



**JAI HIND COLLEGE
BASANTSING INSTITUTE OF SCIENCE
&
J.T.LALVANICOLLEGE OF COMMERCE
(AUTONOMOUS)**

"A" Road, Churchgate, Mumbai - 400 020, India.

**Affiliated to
University of Mumbai**

Program :B.A.

Proposed Course : English

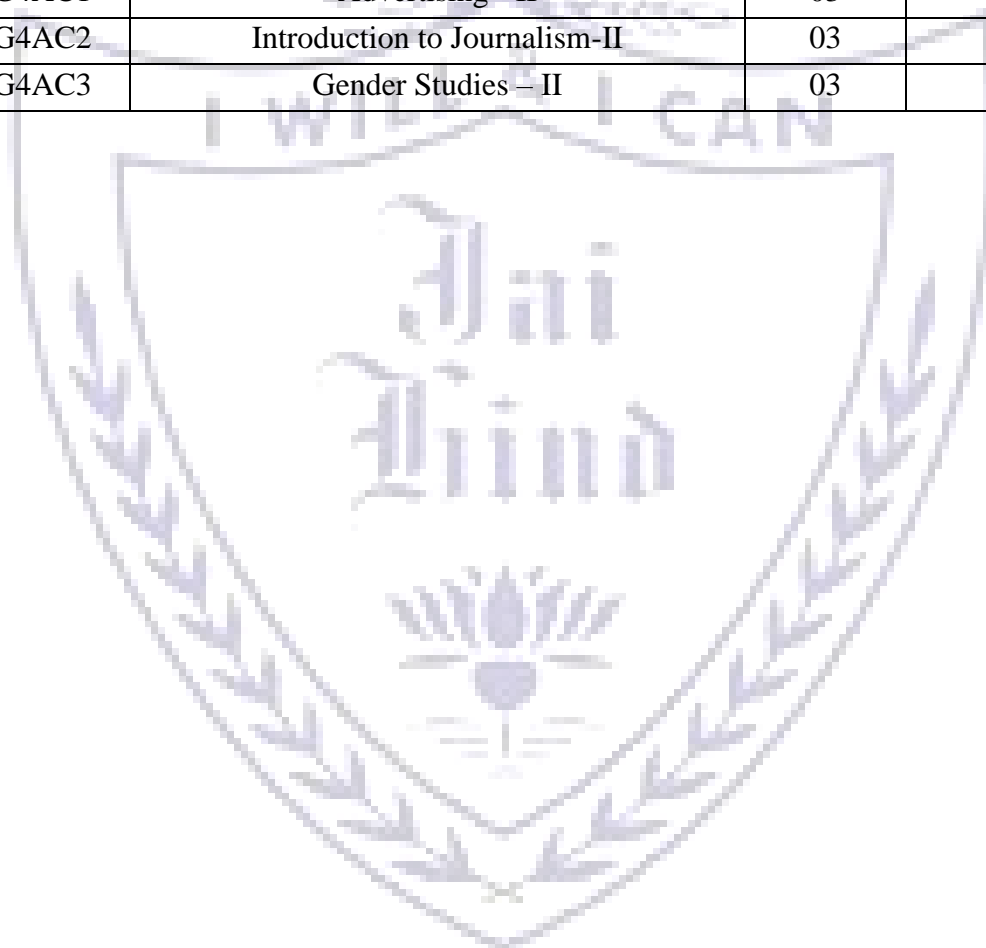
Semester IV

**Credit Based Semester and Grading System (CBGS) with effect from
the academic year 2020-21**

SYBA English (Indian Literature in English) Syllabus

Academic year 2020-21

Semester IV			
Course Code	Course Title	Credits	Lectures /Week
AENG401	Indian Literature in English – II	3.5	03
AENG402	Twentieth Century American Literature – II	3.5	03
AENG4AC1	Advertising - II	03	04
AENG4AC2	Introduction to Journalism-II	03	04
AENG4AC3	Gender Studies – II	03	04



