

**GANDHI INSTITUTE OF TECHNOLOGY AND MANAGEMENT
(GITAM)**

(Deemed to be University, Estd. u/s 3 of UGC Act 1956)

VISA KHAPATNAM *HYDERABAD *BENGALURU

Accredited by NAAC with 'A+' Grade



Gandhi School of Humanities and Social Sciences

Hyderabad Campus

Bachelor of Arts (B.A.)

A Three Year Full Time - VI Semester Program

English, Media Studies, Visual Communication

Regulations, Structure and Syllabus

w.e.f. Academic Year 2018-2019

Website: www.gitam.edu

REGULATIONS
(w.e.f. 2018-19 admitted batch)

1.0 ADMISSION

Admission into BA Program of GITAM (Deemed to be University) is governed by GITAM regulations.

2.0 ELIGIBILITY CRITERIA

2.1 A minimum of 50% of marks in Pre-University / Higher Secondary / 10+2 / Intermediate examination in any discipline or equivalent from any recognized Board or Council with basic proficiency in English.

Following are the criteria of selection for admission into B.A. Program:

The candidates are selected on the basis of their Pre-University / Higher Secondary / 10+2 / Intermediate marks and a personal interview, which focuses on their area of interest and communication skills in English.

The final selection of candidates for admission depends upon i) the Pre-University / Higher Secondary / 10+2 / Intermediate marks and a personal interview as mentioned above and ii) the rules of admission including the rule of reservation as stipulated by GITAM from time to time.

3.0 CHOICE BASED CREDIT SYSTEM

Choice Based Credit System (CBCS) is followed as per UGC guidelines in order to promote:

- Student centered learning
- Cafeteria approach
- Inter-disciplinary perspective

This provides students an opportunity to enroll for courses of their choice and learn at their own pace.

Course objectives and learning outcomes are specified leading to clarity on what a student would be able to do at the end of the program.

4.0 STRUCTURE OF THE PROGRAM

4.1 The Program Consists of

- i) Foundation Courses (Compulsory) - F
- ii) Ability Enhancement Courses (Compulsory) - AECC
- iii) Ability Enhancement Courses (Elective) - AECE
- iv) Core Courses (Compulsory) - C
- v) Discipline Specific Elective - DSE
- vi) Generic Elective - GE

4.2 Each course is assigned a certain number of credits depending upon the number of contact hours (lectures/tutorials/practical) per week.

4.3 In general, credits are assigned to the courses based on the following contact hours per week per semester.

- 1 credit for each lecture/tutorial hour per week
- 1 credit for 2 hours of practical per week
- 2 credits for three or more hours of practical per week

4.4 The BA (EMV) program comprises of six semesters spread across three academic years of study.

Table-1

Description of the courses	Compulsory credits required to complete the program
Ability Enhancement Courses - Compulsory (AECC)	18 Credits
Ability Enhancement Courses - Elective (AECE)	9 Credits
Foundation Courses (F)	20 Credits
Core Courses (C)	49 Credits
Discipline Specific Elective Courses (DSE)	18 Credits
Generic Elective Courses (GE)	6 Credits
Total	120 Credits

NOTE:

A minimum of 120 Credits are compulsory to complete the program and for award of the degree.

Every course offered as part of the curriculum, has been carefully picked and the course objectives clearly defined, based on the competency outcome that is expected to be delivered by the end of the course. Credits are assigned to a course, depending on the effort that is required to teach the laid out course objectives and the effort expected from students. One credit is represented by 1 hour of contact class interactions per week.

NOTE: GITAM reserves the right to change the total credits/courses offered without prior notice.

4.5 Semester wise course structure

B. A. English, Media Studies, Visual Communication (EMV)

I Semester

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHG-101	English for General Purposes	AECC	3 0 0 3
*2	GHG-103	Second Language: Telugu I	*AECE	3 0 0 3
	GHG-105	Second Language: Hindi I		
	GHG-107	Second Language: Sanskrit I		
	GHG-109	Second Language: French I		
	GHG-111	Second Language: German I		
3	GHG-115	MS Office	AECC	1 0 2 2
4	GHG-113	The Culture and Heritage of India	F	2 0 0 2
5	GHG-117	History of English Language and Literature: An overview	C	3 0 0 3
6	GEM-107	Communication, Media and Society	C	3 0 0 3
7	GEM-109	Introduction to Visual Communication	C	3 0 0 3
8	GHG-121	English Communication Lab	AECC	0 0 2 1
Total Credits				20

