black South African Literary History*. Athens: Ohio University Press, 2006
2. Burness, Donald, ed. *Echoes of the Sunbird: An Anthology of Contemporary African Poetry*. Ohio University Press, 1993
3. Currey, James. *Africa Writes Back: The African Writers Series & the Launch of African Literature*. Athens: Ohio University Press, 2008
4. Gikandi, Simon, ed. *Encyclopedia of African Literature*. London: Routledge, 2003.
5. Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. London: Currey, 1991.
6. Irele, Abiola and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*, 2 vols, Cambridge: Cambridge University Press, 2004.
7. Jeyifo, Biodun. *The Truthful Lie: Essays in Sociology of African Drama*. London: New Bacon Books, 1985.
8. Jolly, Rosemary Jane. *Colonization, Violence, and Narration in White South African Writing*. Ohio University Press, 1996
9. Nfah-Abbenyi, Juliana. *Gender in African Women's Writing: Identity, Sexuality, & Difference*. Bloomington: Indiana UP, 1997.
10. Ngara, Emmanuel. *Ideology and Form in African Poetry: Implications for Communication*. Portsmouth, N.H.: Heinemann, 1990.
11. Ogude, James. *Ngugi's Novels and African History: Narrating the Nation*. London: Pluto, 1999.
12. Olaniyan, Tejumola & Ato Quayson, ed. *African Literature: An Anthology of Criticism and Theory*. Malden, MA: Blackwell, 2007.
13. Olaniyan, Tejumola. *Scars of Conquest/Masks of Resistance: The Invention of Cultural Identities in African, African American and Caribbean Drama*. New York: Oxford UP, 1995.
14. Poyner, Jane, ed. *J. M. Coetzee and the Idea of the Public Intellectual*. Ohio University Press, 2006
15. Soyinka, Wole. *Myth, Literature and the African World*. Cambridge: Cambridge UP, 1976.
16. Stratton, Florence. *Contemporary African Literature & the Politics of Gender*. New York: Routledge, 1994.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 715

NOMENCLATURE:

**Gender Narratives and Communication
(Elective II)**

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To examine the ways in which gender, race, ethnicity, and sexuality intersect in the construction of identity and experience. To help students understand the implications these categories have for the socially constructed character of gender through critical essays and literary texts which include critical examination of the social, historical, psychological and biological roles of women and gender.

Unit I: Perspectives

1. Annette Kolodny: "A Map for Rereading Gender and the Interpretation of Literary Texts"
2. Barbara Smith: "Toward a Black Feminist Criticism"
3. Judith Butler: "Subjects of Sex/Gender/Desire"
4. Kate Millet: "Theory of Sexual Politics"
5. Sandra M. Gilbert: "What Do Feminist Critics Want? A Postcard from the Volcano"
6. Simone de Beauvoir: "Introduction" to *The Second Sex*

Unit II: Poetry

1. Adrienne Rich: "Aunt Jennifer's Tigers," "Snapshots of a Daughter-in-Law"
2. Anna Bradstreet: "The Prologue"
3. Kamala Das: "An Introduction," "My Grandmother's House"
4. Parveen Shakir: "Working Woman," "Apney Betey ke Liye Ek Nazm"
5. Rita Dove: "Robert Schumann," "Arrow"
6. Sylvia Plath: "Daddy," "Lady Lazarus"

Unit III: Fiction

1. Jane Austen: *Pride and Prejudice*
2. Krishna Sobti: *Mitro Marjani*

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Unit IV: Drama

1. Caryl Churchill : *Top Girls*
2. Shiv Kumar Batalvi: *Loona*

RECOMMENDED READINGS:

1. Cameron, Deborah, ed. *The Feminist Critique of Language: A Reader*. London: Routledge, 1990.
2. Cudd, Ann E. & Robin Anderson. *Feminist Theory*. Oxford: Blackwell, 2005.
3. Friedan, Betty. *The Feminine Mystique*. New York: Dell, 1963.
4. Geetha, V. *Gender*. Kolkata: Stree, 2002.
5. Gilbert, Sandra and Susan Gubar, eds. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination..* USA: Yale UP, 2011 (2nd edition).
6. Gilbert, Sandra and Susan Gubar, eds. *The Norton Anthology of Literature by Women*. New York: Norton, 1985.
7. *Glover, David & Cora Kaplan. Genders*. London: Routledge, 2000.
8. Greene, Gayle and Coppelia Kahn. *Making a Difference: Feminist Literary Criticism*. London: Routledge, 1985.
9. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory* (1985). London: Routledge, 2002(2nd edition).
10. Rich, Adrienne. *On Lies, Secrets, and Silence: Selected Prose 1966-1978*. New York: Norton, 1995.
11. Showalter, Elaine, ed. *The New Feminist Criticism: Essays on Women, Literature, and Theory*. New York: pantheon, 1985.
12. Tagore, Rabindranath. *Selected Short Stories*. Trans. Supriya Choudhuri. ed. Sukanta Chaudhuri. New Delhi: Oxford, 2000.
13. Tagore, Rabindranath. *The English Writings of Rabindranath Tagore*, ed. Shishir Kr Das. Vol. 2. New Delhi: Sahitya Akademi, 1996.
14. Tharu, Susie and K.S. Lalita, eds. *Introduction Women Writing in India* (New Delhi: O.U.P., 1993
15. Warhol, Robyn and Diane Herndl, eds. *Feminisms: An Anthology of Literary Theory and Criticism*. USA: Rutgers UP, 1997.

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE: HCS 717
NOMENCLATURE: Discourse of Protest (Elective II)

External Marks: 60
Internal Marks: 40

Lecture: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

Protest is one of the most important discursive elements of literary imagination. Emanating from varied locations, dissent and resistance as empowering praxis represents individual, social and political ideology that run counter to dominant culture. The paper attempts to familiarize students with the literary and ideological contexts and contours of protest and to locate literature as a comprehensive site of contestations.

Unit I: Perspectives

1. Adrienne Rich: "Karl Marx, Rosa Luxemburg and Che Guevara" (Preface to *Manifesto: Three Classical Essays on How to Change the World*)
2. Aimé Césaire: "Discourse on Colonialism"
3. Mahatma Gandhi: "The Practice of Satyagraha or Civil Disobedience"
4. Gayatri Spivak: "Can the Subaltern Speak?"
5. Noam Chomsky: "Notes on Anarchism"
6. Thomas Jefferson: "The Declaration of Independence"

Unit II: Poetry and Protest

1. Adrienne Rich: "Power," "Translations"
2. Dhumil: "My Story," "The Cobbler"
3. Faiz Ahmed Faiz: "Yeh Daag Daag Ujaala"
4. Kishwar Nahid: "Hum Gunahgaar Aurtain"
5. Suryakant Tripathi Nirala: "Kukurmutta"
6. Mahmoud Darwish: "The Identity Card," "The Reaction"
7. Namdeo Dhasal: "Man, You Should Explode"
8. Nazim Hikmet: "A Said State of Freedom," "Letter to My Wife"
9. Nirmala Putul: "Bitya Murmu ke Liye"
10. Paash: "The Most Dangerous Thing"
11. Ramprasad Bismil: "Sarfaroshi ki Tamanna"

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Unit III: Protest and its Fictional Representations

1. Ambai: "Blackhorse Square"
2. Jack London: "War"
3. Mahasweta Devi: "Draupadi"
4. Munshi Premchand: "Kafan"
5. Yogiraj Waghmare: "Explosion"

Unit IV: Cinema of Protest:

1. M. S. Sathyu: *Garam Hawa* (1973)
2. Ketan Mehta: *Mirch Masala* (1987)
3. Norman Jewison: *Hurricane* (1999)

RECOMMENDED READINGS:

1. DeShazer, Mary. *A Poetics of Resistance*. Michigan: University of Michigan Press, 1994.
2. Ghosh, Anindita, ed. *Behind the Veil: Resistance, Women, and the Everyday in Colonial South Asia*. New Delhi: Permanent Black, 2011
3. Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. New Delhi: OUP,
4. Guha, Ranajit. *Small Voice of History: Collected Essays*, Ed. Partha Chatterjee, New Delhi: Permanent Black, 2009
5. Harlow, Barbara. *Resistance Literature*. London: Methuen Publishing 1987
6. Martin Glaberman and Seymour Faber, "Back to the Future: The Continuing Relevance of Marx," *Critique*, 32:633 (2000)
7. Meyer, Herta. "Justice for the Oppressed": *The Political Dimension on the Language Use of Ngugi wa Thiong'o*. Essen: Verlag Die Blume Eule, 1991.
8. Nancy A. Naples, ed. *Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender*. New York: Routledge, 1998.
9. Robin D.G. Kelley, "Identity Politics & Class Struggle," *New Politics*, vol 6, no. 2 (Winter 1997)
10. Russell, Ferguson, et. al., eds. *Out There: Marginalization & Contemporary Culture*. Massachusetts: The MIT Press, 1994.
11. Soyinka, Wole. *Art, Dialogue, and Outrage: Essays on Literature and Culture*. Ibadan: New Horn Press, 1988.
12. wa Thiong'o, Ngugi. *Writers in Politics*. Oxford: James Currey, 1997.
13. - - -. *Decolonising the Mind: The Politics of Language in African Literature*. London: Heinemann, 1986.
14. Gandhi, M.K. "Selected Writings of Mahatma Gandhi" <http://www.mkgandhi.org/ebks/SWMGandhi.pdf>
15. Singh, Guru Gobind. *Zafarnama: Letter of Triumph*.
[http://www.sikhreview.org/pdf/october1996/pdf-files/heritage\(1\).pdf](http://www.sikhreview.org/pdf/october1996/pdf-files/heritage(1).pdf)

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**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 719

NOMENCLATURE:

Bhakti and Sufi Poetry (Elective II)

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To study the salient currents of Sufi and Bhakti poetry; to understand its poetics of devotion, self awareness and protest.

Unit I: Initiation

Introduction to the basic concepts and philosophical foundation of Sufism and Bhakti Movement; Social, Political and Historical factors for the emergence of Sufism and Bhakti Movement in India

Unit II: Sufi Poetry

1. Rumi: "Moving Water," "Light Breeze," "Only Breath"
2. Sheikh Farid: "Dilahu Muhabati Jinh Sei Sachiya," "Bole Seikh Farid Payaare Allah Lage" "Farid Darvesi Gakhari, Chopari Priti"
3. Bulleh Shah: "Meri Bukkal De Vich Chor," "Moonh Aayi Baat Na Rehndi Aey," "Bulla Ki Jana Main Kaun"
4. Khusro: "Chhap Tilak," "Apni Chav Banaye Ke," "Khusro Dariya Prem Ka," "Khusro Baji Prem Ki"

Unit III: Bhakti Poetry

1. Kabir: "Sab Se Bada Tap Saanch Hai," "Haman Hai Ishq Mastana," "Bolna Ka Kahiye Re Bhai"
2. Guru : "Aarti," "Mool Mantar," "Verses on "Hukam" from Japji Sahib.
3. Lalon Shah: "I've Never Ever Seen Him in All My Days," "Everyone Asks What Caste of This World Does Lalon Belong to," "The Unknown Bird in the Cage"
4. Surdas: "Preeti kari kahoo sukh na lahiyo," "Prabhu More Augan Chit na Dharo," "Nirgun Kaun Desh Ko Basi"

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Unit IV: Female Voices

1. Lal Ded: Vakh No 1, 4, 25, 62, 125 (From *I, Lalla: The Poems of Lal Ded*, Trans. Ranjit Hoskote)
2. Meera: òMai Saanvre Rang Raachi,ö òSainyan Tum Bin Neend Na Aave Hoö
3. Akka Mahadevi: òOn Her Decision to Not Wearing Clothes,ö òWhen I am Hungry,ö When the Body Becomes Your Mirror,ö òI Do not Call it His Signö
4. Rabiya al Basri: òDie Before You Dieö, If I Adore Youö, My Beloved is in My Soulö

RECOMMENDED READINGS:

1. Baldick, Julian. *Mystical Islam: An Introduction*. New York: New York University Press, 1989.
2. Chittick, William C. *Sufism: A Short Introduction*. Oxford: OUP, 2000.
3. Nurbakhsh, Javad. *Sufi Symbolism, 5 vols*. London: Khaniqahi Nimatullahi Publ., 1984-1995.
4. Parimoo, B. N. *The Ascent of Self: A Reinterpretation of the Mystical Poetry of Lalla-Ded*. New Delhi: Motilal Banarsidas, 1978.
5. Hirshfield, Janes. *Women in Praise of the Sacred*. New Delhi: HarperCollins, 1995.
6. Ded Lal. *I, Lalla: The Poems of Lal Ded*, Trans. Ranjit Hoskote. New Delhi: Penguin, 2011.
7. Kabir. *Songs of Kabir*, Trans. Arvind Krishna Mehrotra. New Delhi: Hachette, 2011.
8. Farid, Sheikh. *Sheikh Farid: Life and Poetry*, Ed. Harbhajan Singh. New Delhi: Hind Pocket Books, 2002 (New Print).
9. Hawley, John Stratton. *Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Times and Ours*. New Delhi: OUP, 2012
10. Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. New Delhi: OUP, 2011

**University School of Humanities and Social Sciences
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Semester- III

PAPER CODE:

HCS 721

NOMENCLATURE:

Dalit Literature (Elective II)

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To inculcate in students an awareness of Indian multicultural literary sensibility and an appreciation of the literary, cultural and ideological ramifications of Dalit literature in India.

Unit I: Perspectives:

1. Dr Ambedkar's Speech at Mahad
2. Dalit Literature: Form and Purpose
3. Dalit Literature and Aesthetics
4. Cultural Politics of Dalit Movement: Notes and Reflections
5. What is Dalit Literature?

Unit II: Autobiographies/Biographical Fiction:

1. Bama: *Karukku*
2. Omprakash Valmiki: *Jhoothan: A Dalit's Life*

Unit III: Poetry:

1. Malkhan Singh: Listen Brahmin
2. Namdeo Dhasal: Hunger & Song of the Dog and the Republic
3. Balbir Madhopuri: Ma Tells Me
4. Lal Singh Dil: Dance, Caste & Words
5. Hira Bansode: Yashodhara
6. Keshav Meshram: In Our Colony
7. Arun Kambale: Which Language Should I Speak?
8. Yendluri Sudhakar: Drumbeat
9. Mudnakudu Chinaswamy: Untouchable
10. Meena Kandasamy: Mohandas Karamchand

Unit IV: Stories

(A) By Dalit Writers:

1. Bandhumadhav: The Poisoned Bread
2. Waman Hoval: The Storeyed House
3. Baburao Bagul: Mother

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4. Mohanlal Philorea: õQuota Wallahö
5. C. Ayyappan: õMadnessö

(B) By Non Dalit Writers:

1. Munshi Premchand: õThakur ka Kuanö
2. Mahasweta Devi: õDouloti the Bountifulö

RECOMMENDED READINGS:

1. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*, trans. Alok Mukherjee. Hyderabad: Orient Longman (Now Orient BlackSwan), 2004.*
2. Nagaraj, D.R. *The Flaming Feet and Other Essays*. New Delhi: Permanent Black, 2010.**
3. Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. Hyderabad: Longman BlackSwan, 2010.
4. Bama. *Karukku*, Trans. Lakshmi Holmstrom. Chennai: Macmillan India, 2000.
5. Valmiki, Omprakash. *Jhoothan: A Dalit's Life*, trans. Arun Prabha Mukherjee. Mumbai: Samya, 2003.
6. Dangle, Arjun, ed. *Poisoned Bread*. Hyderabad: Orient Longman, 1992.##
7. Valmiki, Omprakash. *Dalit Sahitya ka Suandraya Shastra*. New Delhi: Rajkamal,
8. Dhasal, Namdeo. Namdeo Dhasal: *The Poet of the Underworld. Selected*, Introduced & Trans. Dilip Chitre. Chennai: Navanaya, 2007
9. Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. Hyderabad: Orient Longman (Now Orient BlackSwan), 2005
10. Sen, Antara Dev, ed. *India in Verse: Contemporary Poetry from 20 Indian Languages*. New Delhi: The Little Magazine, 2011.
11. Gupta Ramnika, ed. *Dalit Kahani Sanchayan*. New Delhi: Sahiya Akademi, 2009.
12. Devi, Mahasweta. *Imaginary Maps*, Trans. Gayatri Chakravorty Spivak. Calcutta: Thema, 1993.
13. Devi, Mahasweta. *Bitter Soil*, Trans. Ipsita Chanda. Calcutta: Seagull, 1998.
14. *The Little Magazine* Vol VI: Issue 4&5.
15. Ravikumar, D. & R. Azhagarasan, eds. *The (Oxford India) Anthology of Tamil Dalit Writing*, New Delhi: OUP, 2012.
16. Dasan, et.al, eds. *The (Oxford India) Anthology of Malayalam Dalit Writing*, New Delhi: OUP, 2011