Course Code AENG401	<p style="text-align: center;">Course Title</p> <p style="text-align: center;"><u>Indian Literature in English – II</u></p>	<p style="text-align: center;">3.5 Credits</p>
Learning Objectives	<ol style="list-style-type: none"> 1. To introduce learners to the uniqueness of Indian Literature in English 2. To acquaint learners to the pluralistic dimensions of Indian Literature in English 3. To help them understand the different genres of Indian Literature in English 4. To familiarise learners with different perspectives of approaching this literature 5. To make learners aware of prominent Indian Writers in English 	
Course description	<p>This course provides students with an understanding of Indian Literature in English, with its plural dimensions and different genres.</p>	
<p>THEORY</p> <p>Semester 4</p>		<p>(45 lectures)</p>
<p>Unit – I: Essays (Indian Non-Fiction in English)</p>		<p>15 lectures</p>
<p>The essays will be studied in relation to the background topics outlined. The topics will be tested only for CA – I and the essays will be tested only in the SEE.</p> <p>A. Essays (to be only tested for SEE)</p> <ol style="list-style-type: none"> i. Arjun Dangle: “Dalit Literature: Past, Present and Future” from <i>Poisoned Bread</i>. 1992. Hyderabad: Orient Longman Ltd. ii. Rajeswari Sunder Rajan: “English Literary Studies, Women’s Studies and Feminism in India”. Source: <i>Economic and Political Weekly</i>, Vol 43. No. 43 (Oct. 25-31, 2008). <p>B. Background Topics: (to be only tested for CA-1)</p> <ol style="list-style-type: none"> I. Dalit Literature : <ol style="list-style-type: none"> i. Contextual overview - History – JyotibaPhule; B.R. Ambedkar; Dalit Panthers (Reference: Essay by Anupama Rao – “Representing Dalit Selfhood”) ii. Intersection of Caste and Gender (Reference: Essay by SharmilaRege – “Dalit Women Talk Differently”) iii. Selected Dalit Poetry II. Women’s Studies in India (Reference: Introductory Essay to <i>Feminism in India</i> by Maitrayee Chaudhuri): <ol style="list-style-type: none"> i. Contextual overview - Women’s Studies v/s Feminism- Difficulties in defining Feminism in the Indian Context ii. Women’s movement and Nationalism 		

	iii. Feminism in India and Globalization iv. Selected poems by women writers in India	
Unit – II: Poetry		15 lectures
	i. Jayanta Mahapatra : ‘Hunger’ and ‘Freedom’ ii. Keki Daruwalla : ‘Map-Maker’ iii. Meena Kandasamy : ‘Ekalaivan’ and ‘The Flight of Birds’ iv. Dilip Chitre : ‘The View from Chinchpokli’ v. Agha Shahid Ali: ‘In Arabic’; ‘Postcard from Kashmir’	
Unit – III: Drama		15 lectures
	Manjula Padmanabhan : <i>Harvest</i> . (Aurora Metro Press: 2003) Alternative Edition: Hachette India: 2017. OR Badal Sircar – <i>Stale News</i> (From: Three Plays By Badal Sircar. Trs Samik Bandyopadhyay. Seagull: 1983)	
References:	<ol style="list-style-type: none"> 1. Ali, Kazim. (2017). <i>Mad Heart Be Brave: Essays on the Poetry of Agha Shahid Ali</i>. Ann Arbor: University of Michigan Press. Print. 2. Agarwal, Smita (ed.) (2014). <i>Marginalized: Indian Poetry in English</i>. New York: Rodopi. Print. 3. Aziz, Sohel. (2015). Materialistic Desire, Consumerism and Human Relationship in Manjula Padmanabhan’s <i>Harvest</i>. <i>MIT International Journal of English Language and Literature</i>, 2(1), 47 – 55. Print. 4. Bagul, Baburao. (2018). <i>When I Hid My Caste: Stories</i>. Trans. Jerry Pinto. New Delhi: Speaking Tiger Books. Print. 5. Banerjee, U.K. (1999). <i>Bengali Theatre 200 Years</i>. Delhi: Publication Division. Print. 6. Basu, Tapan (ed.) (2002). <i>Translating Caste</i>. New Delhi: Katha. Print. 7. Bedre, R.T. and M.M. Giram. (2013). Manjula Padmanabhan’s <i>Harvest</i>: a Battle Between Machine and (wo)Man. <i>Asian Journal of Multidisciplinary Studies</i>, 1(2), 20 – 31. Print. 8. Bharucha, Rustom. (1983). <i>Rehearsals of Revolution: The Political Theatre of Bengal</i>. Calcutta: Seagull Books. Print. 	