*Any one to be chosen from the given list

BA (EMV)
II Semester

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHG-102	Workplace Communication	AECC	3 0 0 3
*2	GHG-104	Second Language: Telugu II	*AECE	3 0 0 3
	GHG-106	Second Language: Hindi II		
	GHG-108	Second Language: Sanskrit II		
	GHG-110	Second Language: French II		
	GHG-112	Second Language: German II		
3	GHG-114	Soft Skills	AECC	3 0 0 3
4	GHG-116	Our Environment	F	2 0 0 2
5	GHG-118	English Literature from 16 th to 17 th Century	C	3 0 0 3
6	GEM-102	Fundamentals of Journalism	C	3 0 0 3
7	GEM-104	Presenting for Visual Media	C	2 0 0 2
8	GEM-122	Presenting for Visual Media – Lab	C	0 0 2 1
Total Credits				20

*Any one to be chosen from the given list

BA (EMV)
III Semester

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHG-201	Human Values and Professional Ethics	F	3 0 0 3
2	GHG-203	Understanding Globalization	F	3 0 0 3
3	GHG-205	Health and Well-being	F	2 0 0 2
*4	GHG-247	Film Appreciation	AECE	3 0 0 3
	GHG-249	Cross Cultural Communication		
5	GHG-211	English Literature from 18 th to 19 th Century	C	3 0 0 3
6	GEM-201	Print Media Production	C	3 0 0 3
7	GEM-203	Visual Media: Fundamentals of Production	C	2 0 0 2
8	GEM-221	Visual Media Production Lab	C	0 0 2 1
Total Credits				20

BA (EMV)
IV Semester

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHG-202	Creative Writing and Book Reviews	AECC	3 0 0 3
2	GHG-204	Social Media: Impact and Possibilities	F	3 0 0 3
3	GHG-206	Public Opinion and Survey Research	F	2 0 0 2
4	GHG-208	English Literature from 20 th century to the present	C	3 0 0 3
5	GEM-202	Advertising, Public Relations and Media	C	3 0 0 3
6	GEM-204	Scripting for Visual Media	C	2 0 0 2
7	GEM-222	Scripting for Visual Media Lab	C	0 0 2 1
8	GHG-222	Public Speaking in English (Practical/ Lab)	AECC	0 0 6 3
Total Credits				20

BA (EMV)
V Semester

S. No.	Course Code	Course Title	Course Category	L T P C
1	GHG-307	Youth, Gender and Identity	F	3 0 0 3
*2	GHG-341	Language, Literature and Society	*DSE I	3 0 0 3
	GHG-343	Literary Representations of Resistance		
*3	GEM-341	Development Communication	*DSE I	3 0 0 3
	GEM-343	Communication and Disaster Management		
*4	GEM-345	Fundamentals of Film Studies	*DSE I	3 0 0 3
	GEM-347	Study of Subcultures		
5	GEM-301	Visual Media Editing	C	2 0 0 2
6	GHG-305	Fundamentals of Literary Theory and Criticism	C	3 0 0 3
7	GEM-303	Media, Ethics and the Law	C	3 0 0 3
8	GEM-321	Visual Media Editing Lab	C	0 0 2 1
Total Credits				21

*Any one to be chosen from the two electives in each course category

BA (EMV)
VI Semester

S. No.	Course Code	Course Title	Course Category	L T P C
*1	GHG-342	Fundamentals of English Language Teaching	*DSE - I	3 0 0 3
	GHG-344	Fundamentals of Linguistics		
	GHG-346	Short Fiction: Across the World		
*2	GEM-342	Media Industry and Management	*DSE - II	3 0 0 3
	GEM-344	Integrated Marketing Communication		
*3	GEM-346	Photography	*DSE - III	2 0 0 2
	GEM-348	Fashion Communication		
	GEM-350	Documentary Film Making		
*4	GHG-348	Text and Performance	*GE - I	3 0 0 3
	GHG-350	Literature in Translation		
	GHG-352	Cultural Studies		
*5	GEM-352	Communication for Special Needs	*GE - II	3 0 0 3
	GEM-354	Global Politics and Media		
*6	GEM-322	Photography Lab	*DSE III Lab	0 0 2 1
	GEM-324	Fashion Communication Lab		
	GEM-326	Documentary Film Making Lab		
7	GEM-392	Project based on one of the core subjects	C	0 0 8 4
Total Credits				19

*Any one to be chosen from the two/ three electives in each course category

5.0 MEDIUM OF INSTRUCTION

The medium of instruction (including examinations and project reports) shall be English.

6.0 REGISTRATION

Every student has to register himself/herself for each semester individually at the time specified by the Institute / University.

7.0 ATTENDANCE REQUIREMENTS

7.1 A student whose attendance is less than 75% in all the courses put together in any semester will not be permitted to attend the end-semester examination and he/she will not be allowed to register for subsequent semester of study. He/she has to repeat the semester along with his/her juniors.

7.2 However, the Vice Chancellor on the recommendation of the Principal / Director of the University College / Institute may condone the shortage of attendance to the students whose attendance is between 66% and 74% on genuine medical grounds and on payment of prescribed fee.

