

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**

Approved by BOS in its 8th Meeting held on May 21, 2012 and by AC Sub-Committee of the School in its meeting held on June 01, 2012.
Effective from the session, August 2012 onwards

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.

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

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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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 Writing in English	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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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 (Paper ID from 09706/09708/09710/ 09712/ 09714/09716/09718//09720) 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		

***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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THE EXAMINATION SCHEME FOR:

1. MA English & Communication Studies
2. PG Diploma in Communication Studies for Theory Papers in all semesters

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 Test	= 15 marks
(After eight weeks of teaching)	
Evaluation through	
Seminars/presentations	= 15 marks
(Spread over the duration of each semester)	
Class Room Performance &	= 10 marks
Assignments	

TOTAL = 40 marks

3. The external evaluation for each paper shall be based on end-term theory/practical examination carrying 60 marks.
4. The theatre / communication workshop may be held on or off the campus.
5. For NUES paper HCS 618, the evaluation shall be based on viva and performance carrying 40 and 60 marks respectively and shall be carried out within a fortnight of the completion of the end term examinations.
6. For NUES papers HCS 620 and HCS 722 the evaluation shall be based on viva 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 will be required to attempt all the five questions.
2. Each question would be of 12 marks.
3. Question no. 1 would be of short question-answer type and would cover all the four units of the course content in each paper. It will 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.
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 will 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:

The course would enable the learner 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, Sign and Codes, 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: Meaning and Signs, Codes, Signification; Oral, Print and Digital Communication: their evolution over time and their socio-personal impact.

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, Language and Literature.

RECOMMENDED READINGS:

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

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**University School of Humanities and Social Sciences
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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 world. The course intends to introduce them to the basics of writing processes, types and contexts 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, Expository, Argumentative and Analytic; The 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 a Research Proposal; Writing a Research Paper/Thesis; Formatting: Inside Citation, References, Bibliography, Research Ethics.
- Unit IV: Workshops, Discussions, Analysis and Peer-Critique:** Case Studies involving Analysis of Written Texts in Different Genres: Scientific, Literary, Journalistic; Workshops and Critique of Students' Writing Assignments: Essay Writing, Research Proposals / 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.

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.
9. Reeves, James. *The Critical Sense*

**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: Mudras, Rasas and Abhinaya.
- Unit II: Culture as Non-Verbal Text:** Cultural Conventions, Customs and their
Socio-Historical Perspective, 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
- 2.Latin American: Machu-Pichu and Mayan Architecture
- 3.Mesopotamian: Pyramids, Sphinx, Hieroglyphs, Temples of Luxor and Karnak

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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, Shraavanbelagola, 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. *People Watching: Guide to Body Language*. London: Vintage Books, 2002.
5. Morris, Desmond. *The Naked Woman: A Study of Female Body*. London, Vintage Books, 2005.
6. Morris, Desmond. *The Pocket Guide to Man Watching*. London: Grafton Books, 1982 (rpt. 1988).
7. Morris, Desmond. *Intimate Behaviour*. New York: Kodansha International, 1997.
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 will prepare a list of case studies in consultation with the Dean and get it duly approved by the SRC. The list of case studies would be forwarded to the examination branch for paper setting. The students will also submit their reports using the prescribed publication softwares.

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, Keval 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 writing 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 Hue"; 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 | 'Canonization' |
| iii) | William Wordsworth | 'Daffodils' |
| iv) | John Keats | 'To Autumn' |
| v) | T. S. Eliot | 'The Love Song of J. Alfred Prufrock' |
| vi) | Emily Dickinson | 'Because I Could not Stop for Death' |
| vii) | Walt Whitman | 'O Captain! My Captain!' |
| viii) | Mirza Ghalib | 'Muddat Hui Hai Yaar Ko Mehmaan Kiye Huey' |
| ix) | Faiz Ahmed Faiz | 'Mujhse Pehli Si Mohabbat . . . ' |
| x) | Amir Khusro | 'Kahe Ko Biyaahi Bides' |
| xi) | Amrita Pritam | 'Ajj Aakhan Waris Shah Nu' |
| xii) | Kabir | 'Jheeni Jheeni Bheeni Chadariya' |
| xiii) | Subhadra Kumari Chauhan | 'Jhansi Ki Rani' |
| xiv) | Pablo Neruda | 'So is My Life' |