9. Bose, Brinda (ed.) (2002). *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha. Print.
10. Chanda, Sagnika. (2015). Posthumanism, Cyberculture&Postcolonialism in ManjulaPadmanabhan's*Harvest*. *La Camera Blu, Special Issue 'Gender and the Posthuman'*, 11(12), 112 – 129. Print.
11. Chandhuri, Maitreyee (2003). *Feminism in India*, New Delhi: Women Unlimited. Print.
12. Chindhade, Shirish. (1996). *Five Indian English Poets*. New Delhi: Atlantic Publishers. Print.
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16. Gilbert, Helen. (2006). ManjulaPadmanabhan's*Harvest*: Global Technoscapes and the International Trade in Human Body Organs. *Contemporary Theatre Review*, 16(1), 123 – 130. Print.
17. Gowrinathan, Nimmi. (2016) Resisting Misogyny and Caste: The Writings of Meena Kandasamy. *ANTYAJAA: Indian Journal of Women and Social Change*. I(I) pp 110-113. Print.
18. Hazra, Nirupam. (2014). The city-country divide: Badal Sircar and His Third Theatre. *Economic and Political Weekly*, 49(26-27), np. Web.
URL:
<https://www.epw.in/journal/2014/26-27/web-exclusives/city-country-divide.html>
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20. Kalliyath, Lison. (2014). Depiction of Panoptic Surveillance: A Foucauldean Analysis of ManjulaPadmanabhan's*Harvest*. *Research Scholar*, 2(3), 115 – 118. Print.
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22. Karnad, Girish (1995). Author's Introduction. in *Three Plays*. Delhi: Oxford University Press. Print.
23. Katyal, Anjum. (2015). *Badal Sircar: Towards the Theatre of Conscience*. Delhi: Sage Publications. Print.
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- Research Journal*, 1(1), 1 – 8.
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27. Moni, Sujatha. (2013). "In bits and pieces": bodies in movement, liminality and subaltern resistance in ManjulaPadmanabhan's *Harvest*. *Journal of Postcolonial Writing*, 50(3), 316 – 328. Web.
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URL: <http://www.museindia.com/Home/ViewContentData?arttype=feature&issid=78&menuid=7707>
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34. Prabhakaran, Roshni. (2013). *Harvest: A Panoptic Power Structure*. *The Criterion: An International Journal in English*, 4(4), 1 – 3. Print.
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	<p>38. Sircar, Badal. (2010). <i>Two Plays: Indian History Made Easy and Life of Bagala</i>(Subhendu Sarkar, Trans.). New Delhi: Oxford University Press. Print.</p> <p>39. Sircar, Badal. (2009). <i>Three Plays: Procession, Bhoma, Stale News</i> (Samik Bandyopadhyay, Badal Sircar and Kalyani Ghose Trans.). Calcutta: Seagull. Print.</p> <p>40. Sunita, J.V. (2016). Socio-economic Ethos in Manjula Padmanabhan's <i>Harvest</i>. <i>International Journal of English Language, Literature and Translation Studies</i>, 3(1), 166 – 170. Print.</p> <p>41. Solomon, O.Y. (2014). Globalization in the Eyes of India's Manjula Padmanabhan Through Her Play <i>Harvest</i>. <i>International Journal of Humanities and Social Sciences Invention</i>, 3(51), 12 – 17. Print.</p> <p>42. Tamilarasi, S. and S.P. Shanthi. (2019). Impact of Ambedkar on Indian Reality in the Select Plays of Badal Sircar. <i>Journal of English Language and Literature</i>, 6(1), 120 – 124. Print.</p> <p>43. Woodland, Malcolm. (2005). Memory's Homeland: Agha Shahis Ali and the Hybrid Ghazal. <i>English Studies in Canada</i>, 31(2-3), 249-272. Print.</p> <p>44. Venkatesan, Sathyaraj and Rajesh James (2018). Mapping the Margins: An Interview with Meena Kandasamy. <i>ariel: A Review of International English Literature</i>, 49(1), 143-154. Print.</p>	
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[A] Evaluation scheme for Theory courses

I. Continuous Assessment (C.A.) - 40 Marks

- i. C.A.-I : Test – 20 Marks from Background Topics – Unit 1
- ii. C.A.-II : Practical Aesthetics of a selected scene of a play by an Indian dramatist (20 Marks)

II. Semester End Examination (SEE)- 60 Marks

- Q1. Long Answer (1 out of 2) from Unit 1 (Essays) – 20 marks**
- Q2. Long Answer (1 out of 2) from Unit 2 - 20 marks**
- Q3. Long Answer (1 out of 2) from Unit 3 - 20 marks**

