

CIRCULAR :-

A reference is invited to the Ordinances, Regulations and Syllabi relating to the M.Phil degree in English vide Pamphlet No.180 and the Head, University Department of English and the Principals of the affiliated colleges in Arts are hereby informed that the recommendation made by the Board of Studies in English at its meeting held on 7th October, 2006 has been accepted by the Academic Council at its meeting held on 10th November, 2006 vide item No.4.11 and that in accordance therewith the syllabus for the M.Phil degree in English is revised as per Appendix and that the same has been brought into force with effect from the academic year 2006-2007.

MUMBAI-400 032

7th December, 2006

for REGISTRAR

To,

The Head, University Department of English and the Principals of the affiliated colleges in Arts.

A.C/4.11/10.11.2006

No.UG/ 494-A of 2006, MUMBAI-400 032 7th December, 2006

Copy forwarded with compliments for information to :-

- 1) The Dean, Faculty of Arts
- 2) The Chairman, Board of Studies in English.

for REGISTRAR

Copy to :-

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Personal Assistants to the Vice-Chancellor, the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative sub-center, Ratnagiri for information.

The Officer on Special Duty-cum- Controller of Examinations (10 copies), the Finance and Accounts Officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrolment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical Unit (2 copies), the Deputy Registrar (Accounts Section), Vidyanagari (2 copies), the Deputy Registrar, Affiliation Section (2 copies), the Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDE Building), Vidyanagari, (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar, (PRO) the Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above Circular and that no separate Action Taken Report will be sent in this connection. the Assistant Registrar Constituent Colleges Unit (2 copies), BUCT (1 copy), the Deputy Account, Unit V (1 copy), the In-charge Director, Centralize Computing Facility (1 copy), the Receptionist (1 copy), the Telephone Operator (1 copy), the Secretary MUASA (1 copy), the Superintendent, Post-Graduate Section (2 copies), the Superintendent, Thesis Section (2 copies)

18/11/06

UNIVERSITY OF MUMBAI



REVISED SYLLABUS FOR THE M.Phil. DEGREE IN ENGLISH

(with effect from the academic year 2006-2007)

M. Phil. in English
Revised Syllabus

The Course will consist of three papers and a dissertation. Paper I will be a compulsory paper. Papers II and III will have three options each, any one option in each of these papers may be chosen by the student. There will be no twinning of options in papers II and III. A description of the course pattern follows:

Paper I: Research Methods and Research Writing

Paper II: 1. Methods and Techniques for the Teaching of English Language and Literature

OR

2. Techniques of Creative Writing

OR

3. Revolutionary and Marginal Literatures

Paper III: 1. The Theory and Practice of Translation

OR

2. Writing for the Media

OR

3. World Literatures

All the three papers will be taught over two terms. Each paper, wherever applicable, will have thematic sections followed by texts for detailed studies and texts for recommended reading.

At the end of the two terms, there will be a written examination of 100 marks with 40% as passing marks, 50% and above as second class marks and 60% as first class marks. Those candidates who score 70% and above, will be considered to have passed with distinction.

In certain papers which necessitate practical work, the final theoretical examination may be of 75 marks, ~~or less~~. However, for both the practical work as well as the final theory examination the above criteria for class will remain constant. Candidates will have to pass separately in both the practical as well as theoretical exams. Only those candidates who pass in the practical work will be able to take the theory exams. If the candidate fails in the theory papers but passes in the practical work, the marks for the practical work will be carried over for three turns at passing the theory papers.

Only after passing the theoretical examination the candidate will be allowed to write the dissertation. The dissertation should be of at least 25,000 words and follow the University of Mumbai rules.

Eligibility criteria for admission to the M.Phil. course will be as per the guidelines issued by the University of Mumbai for admission to M.Phil./Ph.D. courses, ~~NET/SET~~ courses and University rules regarding Reserved Category Candidates. In addition to the above criteria there will also be a personal interview for the selection of students to the course.

Convenor for Syllabus Revision: Dr. Nilufer E. Bharucha, Professor and Head, Department of English, University of Mumbai.

Sub-Committees:

Paper I: Research Methods and Techniques

Sub-Convenor: Mrs. Meena Naik, Selection Grade Lecturer, Department of English, University of Mumbai

Dr. R.J. Bhongle, Professor, Department of English, University of Mumbai

Dr. Coomi Vevaina, Professor, Department of English, University of Mumbai

Dr. Yasmeen Lukmani, Adjunct Professor, Department of English, University of Mumbai

Mrs. Vispi Balaporia, Adjunct Professor, Department of English, University of Mumbai

Paper II:

Option 1: Methods and Techniques for the Teaching of English Language and Literature

Sub-Convenor: Dr. Nilufer E. Bharucha, Professor and Head, Department of English, University of Mumbai.

Dr. Yasmeen Lukmani, Adjunct Professor, Department of English, University of Mumbai.

Mrs. Meena Naik, Selection Grade Lecturer, Department of English, University of Mumbai

Mrs. Vispi Balaporia, Adjunct Professor, Department of English, University of Mumbai

Dr. Margarida Colaco, Retired Lecturer in English, Sophia College, Mumbai.

Option 2: Techniques of Creative Writing

Sub-Convenor: Dr. Coomi Vevaina, Professor, Department of English, University of Mumbai

✓ Dr. Eunice de Souza, Poet and Educationist, Retired Head and Lecturer in English, St. Xavier's College, Mumbai.

Ms. Shanta Gokhale, Bi-lingual Writer and Translator, Mumbai

Dr. R.J. Bhongle, Professor, Department of English, University of Mumbai

✓ Gieve Patel, Poet, Dramatist and Painter, Mumbai

Option 3: Revolutionary and Marginal Literatures

Sub-Convenor: Dr. Nilufer E. Bharucha, Professor and Head, Department of English, University of Mumbai

Dr. R.J. Bhongle, Professor, Department of English, University of Mumbai

Dr. Sridhar Rajeswaran, Visiting Faculty, Department of English, University of Mumbai

✓ Dr. Milind Malshe, Professor of English, IIT, Powai, Mumbai

Dr. Arun Kamble, Lecturer, Department of Marathi, University of Mumbai

Paper III

Option 1: The Theory and Practice of Translation

Sub-Convenor: Dr. R.J. Bhongle, Professor, Department of English, University of Mumbai

Dr. Aniket Jaaware, Professor and Head, Department of English, University of Pune

Dr. Mitra Parikh, Head, Department of English, SNDT University, Mumbai

Dr. Aparna Lanjewar, Senior Lecturer, Department of English, University of Mumbai

Mrs. Meghna Sant, Lecturer, Department of English, Siddharth College, Mumbai

Option 2: Writing for the Media

Sub-Convenor: Dr. Coomi Vevaina

✓ Dr. Aroon Tikekar, Eminent Journalist and Writer, Mumbai

✓ Jerry Pinto, Journalist and Poet, Mumbai

✓ Ranjit Hoskote, Journalist and Poet, Mumbai

✓ Madhushri Datta, Eminent Short Film Maker, Mumbai

✓ **Option 3: World Literatures**

Sub-Convenor: Dr. Rambhau Badode, Professor, Department of English, University of Mumbai

✓ Professor Chandrashekhar Jahagirdar, Retd. Head, Department of English, Shivaji University, Kolhapur

Dr. Marie Fernandes, Principal, St. Andrews College, Bandra, Mumbai

Dr. Coomi Vevaina, Professor, Department of English, University of Mumbai

Dr. Sridhar Rajeswaran, Visiting Faculty, Department of English, University of Mumbai.