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Semester IV

PAPER CODE:

HCS 702

NOMENCLATURE:

Non Fictional Narratives

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To appreciate, explore and analyze the literary potential of non-fictional narratives.

Unit 1 Nation, Memory and Politics:

1. Sunil Khilnani: *The Idea of India* (Chapters: 'Democracy,' 'Who is an Indian')
2. Urvashi Butalia: *The Other Side of Silence* (Sections: 'Women,' 'Honour,' 'Memory')

Unit II History and Economics:

1. Amartya Sen: *The Idea of Justice* (Chapter: 'Introduction: An Approach to Justice,' 'Democracy as Public Reason')
2. Romila Thapar: *Time as a Metaphor of History*

Unit III Folk and Popular Culture:

1. Anuradha Chopra: *Sholay: The Making of a Classic*
2. Ashraf Aziz: *Light of the Universe* (Chapters: 'Female Voices in Hindustani Films,' 'Shailendra: The Lyrical Romance of Suicide')
3. H.S. Gill: *A Phulkari from Bhatinda* (Pages 5-45)

Unit IV Travel and Sports:

1. Bill Aitkin: *Seven Sacred Rivers of India* (Chapters: 'The Locks of Shiva,' 'Flow Gently' and 'Sweet Narmada')
2. V.S. Naipaul: *India: A Wounded Civilization* (Last Section)
3. Ramchandra Guha: *A Corner of a Foreign Field* (Chapter: 'Baloo's Struggle')

RECOMMENDED READINGS:

1. Atken, Bill. *Seven Sacred Rivers*. New Delhi: Penguin, 1992.
2. Aziz, Ashraf. *Light of the Universe: Essays on Hindustani Film Music*. New Delhi: Three Essays, 2012
3. Butalia, Urvashi. *The Other Side of Silence*. New Delhi: Viking/Penguin, 1998.

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4. Chopra, Anuradha. *Sholay: The Making of a Classic*. New Delhi: Penguin, 2000.
5. Gill, H.S. *A Phulkari from Bhatinda*. Patiala: Punjabi University, 1977.
6. Guha, Ramachandra. *A Corner of a Foreign Field: The Indian History of a British Sport*. London: Picador, 2002.
7. Khilnani, Sunil. *The Idea of India*. New Delhi: Penguin, 1997
8. Naipaul, V.S. *India: A Wounded Civilization*. Harmondsworth; Penguin, 1979/85.
9. *Re-imagining India*. New Delhi: Orient BlackSwan
10. Sen, Amartya. *The Idea of Justice*. New Delhi: Penguin, 2010.
11. Thapar, Romila. *History and Beyond*. New Delhi: OUP, 2004.

**University School of Humanities and Social Sciences
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Semester IV

PAPER CODE:

HCS 704

NOMENCLATURE:

Literary Criticism and Theory

External Marks: 60

Internal Marks: 40

Lecture: 4, Tutorial: 1

Total Credits: 5

OBJECTIVE:

To introduce students to emerging areas of literary theory and its interface with literature and culture; to understand the inter-connections between literature and critical theories; to enable students to approach, analyze and critique a given texts from various critical frames available, to inculcate in them a spirit of critical enquiry and develop their analytical, critical, communicative and creative faculty.