Course Code AENG402	Course Title <u>Twentieth Century American Literature –II</u>	3.5 Credits
Learning Objectives	<ul style="list-style-type: none"> • To acquaint the learners of literature with the various genres and literary terms of 20th Century American Literature • To introduce them to the socio-cultural milieu of twentieth century America through literary texts • To enable students to understand that literature is an expression of human values within a historical and social context 	
Course description	The Course introduces students to the multi – cultural aspect of 20 th C. American Literature.	
	THEORY Semester 4	(45 lectures)
Unit I	Background (SS)	15 lectures
	<p><u>The first two topics would be tested for CA1, while the other background topics would be tested for the SEE.</u></p> <ul style="list-style-type: none"> i. American Dream (for the CA 1 only) ii. Confessional Poetry (for the CA 1 only) iii. Expressionism in American Drama iv. African American Poetry of the 20th century v. African American Drama of the 20th Century vi. Broadway and Off Broadway Theatre 	
Unit – II:	Play* (JD)	15 lectures
	Arthur Miller: <i>Death of a Salesman</i> OR James Baldwin: <i>Blues for Mister Charlie</i>	
	Unit – III: Poems* (JD)	15 lectures
	<ul style="list-style-type: none"> i. Robert Frost: Birches, Acquainted with the Night, Fire and Ice, The Road Not Taken, Mending Wall ii. Sylvia Plath: Tulips, Daddy, The Moon and The Yew Tree, Ariel, Lady Lazarus iii. Langston Hughes: Dream Deferred, Democracy, Mother to Son, I, Too, You and Your Whole Race 	

	<p><u>*For CA 2, students will be allowed to enact a scene from another play by the same playwright or write an analysis of an unprescribed poem written by one of the prescribed poets.</u></p>	
<p>References:</p>	<ol style="list-style-type: none"> 1. Cook, Bruce. (1971). <i>The Beat Generation</i>. New York: Scribners. 2. Gould, Jean. (1966). <i>Modern American Playwrights</i>. New York: Dodd, Mead. 3. Drabble, Margaret and Stringer, Jenny. <i>The Concise Oxford Companion to English Literature</i>. Oxford: Oxford University Press, 2007. 4. Fowler, Roger. Ed. <i>A Dictionary of Modern Critical Terms</i>. Rev. ed. London: Routledge & Kegan Paul, 1987. 5. Harmon, William; Holman, C. Hugh. <i>A Handbook to Literature</i>. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996. 6. Hassan, Ihab. <i>Contemporary American Literature, 1945-1972: An Introduction</i>. New York: Ungar, 1973. 7. Henderson, Stephen, ed. <i>Understanding the New Black Poetry</i>. New York: William Morrow, 1973. 8. Kernan, Alvin B., ed, <i>The Modern American Theater</i>. Englewood Cliffs, N. J.: Princeton Hall, 1967. 9. Kiernan, Robert F. <i>American Writing since 1945: A Critical Survey</i>. New York: Ungar, 1983. 10. Lawrence, Shaffer. <i>History of American Literature and Drama</i>. New Delhi: Sarup, 2000. 11. Lewis, Allan. <i>American Plays and Playwrights of the Contemporary Theatre</i>. Rev. Ed. New York: Crown, 1970. 12. Stepanchev, Stephen. <i>American Poetry since 1945: A Critical Survey</i>. New York: Harper and Row, 1965. 13. Vendler, Helen. <i>Part of Nature, Part of Us: Modern American Poets</i>. Cambridge, Mass. Harvard University Press, 1980. 	
<p>Evaluation Scheme</p>	<ol style="list-style-type: none"> I. CA 1 from Unit 1 II. CA 2 from Unit 2 or 3 III. Semester End Examination (SEE)- 60 Marks <ol style="list-style-type: none"> Q. 1 from Unit 1 Q. 2 from Unit 2 Q. 3 from Unit 3 	