Paper I :

Research Methods and Research Writing

Section I : Research Methodology

1. **Conceptualising a research topic, research problem/thesis statement:**
research question. Formulation of hypotheses. Formulating a research topic and research problem by each student for the term papers and dissertation and formulation of hypotheses appropriate for that research project.
2. **Types of Research (Literary and Linguistic):**
 - A. **Library research**
 - a. Analysis of a writer's work (a theoretical issue must be involved);
Analysis of a theoretical issue exemplified by the work of a writer.
 - b. Stylistics analysis of a work.
 - c. Narratology.
 - d. Translation studies.
 - e. Comparative study of different works from different languages/culture/genres; and analysis of different interpretations of a work/writer.
 - f. Biographical Criticism including Period and Culture.
 - B. **Empirical research**
 - i. **Quantitative research**
 - a. The writing of questionnaires
 - b. Using rating scales, checklists and attitude scales
 - c. Planning of surveys
 - d. Conducting experiments and quasi-experiments

ii. **Qualitative research**

- a. Planning interview formats and preparing interview schedules
- b. Case studies
- c. Verbal protocols; Reader Response and other forms of introspective analysis
- d. Classroom based research (e.g. how a text works in the classroom; problems of identity in relation to a text; analysis of the quality of student writing)
- e. Application of empirical research to literary and linguistic studies.
The validity of a study: Evidence for the conclusions drawn.

3. **Research techniques and data collection:**

- a. Employing the tools of research. reference materials, primary and secondary materials. A brief introduction to statistical analysis for literary and linguistic studies.
- b. How to take notes; collect and record data

4. **Formulation of research projects**

- a. Formulating thesis statements,.
- b. Planning the argument of the research paper/dissertation from the background to the study and its relevance to work done in the area to the actual study and conclusions drawn from it. Distinction between what constitutes the background to the study and the study proper.
- c. Formulating the outline of a research paper.

5. **Documentation**

- a. Bibliographical and Webiographical conventions

SECTION II : RESEARCH WRITING

1. Cohesiveness and coherence in writing. Analysing the organization of ideas in good as well as bad writing. Achieving appropriate focus.
2. Analysing the rhetorical patterning of a passage in terms of the statement of generalisation, exemplification, definition, elaboration, etc.
3. Analysing the introductory and closing paragraphs of sample articles to get at the focus of the work.
4. Summarising the views of others; condensing one's own writing; eliminating repetition. Distinguishing repetition from necessary elaboration, and restatement of ideas with altered focus.
5. Analysing the linguistic aspects of sample articles to study the means used to report the works of others, agree/disagree with previous findings, qualify one's ideas and so on.
6. Analysing a research paper in order to determine what evidence the writer has for each statement that is made.
7. Writing for clarity, precision, conciseness.
8. Objectivity of statement; avoiding aggressiveness, display of emotion and hedging of issues.
9. Style in research writing: colloquial and academic writing. Elegant variation: syntactic flexibility and lexical richness.
10. Reduction of clichés, jargon, overmuch use of nominalizations in writing
11. Use of appropriate clause structure and punctuation.
12. Editing of drafts of student writing; (later, analysing one's own drafts of research papers/dissertation).

Recommended Reading

1. Nunan, David. *Research Methods in Language Learning*. Cambridge. CUP. 1992
2. Johnstone, Barbara. *Qualitative Methods in Sociolinguistics*. New York. Oxford University Press, 2000.
3. Chatman, Seymour. *Story & Discourse: Narrative Structure in Fiction & Film*. Ithaca & London: Cornell University Press, 1989.
4. Toolan, Michael J. *Narrative : A Critical Linguistic Introduction*. London / N.Y: Routledge, 1998.
5. Bates, J.D. *Writing with Precision*. Washington D.C: Acropolis Books. 1985.
6. Gorrell, R, Urie. P. *Modern English Rhetoric : A Handbook*. Prentice Hall
7. Shaw, Harry. *Mc Graw- Hill Handbook of English*, McGraw Hill. 1986.
8. Turk, C & Kirkman, J. *Effective Writing. Improving Scientific, Technical and Business Communication, 2nd ed.* London E & FN spoon, an imprint of Chapman & Hall, 1982 /1994.
9. Leech, G.N. *A Linguistic Guide to English Poetry*. London: Longman, 1969.
10. Leech, G.N & Short, M.H. *Style in Fiction*. London: Longman, 1981. (The whole book, but particularly Chap. 3)
11. Gibaldi, Joseph. *MLA Handbook for Writers of Research Paper 4th (ed)*. New Delhi: Affiliated East-West, 1995/96.
12. Rimmon- Kenan, Shloimh. *Narrative Fiction*. London & New York: Routledge, 2003.
13. Foucault, Michel. *The Archeology of Knowledge*. London: Tavistok, 1997.
14. Memmi, Albert. *The Colonizer and the Colonized*, London: Earthscan Publications, 1965.
15. Butler, Judith: *Bodies that Matter: On the Discursive Limits of 'Sex'*, New York, Routledge, 1993.

16. Althusser, Louis: *The Ideological State Apparatus*.
- 17 Gaddis, Rose Marilyn: *Translation and Literary Criticism translation as Analysis*, St Jerome, Manchester, 1997.
18. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. University of Chicago Press, Chicago and London, (1992).
19. *Translation, History and Culture*, Bassnett, Susan-McGuire and Andre Lefevere (eds), Pinter Publishers, 1990.
20. Greenblatt, Stephen: *Learning to Curse: Essay in Early Modern Culture*. 1998.
21. Jacobus, Mary: *Reading Women: Essays in Feminist Criticism*
22. Dangle, Arjun (eds) *Poison Bread: An Anthology of Modern Marathi Dalit Literature*, Orient Longman, 1992.
23. McCrmon, J.M. *Writing with Purpose*.

Examination Pattern :

75 Marks Theoretical

25 Marks Research Working

4 questions of 25 marks each, with three internal options in each question.

Paper - II: Optional

Methods and Techniques for the Teaching of English Language and Literature

1. Introduction:
 - The global role of English today
 - Different varieties of englishes and literatures in englishes
 - The importance of standard varieties in a global context
 - Socio-political agendas behind the teaching/learning of English language and literature in the Indian multilingual context
2. Different Approaches to the teaching of English Language and Literature:
 - Traditional approach to language and literature teaching
 - Structural, bilingual and communicative approaches to language teaching
 - Language through literature
 - Approaches to the teaching of literature: stylistic, biographical, ideological, gender-based and deconstructionist.
3. Teaching/Learning Techniques and Classroom Management:
 - Teacher-Centred versus Learner-Centred teaching
 - Classroom Management
 - Lesson Planning
 - Whole-Class approach and Group and Pair-teaching
 - Use of Media in teaching/learning
 - Computer Language Learning
 - Web-based learning
 - Content-Based/Task-Based Techniques
4. Teaching of Language Skills and Literature
 - Teaching of Reading and Writing Skills
 - Teaching of Listening and Speaking Skills
 - Teaching of Sentence-level, Discourse-level Grammar; Handling Linguistic and Discourse Errors
 - Diverse Techniques for teaching different literary genres such as poetry, drama and fiction
5. Designing ELT and English Literature Curricula:
 - General English Courses
 - English for Academic Purposes
 - English for Specific/Professional Purposes
 - Courses in New Literatures
 - Courses in Gender and Political Perspectives on Literatures

6. Testing and Evaluation Techniques

The nature of the competence being measured

Criteria for a good test: Validity, reliability, practicality

Test Formats: objective, essay, short-answer, cloze

The difficulty level of questions

Types of Tests: proficiency, aptitude, achievement, diagnostic

Backwash effect of tests on teaching

Forms of assessment : impressionistic; analytical marking / rating

scales/criteria. Grades, profiles. Norm-referencing, Criterion-referencing.

Recommended Reading

Agnihotri, R. K. & Khanna, A. L. 1994. *Second Language Acquisition : Socio-cultural and Linguistic Aspects of English in India*. New Delhi: Sage.

Bolton, Kingsley, and Braj B. Kachru. (eds.). *World Englishes*. 2006. London : R. Routledge.

Carter, R. & Nunan, D. 2001 *The Cambridge Guide to Teaching English to Speakers of other Languages*. Cambridge University Press.

Crystal, David. 1997 *English as a global language*. Cambridge : Cambridge University Press.

Grellet, Francoise. 1981. *Developing Reading Skills* . New York : Cambridge University Press.

Kachru, Braj. 1983. *The Indianisation of English : The English Language in India*. Delhi : Oxford University Press.