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) 'Five Blind Men and an Elephant'
 - ii) Prem Chand 'Idgah'
 - iii) Saadat Hasan Manto 'Khol Do'
 - iv) Ernest Hemingway *The Old Man and the Sea*

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 *Hamlet*
 - ii) Asghar Wajahat *Jis Lahore Nahi Dekheya*

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

**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:

The course is designed 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, Zulfikar Ali Bhutto, Martin Luther King Jr.
Literary Renditions: Faiz Ahmed Faiz, Shiv Kumar Batalvi, William Butler Yeats, T. S. Eliot, Amrita Pritam, Kaifi Azmi, Surjit Pattar, Kazi Nazrul Islam.
- 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
MA English & Communication Studies**

Semester II

PAPER CODE: HCS 602
NOMENCLATURE: Culture and Literature

External Marks: 60
Internal Marks: 40

Lectures: 4, Tutorial: 1
Total Credits: 5

OBJECTIVE:

The course is designed to imbibe an understanding of culture and its varied nuances through the study of literary and cultural texts.

COURSE CONTENT:

Unit I Perspectives:

Matthew Arnold: "Culture and Anarchy"
Raymond Williams: "Culture and Tradition"
Hazari Prasad Dwivedi: "Ashok Ke Phool"

Unit II Faith, Myth, and Morality:

T. S. Eliot: *The Waste Land*
Dharamveer Bharti: *Andha Yug*

Unit III Class and Caste:

Jane Austen: *Emma*
U.R. Ananthamurthy: *Samskara*

Unit IV Race and Ethnicity:

Toni Morrison: *The Bluest Eye*
Mahasweta Devi: *Chotti-Munda and His Arrow*

RECOMMENDED READINGS:

1. Holliday, Adrian, Martin Hyde and John Kullman. *Intercultural Communication: An Advanced Resource Book*. London/ New York: Routledge, 2004.
2. Childs, Peter. *Texts: Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP, 2006.
3. Burk, Lucy, Tony, Crowley and Alan Girvin, Eds. *The Routledge Language and Cultural Theory Reader*. London and New York, 2000.
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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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: The course is designed 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. Sujit Mukherjee: "Translation as New Writing" (From: Mukherjee Sujit, Translation as Discovery. New Delhi: Orient Longman, 1981 (rpt. 2006): 77-85
2. Edith Grossman: "Why Translation Matters" (Introduction)
3. Harish Trivedi & Susan Basnet: "Post-Colonial Translation" (Introduction)
4. Meenakshi Mukherjee: "Divided by a Common Language: The Novel in India, in English and in English Translation"
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. Robert Frost's "Stopping by Woods on a Snowy Evening" and its Hindi translation by Harivansh Rai Bachchan.
- iii. Pablo Neruda's "In My Sky at Twilight" and its Hindi Translation by Ashok Pandey.
- iv. Suryakant Tripathi 'Nirala's "Bhikshuk" and its English translation, "Beggar" by David Rubin.
- v. Kedarnath Singh's "Baagh" and its English translation, "The Tiger" by Lucy Rosenstein

B. Fiction:

- i. Mirza Mohammad Hadi 'Ruswa': *Umrao Jan Adda* (Hindi) and its English Translation by Khushwant Singh & M.A. Hussaini (Chapters 1-5)
- ii. Salman Rushdie: *Midnight's Children* and its Hindi translation *Aadhi Raat ki Santaney* (Chapter 1-4).