Course Code AENG4AC1	Course Title Advertising II	3 Credits
Learning Objectives	<ul style="list-style-type: none"> • To highlight the role of advertising for the success of brands and its importance within the marketing function of a company. • It aims to orient learners towards the practical aspects and techniques of advertising. • It is expected that this course will prepare learners to lay down a foundation for a career in advertising 	
Course description	The course is meant to familiarize students with the process of advertising and the advertising industry. It further delves into the impact of advertising on society.	
	THEORY Semester 4	(60 lectures)
	Unit – I: Media in Advertising (RR)	15 lectures
	i) Traditional Media: Print, Broadcasting, Out-Of-Home advertising and films - advantages and limitations of all the above traditional media ii) New Age Media: Digital Media / Internet Advertising – Forms, Significance and Limitations iii) Media Research: Concept, Importance, Tool for regulation - ABC and Doordarshan Code	
	Unit – II: Planning Advertising Campaigns (CA 2) (RR)	15 lectures
	i) Advertising Campaign: Concept, Advertising Campaign Planning -Steps Determining advertising objectives - DAGMAR model ii) Advertising Budgets: Factors determining advertising budgets, methods of setting advertising budgets, Media Objectives - Reach, Frequency and GRPs iii) Media Planning: Concept, Process, Factors considered while selecting media, Media Scheduling Strategies	

	Unit – III: Fundamentals of Creativity in Advertising (CA1) (SS)	15 lectures
	<p>i) Creativity: Concept and Importance, Creative Process, Concept of Creative Brief, Techniques of Visualization</p> <p>ii) Creative aspects: Buying Motives - Types, Selling Points-Features, Appeals – Types, Concept of Unique Selling Proposition (USP)</p> <p>iii) Creativity through Endorsements: Endorsers – Types, Celebrity Endorsements – Advantages and Limitations, High Involvement and Low Involvement Products</p>	
	Unit – IV: Execution and Evaluation of Advertising (SS)	15 lectures
	<p>i) Preparing print ads: Essentials of Copywriting, Copy – Elements, Types, Layout- Principles, Illustration - Importance.</p> <p>ii) Creating broadcast ads: Execution Styles, Jingles and Music – Importance, Concept of Storyboard</p> <p>iii) Evaluation: Advertising copy, Pre-testing and Post-testing of Advertisements – Methods and Objectives</p>	
References:	<ol style="list-style-type: none"> 1) Aaker, David A. and Alexander L. Biel (2013) <i>Brand Equity & Advertising- Advertising’s Role in Building Strong Brands</i>. London and New York: Psychology Press, Taylor and Francis Group. 2) Arens, W., Weigold M., and Christian Arens. (2017) <i>Hill Higher Education Contemporary Advertising</i>, (15th Edition). New York: McGraw Hill Education. 3) Batra, Myers and Aaker. (2002). <i>Advertising Management</i>, (5th Edition). New Jersey: Prentice Hall. 4) Belch, G. and Michael Belch. (2015). <i>Advertising and Promotion : An Integrated Marketing Communications Perspective 10th Edition</i>. New York: McGraw Hill Education. 5) Blakeman, R. (2011). <i>Advertising Campaign Designs: Just the Essentials</i>. New York: M. E. Sharpe Inc. 6) Bullmore J.J. D and M. J. Waterson (1983) <i>The Advertising Association Handbook</i>. New York: Holt Rinehart & Winston. 7) Clow, Kenneth E., and Donald E. Baack (2012). <i>Integrated Advertising, Promotion, and Marketing Communications 5th Edition</i>. London: Pearson 	

	<p>Education Limited</p> <p>8) Gupta ,Ruchi. (2012). <i>Advertising Principles and Practice</i>. Nerw Delhi: S.Chand & Co. Ltd.</p> <p>9) Keller, Kevin Lane. (2013).<i>Strategic Brand Management</i>,(4th Edition).London: Pearson Education Limited</p> <p>10) Kotler, Philip and Eduardo Roberto. (1989)<i>Social Marketing, Strategies for Changing Public Behaviour</i>. New York . The Free Press.</p> <p>11) Lane, Ron and Karen King. (2011). <i>Kleppner’s Advertising Procedure</i>, (18th Edition). London: Pearson Education Limited</p> <p>12) Moriarty, S.,Mitchell N. D.and William D. Wells. (2012). <i>Confessions of an Advertising Man, David Ogilvy</i>. London:Southbank Publishing.</p> <p>13) Parente, D. E. and Kirsten L. Strausbaugh-Hutchinson. (2014). <i>Advertising Campaign Strategy: A Guide to Marketing Communication Plans</i>, (5th Edition). Boston: Cengage Learning.</p> <p>14) Sengupta, Subroto. (2005) <i>Brand Positioning – Strategies for Competitive Advantage</i>. New Delhi: Tata McGraw Hill Publication.</p> <p>15) Singh,Raghuvir and Sangeeta Sharma. (2006). <i>Advertising: Planning and Implementation</i>. New Delhi: PHI Learning Private Limited.</p>	
<p>Assessment Pattern</p>	<p>Continuous Asessment (CA): 40 marks</p> <p>I. CA 1: MCQs on Unit 3 (20 marks)</p> <p>II. CA2: Group Assignment on Unit 2 (20 marks)</p> <p>SEE Semester End Examination (SEE)- 60 Marks</p> <p>Q.1 Essay Question from Unit I (1 out of 2) (15)</p> <p>Q2. Essay Question from Unit II (1 out of 2) (15)</p> <p>Q.3 Essay Question from Unit III (1 out of 2) (15)</p> <p>Q.4 Essay Question from Unit IV (1 out of 2) (15)</p>	