Kachru, Yamuna and Cecil L. Nelson. 2006. *World Englishes in Asian Contexts*. Hong Kong : Hong Kong University Press.

Long, Michael & Jack Richards. (Eds.). 1987. *Methodology in TESOL: A Book of Readings*. Newbury House/Harper & Row. Hall, David R. & Ann Hewings, (eds.) 2001.

Maley, Alan and Alan Duff. 1978. *Drama Techniques in Language Learning*. Great Britain : Oxford.

Prabhu, N. S. 1987. *Second Language Pedagogy*. Oxford : Oxford University Press.

Richards, Jack & Ted Rodgers. 2001. *Approaches and Methods in Language Teaching*. Cambridge University Press.

Stevick, E. 1988. Memory, Meaning and Method. Newbury House

Stern, H.H. 1983. *Fundamental Concepts of Language Teaching*. Oxford : OUP

Genesee, Fred. (ed.) 1994. *Educating Second Language Children*. Cambridge University Press.

Brown, G. & Yule, G. 1983. *Discourse Analysis*. Cambridge : Cambridge University Press

Alderson, J. C. & Urquhart, A.H. (eds.) 1984. *Reading in a Foreign Language*. London : Longman..

Klippel, Frederike. 1984. *Keep Talking: Communicative Fluency Activities for Language Teaching*. Cambridge University Press.

Ur, Penny. 1984. Teaching Listening Comprehension. Cambridge University Press.

Brown, Gillian & George Yule 1983. Teaching the Spoken Language. London: Cambridge University Press.

Giltrow, Janet. 1991 *Academic Writing*. Canada: Broadview Pubs.

Kroll, Barbara(ed) 1992. *Second Language Writing*. Cambridge: Cambridge University Press.

Celce-Murcia, Marianne & Sharon Hills. 1990. Techniques and Resources in Teaching Grammar. Oxford University Press

Carter, Ronald & Michael McCarthy. 1988. *Vocabulary and Language Teaching*. New York: Longman.

Shaughnessy, Mina P. *Errors & Expectations: A guide to Basic Writing*. N.York: Oxford University Press, 1977.

Corder, S. P. 1981. *Error Analysis and Interlanguage*. Oxford : Oxford University Press

Cohen, A.D. 1987. *An Introduction to Language Testing*. Oxford : Oxford University Press.

Bachman Lyle & Palmer, A. S. 1996 *Language Testing in Practice: Designing and Developing Useful Language tests*. Oxford: Oxford University Press.

Hughes, Arthur. 1989. *Testing for Language Teachers*. Cambridge: Cambridge University Press.

Examination Pattern: Paper of 100 Marks

4 questions of 25 marks each, with three internal options in each question.

PAPER II: OPTIONAL

Techniques of Creative Writing

The course is designed to unleash the creative potential of students after leading them through a wide variety of writing. Students will receive one-to-one tutorial support, participate in lively workshops and have the opportunity to create collaborative and interactive work. The programme also provides encounters with professional writers, innovators and mentors.

The paper aims to

- provide a comprehensive introduction to creative writing
- encourage students to write poems and short stories and understand the different dynamics involved in writing novels and stage plays.
- provide new opportunities for existing creative practitioners
- provide a thorough introduction to the applications of creative writing in the contemporary technological arena

Samples and Techniques

The aim of teaching this section is to introduce the students to as many different kinds of short stories and poems and possible. The technical aspects of writing like prosody also need to be highlighted when scrutinizing the following:-

Poems (20)

1. Siegfried Sassoon "The General"
2. Frances Cornford "All Soul's Night"
3. Robert Graves "Welsh Incident"
4. T. S. Eliot "Sweeney Erect"
5. Larkin "The Whitsun Weddings"
6. Cecil Day Lewis "Where are the War Poets?"
7. Gerald M. Hopkins "The Windhover"
8. Sylvia Plath "Daddy"

9. Ted Hughes "View of A Pig"
10. Lola L. Tostevin "The Colour of Her Speech"
11. Hiromi Goto "The Body Politic"
12. Rita Joe "I lost my Talk"
13. Marlene Nourbese Philip "Discourse on the Logic of Language"
14. Taslima Nasreen "At the Back of Progress"
15. Carol Anne Duffy "The World's Wife"
16. Brian Patten "Portrait of a Young Girl Raped at a Suburban Party"
17. Anju Makhija "Implosion"
18. Menka Shivadasani "Spring-Cleaning"
19. E.V. Ramakrishnan "To a Writer in Exile"
20. Sudeep Sen "Remembering Hiroshima Tonight"

Short Stories (15)

- 1) Leo Tolstoy, "The Kreutzer Sonata"
- 2) Henry James, "Turn of the Screw"
- 3) Gabriel Garcia Marquez, "Innocent Eréndira"
- 4) Thomas Mann, "Transposed Heads"
- 5) Franz Kafka, "A Country Doctor"
- 6) Chinua Achebe, "Sugar Baby"
- 7) James Joyce, "Evelyn"
- 8) Luigi Pirandello, "Man's Best Friend"/"War"
- 9) Anton Chekhov, "The Darling"
- 10) Jorge Luis Borges, "The Book of Sand"
- 11) Guy de Maupassant, "Minuet"
- 12) O'Henry, "The Necklace"
- 13) Shashi Deshpande "Intrusion"
- 14) Vikram Chandra "Shakti"
- 15) Margaret Laurence "The Rain Child"

Note: Since plays involve not just writing but also stage craft it has been decided not to include them in this section. However drama is taken into account in the Analysis section.

Section II: Analysis

This section will be dealt with in the following stages:

- 1) **Facilitating Responses to Novels and Plays:** The students will be encouraged to articulate their responses 1 contemporary novel and 2 plays performed locally.
- 2) **Interactions with Artists:** Students will be encouraged to interact with writers, directors and performers and discuss the creative process followed by editing before a work is published/produced.
- 3) **Writing Critical Reviews:** Students will be required to write two critical appreciations/reviews on poems, short stories, plays or novels of their choice.

Section III: Practice

The purpose of offering this paper is to help the students evolve into creative writers themselves. They will be encouraged to discuss their creative work with their facilitators if they so desire and write either five poems or two short stories.

RECOMMENDED READING

- Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. Time Warner.
- Barker, Candida. *Yacker, Yacker 2, Yacker 3: Australian Writers Talk About Their Work*. Picador.
- Bird, Carmel. *Not Now Jack, I'm Writing a Novel*. Picador, 1994.
- Dillard, Annie. *The Writing Life*. Harper Perennial, 1990.
- Grenville, Kate. *The Writing Book*. Allen & Unwin, 1990.
- Harcourt, Lynn Freed. *Reading, Writing and Leaving Home: Life on the Page*. n.d.
- Heffron, Jack (ed). *The Best Writing on Writing*. Story Press, Cincinnati, Ohio, 1994.

Hodgins, Jack. *A Passion for Narrative: A Guide for Writing Fiction*. McClelland & Stewart, 1993.

King, Stephen. *On Writing: A Memoir of the Craft*. New English Library.

Lammot, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Doubleday, 1995.

Losa, Mario Vargas. *Letters to a Young Novelist*. Picador, 1997.

Lodge, David. *The Art of Fiction*. Penguin 1992.

Mailer, Norman. *The Spooky Art: Thoughts on Writing and Life*. Random House.

Marsden, John. *Everything I Know About Writing*. Mandarin – Reed Books Australia, 1993.

Stern, Jerome. *Making Shapely Fiction*. Norton, 1991.

Turcotte, Gerry (ed). *Writers I Action. The Writers Choice Evenings*. Currency Press, 1990.

Waldren, Murray. *Dining Out with Mr. Lunch*. University of Queensland Press, 1999.

Woolie, Sue and Kate Grenville. *Making Stories: How Ten Australian Novels Were Written*. Allen & Unwin. 1993.

Writers at Work – The Paris Review Interviews. Penguin.

BOOKS AVAILABLE AT THE BRITISH COUNCIL LIBRARY (MUMBAI)

Spiro, Jane

Creative poetry writing.-- Oxford: Oxford University Press, 2004.

ISBN : 0-19-442189-9.