Unit I: Psychoanalysis, Myth & Archetype

1. Sigmund Freud: 'Creative Writers and Daydreaming'
2. C. G Jung: 'Psychology and Literature'
3. Northrop Frye: 'The Archetypes of Literature'

Unit II: Structuralism, Post-structuralism, Deconstruction

1. Jonathan Culler: 'Structuralism and Literature'
2. Roland Barthes: 'The Death of the Author'
3. Jacques Derrida: 'Structure, Sign and Play in the Discourse of the Human Sciences'

Unit III: Politics, Ideology & Cultural Theory

1. George Lukcas: 'The ideology of Modernism'
2. Raymond Williams: 'Base and Superstructure in Marxist Cultural Theory'
3. Fredric Jameson: 'The Politics of Theory: Ideological Positions in the Postmodernist Debate'

Unit IV: Feminism & Postcolonialism

1. Elaine Showalter: 'Towards a Feminist Poetics'
2. Edward Said: 'Introduction' to *Orientalism*
3. Gayatri Chakravorty Spivak: 'Draupadi: Translator's Forward'

RECOMMENDED READINGS:

1. Badmington, Neil and Julia Thomas, eds. *The Routledge Critical and Cultural Theory Reader*. London: Routledge, 2008.

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2. David Lodge and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Delhi: Pearson Education, 2003.
3. David Lodge, ed. *20th Century Literary Criticism*. London: Longman, 1972 (13th Impression, 1989).
4. Devi, Mahasweta. *Breast Stories*, Trans. Gayatri Chakravorty Spivak. Calcutta: Seagull, 1998.
5. Tyson, Lois. *Using Critical Theory*. London/New York: Routledge, 2001/11
6. V. S. Seturaman, ed. *Contemporary Criticism: An Anthology*. Chennai: Macmillan, 1989.

FURTHER SUGGESTED READINGS:

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, ed. *The Post-Colonial Studies Reader*. London/New York: Routledge, 1995. (2008: Indian Rpt)
2. Barry, Peter. *Beginning Theory*. Manchester: M Univ Press, 2007 (Now available in Viva, New Delhi)
3. Bennett, Andrew and Nicholas Royle. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2009.
4. Con Davis, Robert and Ronald Schleifer, ed. *Contemporary Literary Criticism: Literary and Cultural Studies*. New York: Longman, 1989
5. Day, Gary. *Literary Criticism: A New History*. Hyderabad: Orient BlackSwan, 2008.
6. Fred and G.N. Devy, eds. *Between Tradition and Modernity*. New Delhi: Sage, 1998
7. Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. Oxford: OUP, 1992 (fourth Edition 1999).
8. Loomba, Ania et al, eds. *Postcolonial Studies and Beyond*. New Delhi: Permanent Black, 2005.
9. McCann, Carole R. and Seung-kyung Kim, eds. *Feminist Theory Reader: Local and Global Perspectives*. London/New York: Routledge, 2010. (Indian Rpt).
10. McLeod, John. *Beginning Postcolonialism*. New Delhi: Viva Books 2010.
11. Nagarjan, M.S.. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman (Now Orient BlacSwan), 2006
12. Tyson, Lois. *Critical Theory Today: A User Friendly Guide*. New York: Routledge, 2006
13. Wheeler, Kathleen. *Explaining Deconstruction*. Chennai: MacMillan India, 1997
14. Woods, Tim. *Beginning Postmodernism*. New Delhi: Viva Books 2010.

**University School of Humanities and Social Sciences
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Semester IV

PAPER CODE: HCS 706 TO HCS 720
NOMENCLATURE: Teacher Specific Specialized Courses (Elective)

External Marks: 60
Internal Marks: 40

Lecture: 4, Tutorial: 1
Total Credits: 5

Elective (A student will be required to opt one course from the number of electives (from HCS 706 to 720) offered as specialized courses (Paper ID from 09706 to 09720) by the teachers.

NOTE: The courses would be designed by the respective teachers and would be approved by School Research Committee. The details course contents, Scheme of Examination and Panel of Experts would be sent to the Examination Branch at the beginning of the 4th Semester.

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Semester IV

PAPER CODE: HCS 722
NOMENCLATURE: Dissertation, Seminar and Viva

External Marks: 60

Internal Marks: 40

Total Credits: 15

1. The Dissertation would be written under the supervision of the allotted faculty.
2. The progress report of the Project / Dissertation will be reviewed through Seminars and Viva during the course of the semester.
3. The project/ dissertation will be finally evaluated through a viva-voce examination.
4. Dissertation supervision shall entail 2 hours of teaching load per week per student.