Course Code AENG4AC2	Course Title Introduction to Journalism-II	3 Credits
Learning Objectives	<ul style="list-style-type: none"> • To acquaint the learners with the basic concepts of journalism and to familiarize them with the different departments of a newspaper • To sensitize them to the styles of journalistic prose • To introduce them to reporting, editing and feature writing • To enable the students to apply their learning with a career perspective on journalism 	
Course description	This Applied Component Course will provide students with an Introduction to the Fundamentals of Journalism, Reporting, Editing, Feature Writing and Page Planning	
THEORY Semester 4		(60 lectures)
Unit – I: Basics of Editing (JD)		15 lectures
<ul style="list-style-type: none"> • Principles of editing • Editorial policy • Role of the Editor • Role of the News Editor • Role of Chief Sub-editor • Role of Sub-editors 		
Unit – II: Process of Editing (CA1) (JD)		15 lectures
<ul style="list-style-type: none"> • Compiling of data • Editing for Language and style • Editing for space • Editing for correctness • Editing for clarity. <p>Students are expected to learn how to edit an article for newsworthiness, length and suitable expression.</p>		
Unit – III: Basics of Feature Writing (DR)		15 lectures
<ul style="list-style-type: none"> • Types of features: Obituaries, Reviews, Columns, Trend stories. 		