428.34 BM123739

Hadfield, Jill

Oxford basics: simple writing activities.-- Oxford: Oxford University Press, 2000.

ISBN : 0-19-442170-8.

428.34 BM124551

--- 5/-

Casterton, Julia

Creative writing. a practical guide.--3rd ed.: Palgrave,
2005.

ISBN : 1-4039-4263-3.

808.02 BM121229

Ramet, Adele

Creative writing: how to develop successful writing
skills for fiction and non-fiction publication.--2nd ed.-
Oxford: How To Books, 1999.

ISBN : 1-85703-398-1.

808.02 BM96978

Ramet, Adele

Creative writing: how to unlock your imagination, develop
your writing skills - and get published.--5th ed.--
London: How To Books, 2004.

ISBN : 1-85703-975-0.

808.02 BM116891

Sharples, Mike

How we write: writing as creative design / Mike Sharples.
London: Routledge, 1999.

ISBN : 0415185874.

808.02 BM86073

Graham, Robert et.al. Edited. The road to somewhere: a creative writing companion /
London: Palgrave, 2004.

ISBN : 1-4039-1640-3.

808.02 BM119830

Jute, Andre

Start writing today!: creative writing for beginners /
Andre Jute: [Naim: David St John Thomas 1992?], 1992?]

ISBN : 0946537747.

808.02/JUT BM40359

Domer, Jane

Creative Web Writing.-- London: A & C Black, 2002.

ISBN : 0-7136-5854-1.

808.0202854678 BM110088

--- 6/-

Hennessey, Brendan

Boost your word power / Hennessey, Brendan: Essentials.,
2000. ISBN : 1-85-703609-3.
808.042 BM97793

King, Graham

Collins good writing guide: the essential guide to good
writing.-- London: HarperCollins Publishers, 2003.
ISBN : 0-00-716539-0.
808.042 BM112083

Bell, Julia and Paul Magrs. (Ed.) The creative writing coursebook: forty writers share
advice and exercises for poetry and prose

London: Macmillan, 2001.
ISBN : 0-333-78225-9.
808.042 BM112182

Denman, Terry

How not to write: simple guidelines for the grammatically
perplexed.-- London: Piatkus Books, 2005.
ISBN : 0-7499-2601-5.
808.42 BM122429
808.43

Nash, Walter

Language and creative illusion: the writing game.--
Harlow: Longman, 1998.
ISBN : 058229164x.
808.042 BM81669

Aaron, Jane

The Little, Brown Essential Handbook for Writers.--4th
ed.-- London: Longman, 2003.
ISBN : 0-321-20257-0.
808.042 BM107915

Seely, John

Oxford guide to effective writing and speaking.-- Oxford:
Oxford University Press, 2005.
ISBN : 0-19-280613-0.
808.042 BM121449

Whale, John

Put it in writing : write with confidence every time.--

London: Orion, 1999.

ISBN : 0-7528-2630-1.

808.042 BM87654; BM88843; BM94414

Montgomery, Martin. et al. 21 Ways of reading: advanced reading skills for students of english literature / 2nd

ed.-- London: Routledge, 2000.

ISBN : 0-415-22206-0.

808.042 BM94676

Birkett, Julian

Word power: a guide to creative writing / Julian Birkett.

--2nd ed.-- London: Black, 1993.

ISBN : 0713637331.

808.042/BIR BM51013

Goatly, Andrew

Critical reading and writing / Goatly, Andrew: Routledge.
2000.

ISBN : 0-415-19560-8.

808.0427 BM95000

Dancyger, Ken

Alternative scriptwriting: successfully breaking the
rules: Focal Press., 2002.

ISBN : 0-240-80477-5.

808.23 BM102492

Peach, Linden

English as a creative art: literary concepts linked to
creative writing / Linden, Peach; Angela, Burton.--

London: David Fulton, 1995.

ISBN : 185346368x.

808.3 BM93369

Curran, Fiona et. al. Ed. UEA creative writing anthology 2003

Pen & Inc Press., 2003.

ISBN : 1-9029131-4-0.

820.80092 BM114637

--- 8/-

Carter, James

Talking books: children's authors talk about the craft,
creativity and process of writing.-- London: Routledge,
1999. ISBN : 0-415-19417-2.

820.99282 BM88822; BM88873

Wolfe, Ronald

Writing comedy: a guide to scriptwriting for TV, radio,
stage and film / Ronald Wolfe.-- London: Hale, 1992.
ISBN : 0709046529.

808.2 BM33358

Costello, John

Writing a screenplay.-- London: Pocketessentials, 2002.
ISBN : 1-904048-31-5.

808.23 BM117017

Halperin, Michael

Writing the second act: building conflict and tension in
your film script: ButterworthHeinemann., 2000.

ISBN : 0-941188-29-9.

808.23 BM97002

Whittaker, Jason

Web production for writers and journalists.--2nd ed.:
Routledge, 2002.

ISBN : 0-415-27252-1.

005.276 BM202631

Ramet, Adele

Writing short stories and articles: how to get your work
published in newspapers and magazines.--3rd ed.-- London:
How To Books, 2004.

ISBN : 1-85703-949-1.

808.31 BM114983

BOOKS AVAILABLE AT THE AMERICAN INFORMATION RESOURCE
CENTER (Mumbai)

American Short Stories : Exercises in Reading and Writing by Greg Costa. Thomson / Heinle, 2000.
428.64 COS

The Chicago Manual of Style. University of Chicago Press, 2003.
R 808.027 CHI

Developing Writing : Writing Skills Practice Book for EFL by Patricia Wilcox Peterson. United States Department of State, 2003.
ESL R 808.042 WES

Dialogue Journal Writing with Nonnative English Speakers : Handbook for Teachers by Joy Kreeft Peyton, Leslee Reed. U.S. Department of State, 2003.
ESL R 808.04207 PEY

A Dictionary of Communication and Media Studies by James Watson. St. Martin's Press, 1997
REF 302.203 WAT

The Elements of Style by William Strunk Jr. Longman, 2000.
808 STR

The Fate of American Poetry by Jonathan Holden. University of Georgia Press, 1991
811.5409 HOL

The Hopwood Anthology : Five Decades of American Poetry edited by Harry Thomas and Steven Lavine. University of Michigan Press, 1981.
811 HOP

Line by Line : The MLA's Guide to Improving Your Writing by Claire Kehrwald Cook. Houghton Mifflin Co., 1985.
808.042 COO

Steering the Craft : Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew by Ursula Le Guin. Eighth Mountain Press, 1998.
808.02 LEG

Webster's New World Dictionary of Media and Communications by Richard Weiner.
Macmillan, 1996
REF 302.2303 WEI

The Writer Got Screwed (But Didn't Have to) : A Screenwriter's Guide to the Legal and Business Practices of the Entertainment Industry by Brooke Wharton. HarperCollins Publishers, 1996.
384.83 WHA

Writers on Writing Edited by Robert Pack and Jay Parini. Middlebury College Press, 1991
808.882 WRI

Writer's Encyclopedia edited by Kirk Polking, Joan Bloss and Colleen Cannon. Writer's Digest Books, 1983.
REF 808.02 WRI

EXAMINATION PATTERN

- 75 marks exam paper with ^{three} ~~two~~ questions of ²⁵ ~~15~~ marks each and one question of 20 marks, with three internal options in each question.
- 25 marks practical work / project
- ~~30 marks project~~

Paper II: Optional

Revolutionary and Marginal Literatures

I. **Revolutions:**

Notions and Concepts of Revolutions: History of Revolutionary Thinking; Theories and Traditions of Revolutions; Definitions and Paradoxes of Revolutions: Radical Breaks; Sweeping away of Old Orders; An Emancipatory Practice; Also seen as Senseless dissolution of order; symptom of social decline: Short term/Long Term changes in social, political and economic orders; Revolutions versus Rebellions; Revolution/Counter-revolutions.

Types of Revolutions: Socio-Political - Led by small band of revolutionaries; Majority of Population; Combination of the two: Examples of Revolutions; French; American; Russian; German; Gandhian; Ambedkarite; Chinese; Latin American; African; Socio-cultural - Romanticism, Modernism, Gender. Technological - Industrial; Information Technology.