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Unit III: Adaptation as Translation

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

Unit IV: Assignment and Project

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

NOTE:

1. Adaptation 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.

RECOMMENDED READINGS:

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

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

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: 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 (Rukmawati Ki Haveli/Din Ke Andhere Mein)*

RECOMMENDED READINGS:

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

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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 *auters*, 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:

De Sica: *Bicycle Thief*

Alfred Hitchcock: *Psycho*

Roman Polanski: *The Pianist*

Abbas Kiarostami: *Ten*

Unit III:

Indian Cinema:

Satyajit Ray: *Pather Panchali*

Guru Dutt: *Pyasa*

Shyam Benegal: *Ankur*

Kundan Shah: *Jaane Bhi Do Yaaro*

Unit IV:

Adaptations:

Akira Kurosawa: *The Throne of Blood*

Sir Francis Coppola: *Apocalypse Now*

Bimal Roy: *Devdas*

Basu Bhattacharya: *Teesri Kasam*

Suggested Viewing List

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

RECOMMENDED READINGS:

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

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**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; Neologism.

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”^{*}
Braj B. Kachru: “The Alchemy of English”^{*}
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)

R.K Narayan: *The Guide* (First Section, Pages: [Part 11 (Concluding Section) Pages; 232-247])

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

Anurag Mathur: *The Inscrutable American* (Section 1, Pages 9-28)

Kavery Nambisan: *Truth (Almost) About Bharat* (Opening Sequence)

Shobha De: *Socialite Evenings* (Opening Sequence)

Nissim Ezekiel: "Very Very Indian Poem in English". (From *Collected Poems*/OUP)

(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:
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
Sylvia Plath: *The Bell Jar*
Henrik Ibsen: *Doll's House*

RECOMMENDED READINGS:

1. Lamarque, Peter. *The Philosophy of Literature*. Malden: Blackwell, 2009.
2. Praver, S.S. *Karl Marx and World Literature*. London: Books, 2011.
3. John Eileen and Dominic McIver Lopes, eds. *Philosophy of Literature: Contemporary and Classic Readings: An Anthology*. Oxford Blackwell, 2004.
4. Freud, Sigmund. *Beyond the Pleasure Principle*. Trans. and Ed. James Strachey. New York: Norton, 1989.
5. Baldwin, Robert C. and James A. S. Mcpeek. *An Introduction to Philosophy through Literature*. New York: The Ronald Press Company, 1950.
6. Natanson, Maurice. *Literature, Philosophy, and the Social Sciences: Essays in Existentialism and Phenomenology*. The Hague: Martinus Nijhoff, 1962.

7. Thomas, Edmund J. and Eugene G. Miller. *Writers and Philosophers: A Sourcebook of Philosophical Influences on Literature*. New York: Greenwood Press, 1990.
8. Currie Gregory. *The Nature of Fiction*. Cambridge: Cambridge University Press, 1990.
9. Eagleton Terry. *The Ideology of the Aesthetic*. Oxford: Basil Blackwell, 1990.

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 the learner 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 Kahiye'
 Buddha: 'Three Canonical Discourses'
 Christ: 'Sermon' / 'Abide With Me'
 Kabir: 'Prem Gali Ati Sankari'
 Shabad: 'Mool Mantar (Jap Ji Sahib)' / 'Man Too Jot Saroop Hai' /
 'Avval Allah Noor Upaaya'
 'Thus Spake the Prophet' (Hadiths compiled by Mohd. Umar Farooqi):
 Hadith no. 3, 4, 8, 23 & 37
 Quran: Surah Rahman

UNIT IV: Films:

Gus Van Sant: *Goodwill Hunting*

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 Effective from the session, August 2012 onwards

Rishikesh Mukherji: *Anari*
Rishikesh Mukherji: *Anand*

SUGGESTED READINGS:

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

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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. 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).

2. 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).
3. 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).
4. 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).
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. Rahman Tariq. *A General Introduction to Linguistics*. Hyderabad: Orient BlackSwan, 2010.
8. Misra, Partha Sarthi. *An Introduction to Stylistics*. Hyderabad: Orient BlackSwan, 2009.

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

External Marks: 60

Internal Marks: 40

Total Credits: 7

Objective: To sensitize the students to the basics of philosophy and the philosophical dynamics of communication; to expose the students to the inter-relationship between philosophy and literature and life.