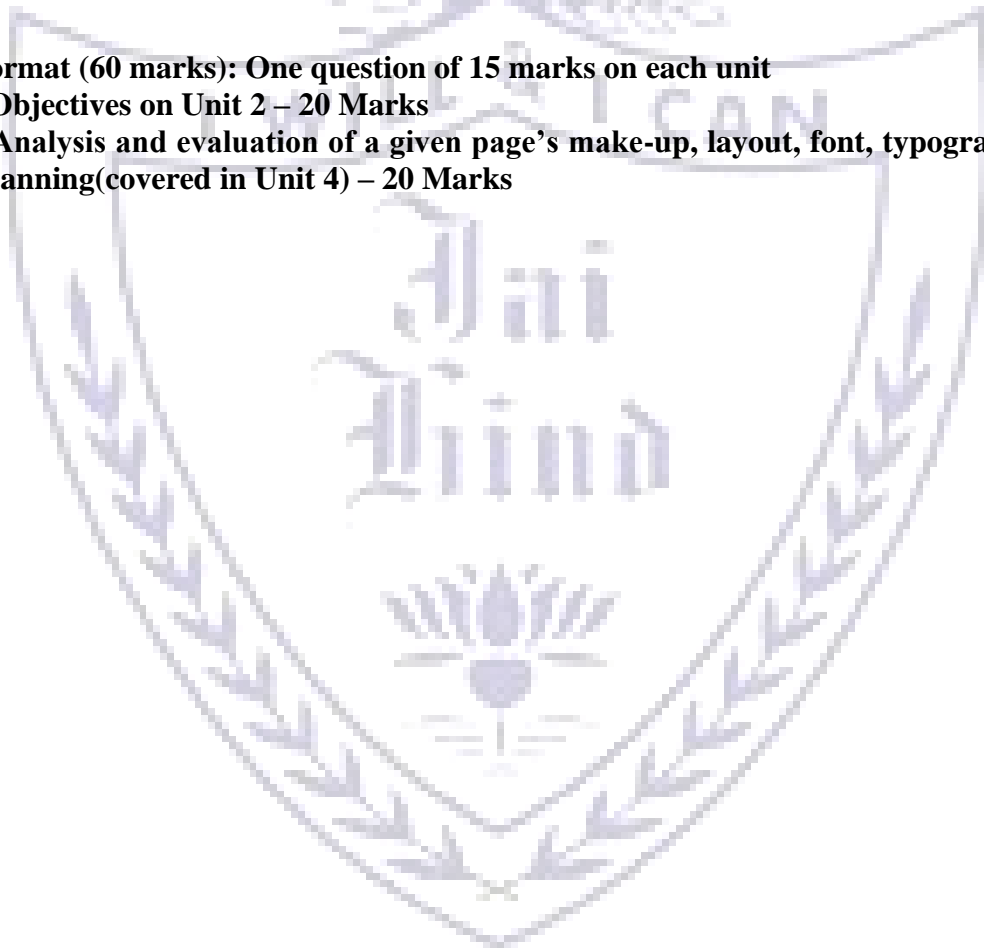
Students are expected to learn how to write a feature on a contemporary topic	
Unit – IV: Design and Make up (CA 2) (DR)	15 lectures
<ul style="list-style-type: none"> • Make up and its functions • Types of Layout: Horizontal , Vertical, Modular layout, Broadsheet layout, tabloid layout • Types of Make up: Circus Make up, Streamlined Make up, Broken Column Make up • Fonts and Typography • Page Planning 	
References:	<ol style="list-style-type: none"> 1. Brett Atwood. (2015, February 21). The Basics of Feature Writing (Journalism Lecture). YouTube.com. URL: https://www.youtube.com/watch?v=g3v6raB0FYI&feature=youtu.be 2. Harmsworth, Jonathan. (2015, January 22). The Design and Layout of Newspapers and Magazines. Retrieved from URL: https://johnpaulwilson1.wordpress.com/2015/01/22/the-design-and-layout-of-newspapers-and-magazines/ 3. Katerina P. (2018, November 3). 13 Photos Demonstrate How Media Gives A False Idea of the Truth. Retrieved from URL: https://www.thinkinghumanity.com/2018/11/13-photos-demonstrate-how-media-gives-a-false-idea-of-the-truth.html 4. Menon, P. K. (2005) <i>Practical Journalism</i>. Jaipur: Avishkar Publishers.Print. 5. Prasad, Shrada. RukunAdvani et al. (2004). <i>Editors on Editing</i>. New Delhi: National Book Trust.Selvaraj, Madhur (2005). <i>News Editing and Reporting</i>. New Delhi: Dominant Publishers.Print. 6. Print Media. (2014, August 20). Page Makeup Design, Importance in Newspapers. Retrieved from URL: https://www.masscommunicationtalk.com/page-makeup-design-importance-in-newspapers.html 7. Print Media. (2013, July 5). Characteristics & Techniques of Writing Feature Story. Retrieved from URL: https://www.masscommunicationtalk.com/characteristics-techniques-of-writing-feature-story.html 8. Saxena, Sunil. (2013, November 2). How newspaper design facilitates communication. Retrieved from URL: https://www.easymedia.in/newspaper-design-facilitates-communication/ 9. The Learning Network. (2020). What’s Going On in This Picture? Retrieved from URL: https://www.nytimes.com/section/learning 10. The Media Master. (2014, January 24). Layout – Page Design. Retrieved from URL: http://themediamaster.blogspot.com/2014/01/layout.html?m=1 11. Wahl-Jergensen, Karin and Thomas Hanitzsch (eds.). (2009). <i>The Handbook of Journalism Studies</i>. London and New York:

	Routledge. Print. 12.White, Ted. (2005). <i>Broadcast News Writing, Reporting and Producing (Fourth Edition)</i> . Amsterdam, Boston, Heidelberg, London, New York, Paris, San Diego, San Francisco, Sydney and Tokyo: Focal Press and Elsevier. Print.	
SEE Assessment Pattern (60 Marks):	Q.1 Question from Unit I (15) Q.2 Question from Unit II (15) Q.3 Writing a Feature (Practical Question from Unit III) (1/3) (15) Q.4 Short Notes on Unit IV (2/4) (15)	

SEE Format (60 marks): One question of 15 marks on each unit

CA 1: Objectives on Unit 2 – 20 Marks

CA 2: Analysis and evaluation of a given page's make-up, layout, font, typography and page-planning(covered in Unit 4) – 20 Marks