Revolutions and the Global Era: Impact of Neo-Liberalisation and Globalisation and Postmodernism on Revolutions; End of Revolutionary Era?; Revolution/ Transformation

Cultural Aspects of Revolutions: Revolutionary Discourse; Rhetoric and Imagery of Revolution; Tropes, Sub-Texts; Aesthetic productions of Revolutions; Tracts, Essays, Books, Novels, Poetry, Cinema, Painting, Sculpture; Performing Arts.

II. **Margins:**

Concept of the Marginal: The Philosophy and Theories of Marginalism; Historicising Resistance and Empowerment.

Different kinds of Marginalism: Economic, Political, Cultural, Classist, Casteist, Racist, Gender and Religious

Resistance to Marginalism: Movements in the USA: Civil Rights, Black Panther; Counter Cultures, Hippie, Gay, Lesbian. Movements in India: Gandhian, Ambedkarite; Dalit, Tribal, Subaltern. Other Movements: South American, South African, etc.

Marginalism in Global Era: Local and Global imperatives; Specific Needs and Global Aspirations

Cultural Aspects of Marginalism: Aesthetics of Marginality in language and literature; Metaphors and Images of marginality; Tropes of Resistance; Texts from the Margins, essays, literatures, cinema, performing and fine arts.

Illustrative Texts for Detailed Study:

1. *Mill on the Floss*: George Eliot
2. *Mass Strike and Junius Papers*: Rosa Luxemburg
3. *The Motorcycle Diaries*: Che Guevara
4. *Disgrace*: J.M. Coetzee

5. Selections from: *An Anthology of Dalit Literature*: Eds. Mulk Raj Anand and Eleanor Zelliot (Namdeo Dhasal, Daya Pawar). Selections from *Poisoned Bread*: Ed. Arjun Dangle (Poems: Waman Nimbalkar, Hira Bansode, Jyoti Lanjewar; Autobiography: P.E. Sohankamble). Selections from *Writing Caste/Writing Gender: Narrating the Dalit Women's Testimony*: Ed. Sharmila Rege (Shantabai Kamble and Kumud Pawade)
6. *Dr. Ambedkar's Writing and Speeches*: Vol.1, 'Ranade, Gandhi & Jinnah'. Vol. 3, 'Buddha and Karl Marx' and Vol. 7, 'The Untouchables'
7. *A Fine Balance*: Rohinton Mistry
8. *Postcards from God*: Imtiaz Dharker
9. *Fire Next Time*: James Baldwin
10. *The Dust on the Road*: Mahasweta Devi

Secondary Texts:

1. *The Social Contract*: Jean Jacques Rousseau
2. *Preface to the Lyrical Ballads*: William Wordsworth
3. *The Communist Manifesto*: Karl Marx
4. *Literature and Revolution*: Leon Trotsky
5. *The Second Sex*: Simone de Beauvoir
6. *Black Skin White Masks*: Frantz Fanon
7. *Castes in India/Who were the Shudras*: B.R. Ambedkar
8. *Slash*: Jeanette Armstrong
9. *Love Poems*: Adrienne Rich
10. *The Art of Dying*: Githa Hariharan
11. *The Crow Eaters*: Bapsi Sidhwa
12. *The Kite Runner*: Khaled Hosseini
13. *Feminist Fables*: Suniti Namjoshi
14. *The Boy Friend*: R. Raj Rao
15. *The Rebel*: Albert Camus
16. *Hind Swaraj*: M.K. Gandhi
17. *Towards a Non-Brahmin Millennium*: Manu S. Rajadurai and Geetha Vardarajan
18. *Slavery*: Joytirao Phule, Translated by P.G. Patil
19. 'Introduction' and Essay on 'Debating...' in *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*: Ed. Sharmila Rege
20. 'Waiting for a Visa': B.R. Ambedkar
21. *The Revolt of the Masses*: Ortega E. Gasset
22. *The High Caste Woman*: Pandita Ramabai.

Recommended Reading:

1. *The Novel and the Revolution*: Alan Swingewood
2. *Towards an Aesthetics of Opposition*: Arun Prabha Mukherjee
3. *Marxist Literary Theory*: Terry Eagleton
4. *Rohinton Mistry: Ethnic Enclosures and Transcultural Spaces*: Nilufer E. Bharucha
5. *Jati Pratha*: Ram Manohar Lohia
6. *The Wretched of the Earth*: Frantz Fanon
7. *Decolonising the Mind*: Ngũgĩ Wa Thiong'o
8. *The Psychoanalytic Theory of Male Homosexuality*: Kenneth Lewes
9. *Structure, Sign and Play in the Discourse of Human Sciences*: Jacques Derrida
10. *Postmodernism, or the Cultural Logic of Late Capitalism*: Fredric Jameson
11. 'The Politics of Theory: Ideological Positions in the Postmodernism Debate', in David Lodge (ed), *Modern Criticism and Theory: A Reader*
12. *The End of History and the Last Man*: F. Fukuyama
13. *What is Literature?* : Jean Paul Sartre
14. *Sexual/Textual Politics*: Toril Moi
15. *Sexual Anarchy*: Elaine Showalter
16. *History and Class Consciousness*: Georg Luckas
17. *Prison Notebook*: Antonio Gramsci
18. *The Age of Revolution*: Eric Hobsbawm
19. *Selected Subaltern Studies*: Eds. Ranjit Guha and Gayatri Spivak
20. *Caste and Class*: G.S. Ghurye
21. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*: Hazel V. Carby
22. *The Politics of Literary Expression A Study of Major Black Writers*: Donald B. Gibson
23. *The Theatre of the Black Americans*, 2 Vols.: E. Hill
24. *The Mirror and the Lamp, Romantic Theory and the Critical Tradition*: M.H. Abrahms
25. *Postmodernism, A Reader*: Ed. Patricia Waugh
26. *The World is Flat: A Brief History of the Globalised World in the 21st Century*: Thomas Friedman

Examination Format: Paper of 100 marks

Four questions of 25 marks each

Each question with three internal options

Question No. 1 on Theoretical Concepts

Questions No. 2, 3 and 4 on texts for detailed study

Combination of texts in Questions 2, 3 and 4.

Paper III : Optional

The Theory and Practice of Translation

Section: I

A. Purpose of translation and its relevance today:

Theoretical discussion of the need of translation. The concept of global culture and the process of being absorbed into it. Translating literatures in Indian languages. National issues and Translation. National debates through translation. Interacting across the nation through translation. Need of translation on the global scenario. Connecting nations through translation. Translation and technology. Translation and International Politics. Translation and Sports. Translation and peace. Role of translation in Computer Technology.

B. Translation Studies in Colonial India

Early translation by missionaries, East India Company officials, Bible translations, dictionaries etc. The need for translation for administrative purposes. Translation among the Indian languages in colonial period. The approach of Orientalists and Classicists. Establishments of English Literature Departments and training Indians in English. The Nationalist impulse and translations into English by Indians. Translations of major novels. Translation of *Gitanjali* and Nobel Prize.

Note : All these could be illustrated by looking at the translation into English from regional language texts by early English and Indian translators.

C. Emerging Concerns in Translation Studies in Post-Independence India

The idea of English as a link language. Establishment of national bodies like the Sahitya Akademi, National Book Trust etc.

Impulse towards translation of the canonical texts from all the major languages of India and its critique. The UNESCO Translation project.

Academic agencies and the inclusion of translation as a part of the University syllabi. Growing national readership of translations into English from Indian language literatures.

International publishing houses and their requirements: policies for a larger readership.

Evaluative analysis of some of the theories of translation by eminent Indian translators and scholars like Sujit Mukherjee, A.K. Ramanujan, B.Nemadé, Gayatri Spivak, Tejaswini Niranjana, Dilip Chitre, Ganesh Devi; also subaltern groups like the Jadavpur University Comparative Literature Dept, Bhasha Centre, Baroda etc

Note: A comparative study of an Indian text by an early Indian translator and its later translations in the post –independence era will heighten the differences in approach and perspectives in translations done earlier and now. A text like *Gora* by Rabindranath Tagore first translated by Surendranath Tagore and later translated by Sujit Mukherjee is an excellent example

Section II

A. Theory and Practice of Translation

Analysing contemporary theoretical perspectives and practice, with particular reference to Indian translations.