Course Code AENG4AC3	Course Title <u>Gender Studies – II</u>	3 Credits
Learning Objectives	<ul style="list-style-type: none"> • To create an understanding of different approaches to gender. • To develop analytical skills and critical thinking through learning about the historical, sociopolitical, digital and legal implications of gender. • To engage with contemporary developments in the field of gender and sexuality studies. 	
Course description	The course aims to acquaint students with theoretical and practical developments in the field of gender studies. In addition, the course aims to introduce students to the various aspects of gender in an informed manner.	
	THEORY Semester 4	(60 lectures)
	Unit – I: Gender and Media (RR)	15 lectures
	<ul style="list-style-type: none"> • Representation and treatment of gender in Mass Media: newspapers, advertisements, cinema and theatre, etc. (CA1) • Gender and New Media: Cartoons, Manga, Anime, Social media (CA1) • Male Gaze/ Scopophilia • Issues of the ‘Casting Couch’ • Empowerment through media <p>Poem for analysis (for CA-II): Kalki Koechelin’s ‘Unblushed’</p> <p>Recommended Reading/Viewing for CA - II:</p> <ol style="list-style-type: none"> 1. Kattie Makkai: “Pretty” 2. Kamala Das: “The Looking Glass” 3. Rudyard Kipling: “If” 4. Christina Rossetti: “In an Artist’s Studio” 	
	Unit – II: Gender Theory (DR)	15 lectures
	<p>Definitions and Concepts for all the theories, as per a given list for CA1.</p> <ul style="list-style-type: none"> • Intersectionality 	

	<ul style="list-style-type: none"> • Postcolonial Gender Theory • Gender and Race • An Introduction to Queer Theory <p>Poem for analysis (for CA-II): “Homage to My Hips” – Lucille Clifton</p> <p>Recommended Reading for CA-II:</p> <ol style="list-style-type: none"> 1. Audre Lorde: “Recreation” 2. Tatiana de la Tierra: “Dreaming of Lesbos” 3. Maya Angelou: “Still I Rise”by 4. Marlene Nourbese Philip: “Discourse on the Logic of Language” 	
	<p>Unit – III: Socio-political Background to Gender Diversity in India (AP)</p>	<p>15 lectures</p>
	<ul style="list-style-type: none"> • Liberal Reforms under Colonization; Women’s role in the Independence Movement (CA1) • Impact of Gandhism On Gender and Nationalism – his views on ‘restraint’; Counter views on Femininity and Masculinity (CA1) • Impact of B.R. Ambedkar and the Dalit Insurgency – Intersection of Gender and Caste • India’s tryst with Gender Fluidity – socio-cultural and legal coordinates of LGBTQIA+ rights • Women’s Movements in India and Maharashtra: Anti Price-Rise Movement, Chipko Movement • Self-help Groups (Purush and MahilaBachat Gat) <p>Poem for analysis (for CA-II): The Type (Sarah Kay) and I am a Man (Fort Worth Team)</p> <p>Recommended Reading/ Viewing for CA-II:</p> <ol style="list-style-type: none"> 1. Sarah Kay: “If I Should Have a Daughter” 2. Chen Chen: “I Invite My Parents to a Dinner Party” 3. MenkaShivdasani: “Bird Woman” 4. Keith Jarrett: “A Gay Poem” 	
	<p>Unit – IV: Gender and Law (JD)</p>	<p>15 lectures</p>
	<ul style="list-style-type: none"> • Historical and Contemporary Overview (CA1) • Demographic, social, cultural, economic, and political nature of laws (CA1) • National and State politics 	

	<ul style="list-style-type: none"> • Indian Constitution and Gender • Unwritten social laws and gendering <p>*(Laws to be specified: marriage, rape, dowry, inheritance, divorced, IVF, maternity, domestic violence)</p> <p>Poem for analysis (for CA-II):</p> <p>Lily Myers: ‘Shrinking Women’</p> <p>Recommended Reading for CA-II:</p> <ol style="list-style-type: none"> 1. Eunice D’Souza: “Marriages are Made” 2. Sylvia Plath: “Mirror” 3. W.H. Auden: “Stop all the Clocks” 4. Justice Ameer: “body without the “d” ” 	
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<p>Assessment Pattern</p>	<p>I. Continuous Assessment (C.A.) - 40 Marks</p> <p>(i) C.A.-I : Test – 20 Marks from all Units as indicated</p> <p>(ii) C.A.-II : Assignment on the literary component</p> <p>II. Semester End Examination (SEE)- 60 Marks</p> <p>Q1. Essay type question on Unit 1 (1 out of 2) 15 marks</p> <p>Q2. Essay type question on Unit 2 (1 out of 2) 15 marks</p> <p>Q3. Essay type question on Unit 3 (1 out of 2) 15 marks</p> <p>Q4. Essay type question on Unit 4 (1 out of 2) 15 marks</p>	