I Translation Strategies : Narrative / Fiction

Nature of Translation:

- a) **Translation as transference of meaning from source language into target language:** implies close reading and objective rendering of literary text. The issues of 'authentic' meaning and loyalty to the 'real' intention of the author, the translator's task being to render the original intact in translation. The belief in the possibility of translation being able to represent reality and truth exactly.

b) **Translation as interpretation:** The translator renders into the target language text a close, analytical and interpretative reading of the original; text without pretence of an exact account or verisimilitude. Here the approach is open-ended, and allows for the possibility of contextual pressures, including the translators' political and subjective concerns entering into the construction of the meaning of a literary text. The translucent nature of language.

Note : Most translations are a happy blend of the above two approaches.

Students could study a single text and look at the interplay of both of the above approaches in the translation. Works suggested for this purpose are : Bhalechandra Nemade 's *Kosla* translated by Sudhkar Marathe or Vishram Bedekar's *Battleground* translated by Yashodhara Deshpande Maitra, Popular Prakashan or the short novels in Macmillan. Translations series

c) **Translation as transcreation:** Suggested as an example is: Aijaz Ahmed's translation of Ghalib's poetry, *Ghalib's Ghazals*, Oxford University; Fitzgerald's translation of Omar Khayyam's *Rubayyat*. Any other popular or classical text known to students, and where the original work is in a language accessible to the students, such as the various renderings of the Mahabharata (whether in TV in *Bharat ki Khoj* or in Iravati Karve's *Yuganta*, where it is more of a commentary, or any other. Issues of feminism, postcolonism, theories of literature of the marginalized, tribal, etc. Changing attitudes to war, values could be studied through different renderings.

d) **Translation as a political act**

Suggested as example are: *Breast Stories* by Mahashweta Devi translated by Gayatri Chakraborty Spivak or *Poisoned Bread and other stories*, ed Arjun Dangle or Translations of short stories from Adivasi narratives pub. In Indian Literature (Sahitya Akademi Journal), Katha, etc. The choice could perhaps be made by the students.

II Translation Strategies: Poetry

Does Translating poetry require special skills or is it virtually an impossible task? Several issues arise related to translating from older languages like Sanskrit or Pali or Tamil and medieval and modern Indian languages.

Eg. Compare A.K.Ramanujan's approach in *Speaking of Shiva* with Dilip Chitre in *Says Tuka*. Alternatively compare E.V. Ramakrishna *Tree of Tongues* (a translation of modern Gujarati, Hindi and Malayam poems into English). Simla : Inst. Of Advanced Studies with Rabindranath Tagore's translation of *One Hundred Poems by Kabir*.

Or compare these with Dilip Chitre. *An Anthology of Modern Marathi Poetry*, Popular Prakashan or Rita Kothare

and Saguna Ramanathan. Translation of Gujarati Poetry, Sahitya Akademi. Oxford

Book of Modern Indian Poetry(ed) A.K. Ramanujan and Vinay Dharwadkar

Note: A comparative approach will help make the perspective and interpretation of two different translations clear.

III Translation strategies : Drama

Suggested as example are: editions of Girish Karnad, Vijay Tendulkar, etc. pub by Seagull Publications, Calcutta

IV. Translation strategies : Critical Prose

Lack of availability English of significant literary and cultural essays from Indian language literatures. The need to translate critical prose for a better understanding of these language literatures.

Suggestions for works to study : Ninal Verma in *Yatra*; Lalita Ambika's *Antarjanam*, trans. Geeta Krishnakutty, Stree pubs; translations of Abu Syed Ayub, Rabindranath Tagore, U.R.Ananthamurthy, Basheer

B. The Practice of Translation:

Translating from anyone of the Indian Language texts into English (an extract from a short story or a novel) to provide an insight into translation theory.

1. The need to know the social, political, cultural and literary contexts of the source and target language of the text being studied.
2. Translating and linguistic issues. Knowledge of how a particular source language functions and the choices a translator has in making a close rendering of those functions in the target language, e.g. Gender questions, time and tense, dialects, registers, colloquial and formal styles, phrases, idioms, etc.

Suggested Reading

1. Jean, Delisle and Woodsworth, Judith(eds) : *Translators through History*, John Benjamins, 1995.
2. Kelly, Louis: *The True Interpreter – A History of Translation Theory and Practice in the West*
3. Venuti, Lawrence: *The Translators invisibility : A History of Translation*. Routledge, 1995.
4. Das, Sisir Kumar: *A History of Indian Literature*. Sahitya Akademi, 1995. Vol.1 1800-1910, Vol.2 : 1911-1956.
5. Trivedi, Harish: *Colonial Transactions*
6. Vishwanathan, Gauri: *Masks of Conquest*
7. Niranjana, Tejaswini: *Sitting Translations : History, Post Structuralism and Colonial Context*. University of California Press, 1992.
7. Mukherjee, Sujit: *Translation as Discovery*. Orient Longman, 1994.
8. Devi, Ganesh: *After Amnesia*
9. Ahmad, Aijaz: *In Theory*

--- 6/-

10. Deb, Amiya: *The Idea of Comparative Literature*
11. Deb, Amiya and Das, Sisir Kurnar (eds): *Comparative Literature*. Indian Institute of Advanced Study, Simla and Allied Publishers, 1989.
12. Chandra, Sudhir: *The Oppressive Present*. OUP.
13. Ramakrishna, E.V: *Making it New*. Simla: Indian Institute of Advanced Study, Simla, Simla.
14. Post Colonial Cosmopolitanism: *A note on A.K.Ramanujan's theory and practice*, in *Indian Literature*, no 37(2). 1994.
15. Remembering Ramanujan : *On the Art of Translation*. Special issue Indian Literature, 162
16. Sarang, Vilas: *The Stylistics of literary Translation*. University of Mumbai Publication, 1988.
17. Chakraborty, Gayatri Spivak: *Outside the teaching machine*
18. Mukherjee, Tutun(ed): *From Periphery to the Centre Stage*. New Delhi: Prestige Books, 1998.
19. Lakshmi, H (ed): *Problems of Translation*. Hyderabad : Books links Corporation
20. Routledge: *Encyclopedia of Translation Studies*
21. Robinson, Douglas(ed): *Western Translation Theory from Herodotus to Nietzsche*. St Jerome publishing, Manchester, 1997.
22. Gaddis, Rose Marilyn: *Translation and Literary Criticism Translation as analysis*. St Jerome, Manchester, 1997.
23. Theories of Translation: *An Anthology of Essays from Dryden to Derrida*. University of Chicago press, Chicago and London, (1992)
24. Steiner, George: *After Babel Aspects of Language and Translation*. OUP, 1975.
25. Bassnett, Susan-McGuire: *Translation Studies*. Methun /Routledge, 1980.

--- 7/-

26. Bassnett, Susan-McGuire and Andre Lefèver (eds): *Translation, History and Culture*. Pinter Publishers, 1990
27. Bush, Peter and Kirsten Malmkjaer(eds): *Rimbaud's Rainbow : Papers on Literary Translation*. John Benjamins, 1998.
28. Cape, Jonathan: *The Art of Translation Theodore Savory*, 1957.
29. Venuti, Lawrence: *Re-thinking Translation : Discourse, Subjectivity Ideology*. 1992.

Examination Pattern:

75 Marks Theoretical paper with 3 Questions with 3 internal options of 25 marks each.

25 Marks Practical work

PAPER III: OPTIONAL
WRITING FOR THE MEDIA

General Themes and Issues

1. The history of the media
From Gutenberg and the beginning of mass production of communication right up to the mediated, interactive, non-linear present
2. The use of language in the media
The variations in register, tone,
3. The practice of language
The avoidance of cliché; the usage of idiom. Indian English and its challenges. Common errors.
4. Sensitivity and bias
Notions of political correctness; awareness of representation of different identities such as race, gender, caste, class, age and economic status.
5. Pressures on the media
The market, the consumer, the proprietor, the State.
6. Censorship and self-censorship
Freedom of speech versus responsibility. Legal issues. Contempt and privilege.
7. Interaction among forms
The novel becomes the film. The film becomes the novel.

Specialised Course Content

Journalism

1. Reporting and Commenting
2. Objectivity/Subjectivity
3. Structures and Hierarchy
4. Sources
5. Credibility
6. Interviewing Skills
7. Reviewing Skills – books, plays and films
8. Newsroom

Television

1. Reporting and Commenting
2. Objectivity/Subjectivity
3. Structures and Hierarchy
4. Sources
5. Credibility
6. Interviewing Skills
7. Newsroom
8. Technologies
9. Word and image

Advertising

1. The brief
2. The storyboard
3. The product
4. The client
5. The message
6. Ethical and moral issues
7. Technologies

Scriptwriting

1. Forms of narrative
2. Visual vocabularies
3. Word to image/Image to word
4. Dialogue writing and voiceovers
5. Ethical and moral issues

Practical Work

This will involve visits to newspaper offices and interactions with those connected with television, films and advertising agencies. Practical work is a requirement for this paper and must be completed during term time.

Reading List

General Reading List

1. Mohandas Karamchand Gandhi: My experiments with truth
2. Jawaharlal Nehru: The Discovery of India
3. P Sainath: Everybody Loves A Good Drought
4. Radha Kumar: A History of Doing
5. Vrinda Nabar: Caste as Woman
6. Theodore Zeldin: A History of Reading
7. Sven Birkerts: The Gutenberg Elegies
8. The Noam Chomsky Reader
9. Marshall McLuhan: Understanding Media: The Extensions of Man
10. 1. Vanita Kohli-Khandekar: The Indian Media Business (Sage Publications)
11. Bare Act: The Indian Copyright Act 1957
12. Bare Act: Official Secrets Act, 1923
13. Bare Act: Press Council Act, 1978
14. Bare Act: The Constitution of India, 1950

Journalism

1. S Natarajan: A History of the Press in India
2. Strunk and White: Elements of Style
3. Robert Graves: The Reader Over Your Shoulder; A Handbook for Writers of English Prose

4. The Chicago Manual of Style
5. Making News: A Handbook of Media in Contemporary India
Edited by Uday Sahay with a foreword by Robin Jeffrey (OUP)

Electronic Journalism

1. Sevanti Ninan: Through the Magic Window: Television and Change in India (Penguin India)
2. Shook, Fredrick - The Process of Electronic News Gathering - ISBN 0-89582-082-X Morton Publishers
3. Broadcast News, Reporting & Production - by White, Ted & Meppen - ISBN 0-02-427010-5, Macmillan Press, 1984
4. Wood, William - Electronic Journalism - ISBN 0-231-02857-X, Columbia U. Press
5. Amrita Shah: Hype, Hypocrisy & Television in Urban India on Television and the Indian Middle Class (Vikas, 1997)
6. R. W. Burns: Television - An International History of the Formative Years
7. Attkisson, Sharyl and Don Rodney Vaughan: Writing Right for Broadcast and Internet News. Boston, MA: Allyn and Bacon, 2003.
8. Beaman, Jim. Interviewing for Radio; New York: Routledge, 2000.
9. Bliss, Edward and James L. Hoyt: Writing News for Broadcast. New York: Columbia University Press, 1994.
10. Brinkley, Joel. Defining Vision: The Battle for the Future of Television. New York: Harcourt Brace and Company, 1997.

Advertising

1. David Ogilvy: Ogilvy on Advertising (Vintage)
2. Jim Atchison: Cutting Edge Advertising
3. Jon Steel: Truth, Lies and Advertising
4. Published by D&AD: The Copywriter's Bible
5. J. Thomas Russell, W. Ronald Lane, „Klepner's advertising procedure”, 2002
6. Schaffter, Sharada J.: Privileging the Privileged : Gender in Indian Advertising Year: 2005
7. Shoveling Smoke : Advertising and Globalization in Contemporary India/William Mazzarella. New Delhi, Oxford University Press, 2004, xvi, 364 p., ill., ISBN 019-567040-X.
8. William Wells, John Burnett, Sandra E. Moriarty: Advertising: Principles & Practice

Scriptwriting

Examples of narratives going through different forms:

Umrao Jaan (the play, the book, the films)

1. Mirza Mohammed Hadi Ruswa: Umrao Jaan Ada (translated by Khushwant Singh)
2. Umrao by Geetanjali Shree

3. Umrao Jaan by Muzaffar Ali
 4. Umrao Jaan by J P Dutta
- Capote (biopic dealing with the writing of a book, journalism)

Other texts: the films of early Raj Kapoor, Guru Dutt, Satyajit Ray, Wim Wenders, Ingmar Bergman, Andrei Tarkovsky
Quentin Tarantino's films and scripts

BOOKS AVAILABLE AT THE BRITISH COUNCIL LIBRARY (MUMBAI)

Hall, Christine

Writing features and interviews: how to build a career as a freelance journalist.--2nd ed-- Oxford: How To Books, 1999.

ISBN : 1857034236.

070.44 BM88527

Morrison, John

Freelancing for magazines: a guide for writers & photographers / John Morrison.-- London: BFP, c1991.

ISBN : 0907297234.

074 BM59307

Pape, Susan

Feature writing: a practical introduction.-- London: Sage Publications, 2006.

ISBN : 1-4129-0800-0.

808.06607/PAP BM125041

White, Ted

Broadcast news writing, reporting, and producing.--4th ed.-- London: Focal Press, 2005.

ISBN : 0-240-80659-X.

070.19 BM124908

Gettins, Dominic

How to write great copy: learn the unwritten rules of copywriting.--2nd ed.-- London: Kogan Page, 2006.

ISBN : 0-7494-4663-3.

659.132 BM205832

Essinger, James

Writing marketing copy to get results.--2nd ed.-- London:
Thompson Learning, 1999.
ISBN : 1-86152-519-2.
659.132 BM107795

Friedmann, Anthony

Writing for visual media: Focal Press., 2001.
ISBN : 0-240-80387-6.
808.23 BM102200-BM102201

White, Ted

Broadcast news writing, reporting, and production.--3rd
ed.-- Oxford: Focal Press, 2002.
ISBN : 0-240-80433-3.
070.19 BM101847, BM101848

White, Ted

Broadcast news writing, reporting, and producing.--4th
ed.-- London: Focal Press, 2005.
ISBN : 0-240-80659-X.
070.19 BM124908

Friedlander, Edward Jay

Feature writing for newspapers and magazines.--4th ed.--
Harlow: Longman Higher Ed, 2000.
ISBN : 0-321-03437-6.
070.44 BM118637

Dick, Jill

Writing handbooks: freelance writing for newspapers.--3rd
ed.-- London: A & C Black, 2003.
ISBN : 0-7136-6363-4.
072 BM106093

Brooks, Pamela

Easy step by step guide to writing newsletters and
articles: Rowmark., 2002.
ISBN : 0-9539856-4-4.
808.06665 BM102921(Out)

Sawyer, Robert

Kiss and sell: writing for advertisement.-- London: Ava Book, 2004.

ISBN : 2-88479-033-0.

659(OSZ) BM116143

Higgins, Denis. The art of writing advertising / interviewed

Contemporary Books., 2003.

ISBN : 0-07-141093-7.

659.1 BM120117

Goddard, Angeia

The language of advertising: written texts.--2nd ed.:

Routledge, 2002.

ISBN : 0-415-27803-1.

659.1014 BM102884

Gabay, Jonathan J.

Gabay's copywriter's compendium: the definitive professional writer's guide.-- London: Butterworth Heinemann, 2005.

ISBN : 0-7506-6402-9.

659.132 BM121082

Gettins, Dominic

How to write great copy: learn the unwritten rules of copywriting.--2nd ed.-- London: Kogan Page, 2006.

ISBN : 0-7494-4663-3.

659.132 BM205832

Sheridan, Sallyann

Writing great copy. Viva books., 2000

ISBN : 81-7649-136-5.

659.132 BM99067

Essinger, James

Writing marketing copy to get results.--2nd ed.-- London:

Thompson Learning, 1999.

ISBN : 1-86152-519-2.

659.132 BM107795

Garrand, Timothy

Writing for multimedia: entertainment, education,
training, advertising, and the World Wide Web.

Oxford: Focal, 1997.

ISBN : 0240802470.

808.066006 BM85749

Brooks, Pamela

Easy step by step guide to writing advertising copy.--

Hampshire: Summersdale, 2002.

ISBN : 0-9539856-3-6.

808.066659 BM102005

Barker, Alan

Writing at work: how to create effective business

Documents. London: Industrial Society,

1999.

ISBN : 1858354676.

429.65 BM88857

Mackie, Mary

Creative editing: spot what's wrong with your writing
before an editor does. London: Gollancz, 1995.

ISBN : 0575060018.

808.02 BM68545

Callis, Sidney

Good writing for business

(Oxford)., 2001.

ISBN : 1-902375-74-2.

808.042 BM99327

French, Leon

Get going in freelance journalism: a guide for
prospective writers and journalists.-- London: Audot UK
Publishing, 2003.

ISBN : 0-9544986-0-7.

070.4023 BM114989

Wright, Jean Ann

Animation writing and development : from script
development to pitch. UK: Focal Press. 2005.

ISBN : 024080549.

808.23 BM118286

BOOKS AVAILABLE AT THE AMERICAN INFORMATION RESOURCE
CENTER (MUMBAI)

The Art of Editing : In the Age of Convergence by Brian S. Brooks, James L. Pinson
and Jack Z. Sissors. Allyn and Bacon, 2005.

808.06607 BRO

The Associated Press Stylebook and Libel Manual. Addison-Wesley. 1996

REF 808.06607 ASS

Behind the Front Page : A Candid Look at How the News is Made by David S. Broder.
Simon and Schuster , 1987.

071.3 BRO

The Best Business Stories of the Year edited by Andrew Leckey. Vintage Books, 2004.

070.44965 BES

Best Newspaper Writing 2003 edited by Keith Woods. Poynter Institute for Media
Studies, 2003.

071 BES

A Broadcast News Manual Of Style by R. H. MacDonald. Longman, 1994.

REF 808.02 MAC

The Elements of Editing : A Modern Guide for Editors and Journalists by Arthur
Plotnik. Collier Macmillan , 1982.

070.41 PLO

Getting the Whole Story : Reporting and Writing the News by Cheryl Gibbs and Tom
Warhover. Guilford Press, 2002.

070.43 GIB

Inside the Writer's Mind : Writing Narrative Journalism by Stephen G. Bloom. Iowa
State Press, 2002.

070.43 BLO

The Journalist's Craft : A Guide to Writing Better Stories edited by Dennis Jackson and John Sweeney. Allworth Press, 2002.

808.06607 JOU

The New York Times Manual of Style and Usage by Allan M. Siegal and William G. Connolly. Three Rivers Press, 1999.

808.027 SIE

News in Print : Writing and Reporting by William L. Rivers. Harper & Row, 1984.

070.43 RIV

News Reporting and Writing edited by The Missouri Group: Brian S. Brooks ... [et al.]. Bedford/St. Martin's, 2002.

070.43 NEW

Reporting Back : Notes on Journalism by Lillian Ross. Counterpoint, 2002.

070.4 ROS

Reporting from Washington : The History of the Washington Press Corps by Donald A. Ritchie. Oxford University Press, 2005.

071.53 RIT

Reporting Live by Lesley Stahl. Simon & Schuster, 1999.

070.92 STA

A Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre edited by Thomas B. Connery. Greenwood Press, 1992.

818.08 SOU

Stories that Changed America : Muckrakers of the 20th Century by Carl Jensen. Seven Stories Press, 2000.

070.92 JEN

Writing and Reporting News : A Coaching Method by Carole Rich. Wadsworth/Thomson Learning, 2003.

808.06607 RIC

Writing to Inform and Engage : The Essential Guide to Beginning News and Magazine Writing by Conrad C. Fink. Westview Press, 2003.

808.06607 FIN

EXAMINATION PATTERN

~~75~~ marks exam paper with ^{three} ~~two~~ questions of ²⁵ ~~15~~ marks each and ~~one question of 20~~

~~marks~~, with three internal options in each question.

~~20 marks practical work~~ 25 marks practical work / creative text

~~30 marks creative text~~

PAPER III : OPTIONAL

CONTEMPORARY WORLD LITERATURES

Thematic Issues :

1. The Concept of the World Literature, history of it as propounded by Goethe. Eric Aurobach, Homi Bhabha, Northop Frye and other thinkers.
2. Difference between World Literature, Comparative Literature and Cultural Study with reference to Henry Posnet, Rene Wellek, Harry Levin, Dionyz Nurisin, Ronald Barthes, Herbert Marcuse, I. Davies, T.W. Adorno, Simon During and others.
3. Major issues in the Contemporary World: Gender, Class, Race, Internationalism, Construction of Nation, Ethnicity, Diaspora, Politics and Ideology and Regionality.

Illustrative Texts for Detailed Study:

1. Yam Martel: *The Life of Pi*
2. Isabel Allende: *The House of Spirits*
3. Gao Xingjial: *One Man's Bible*
4. Selections from: Joseph Brodsky's *Collected Poems*, Derek Walcott: *Omeros*, Pablo Neruda: *Twenty Poems of Love*, Adrienne Rich: *The fact of a Doorframe* and Selections from Aga Shahid Ali's poetry.
5. Wole Soyinka : *The Lion and the Jewel*
6. Vaclav Havel: *Protest*
7. Ntozake Shange: *For Colored Girls who have considered suicide / When the rainbow is enuf.*
8. Amartya Sen: *The Argumentative Indian*
9. Abdel Rehman: *The City of Salt.*
10. Gabriel Marquez: *Love in the Time of Cholera*

---2/-

Secondary Texts

1. Johann Wolfgang Goethe: Essays on Art and Literature.
2. Eirch Aurobach: *Mimesis : From Homer to Virginia Woolf*
3. Henry Posnet: Comparative Literature
4. Rene Wellek: The Concepts of Criticism
5. Harry Levin: Grounds of Comparison
6. Praver: Comparative Literature: An Introduction
7. Roland Barthes: Mythologies
8. Herbert Marcuss: The Gutenberg Galaxy
9. Simon During: The Cultural Studies Reader
10. Saul Bellow: The Adventures of Augie March
11. Gunter Grass: The Tin Drum
12. Pasternak: Doctor Zhivago
13. Salman Rushdie: Imaginary Homelands
14. Alice Munro: Lives of Girls and Women
15. Doris Lessing: The Golden Notebook
16. Leo Murray: New Selected Poems
17. Milan Kundera: Life is Elsewhere

Recommended Reading

1. Brenda Marshall: Teaching the Postmodern
2. Michel Foucault: The Archeology of Knowledge
3. Ronald T. Takaki: Violence in the Black Imagination
4. E. Probyn: Sexing the self : Gendered positions in Cultural Studies

5. R. Wilson & W. Dissanayake(eds): Global/Local : Cultural Production
and The Transnational Imaginary
6. J. Tomlinson: Cultural Imperialism
7. T. Modeleski: Loving with a Vengeance : Mass-Produced fantasies for
Women
8. Jean-Francois Lyotard: The Postmodern Condition
9. Judith Butler: Gender Trouble: Feminism and the Subversion of
Identity
10. Dionyz Durisin: Theory of Literary Comparatistics
11. I. Davies: Cultural Studies and Beyond : Fragments of Empire

Examination Format : Paper of 100 marks.

Four questions of 25 marks each.

Each question with three internal options.

Questions no. 1 on Theoretical Concepts.

Question no.2, 3 & 4 on texts for detailed study.

Combination of texts in Questions 2, 3 & 4.

44

— X — Y —