8.0 EVALUATION

8.1 The assessment of the student's performance in a theory course shall be based on two components: continuous evaluation (40 marks) and semester end examination (60 marks).

8.2 A student has to secure an aggregate of 40% in the course in the two components put together to be declared to have passed the course subject to the condition that the candidate must have secured a minimum of 24 marks (i.e. 40%) in the theory components at the semester-end examination.

Table -2 Assessment Procedure

S. No.	Component of Assessment	Marks Allotted	Type of Assessment	Scheme of Examination
1.	Theory	40	Continuous Evaluation	Class Room Seminars/Case Discussion/ Mid examinations/Workshop/Training/Assignments/Mini Projects.
		60	Semester-end Examination	The semester-end examination in theory subjects: 60 marks.
Total		100		
2	Lab	100	Continuous Evaluation	Class Room Seminars/ Presentations/ Case Discussion/ Workshop/ Training/ Assignments/ Mini Projects/ Experiments

9.0 RE-TOTALING, REVALUATION & REAPPEARANCE

- 9.1 Re-totaling of the theory answer script of the end semester examination is permitted on request made by the student by paying the prescribed fee within the stipulated time after the announcement of the result.
- 9.2 Revaluation of the theory answer script of the end semester examination is also permitted on a request made by the student by paying the prescribed fee within the stipulated time after the announcement of the result.
- 9.3 A student who has secured 'F' Grade in any course of any semester shall have to reappear for the semester end examination of that course.

10.0 SPECIAL EXAMINATION

A student who has completed the stipulated periods of study for the BA program and still has failure grade 'F' in not more than **four theory courses** may be permitted to appear for special examinations, which shall be conducted during the summer vacation at the end of the last academic year.

11.0 BETTERMENT OF GRADES

Students who secured second class or pass who wish to improve their grades will be permitted **ONLY ONCE** to improve their grades at the end the program.

1. Candidates who have passed all the courses of a program within the stipulated period of study and who have obtained a Pass or Second Class only are eligible for Betterment of Grades.
2. Candidates who have already secured First Class or First Class with Distinction are not eligible for betterment of Grades.
3. Candidates who have completed the program of study beyond the stipulated period of study i.e. through Special examinations or subsequently, are not eligible for betterment of Grades
4. Betterment of Grades is permitted only through appearance of the theory examinations.
5. Betterment of Grades is permitted only once, at the end of the program of study, simultaneously along with Special examinations.
6. Candidates can appear for betterment at one course, across the semesters, for the number of semesters they have studied. i.e. a Sixth semester BA student can appear for betterment in any Six courses of study.
7. The better Grade secured either in the first or betterment appearance shall be considered as the final Grade.
8. New Grade Card/PC shall be issued to candidates who have improved their Grades/Class after submitting the old Grade Card/PC.

9. The date, month and year of the declaration of betterment result shall be printed on the Grade Card/PC
10. Betterment marks shall not be taken into consideration for award of ranks, prizes, and medals.
11. Candidates have to pay a betterment fee as prescribed by the University.
12. The rules & regulations framed by the University from time to time shall be applicable.

12.0 GRADING SYSTEM

- 12.1 Based on the student performance during a given semester/trimester, a final letter grade will be awarded at the end of the trimester/semester in each course. The letter grades and the corresponding grade points are as given in Table 3.

Table 3: Grades & Grade Points

S. No.	Grade	Grade Points	Absolute Marks
1	O (outstanding)	10	90 and above
2	A+ (Excellent)	9	80 to 89
3	A (Very Good)	8	70 to 79
4	B+ (Good)	7	60 to 69
5	B (Above Average)	6	50 to 59
6	C (Average)	5	45 to 49
7	P (Pass)	4	40 to 44
8	F (Fail)	0	Less than 40
9	Ab (Absent)	0	-

- 12.2 A student who earns a minimum of 4 grade points (P grade) in a course is declared to have successfully completed the course, and is deemed to have earned the credits assigned to that course. However, a minimum of 24 marks is to be secured at the semester end examination of theory courses in order to pass in the theory course.

13.0 GRADE POINT AVERAGE

- 13.1 A Grade Point Average (GPA) for the semester/trimester will be calculated according to the formula:

$$\text{GPA} = \frac{\Sigma [C \times G]}{\Sigma C}$$

Where

C = number of credits for the course,

G = grade points obtained by the student in the course.

- 13.2 GPA is awarded to those candidates who pass in all the subjects of the semester/trimester. To arrive at Cumulative Grade Point Average (CGPA), a similar formula is used considering the student's performance in all the courses taken, in all the semesters/trimesters up to the particular point of time.
- 13.3 CGPA required for classification of class after the successful completion of the program is shown in Table 4.

Table 4: CGPA required for award of Class

Distinction	$\geq 8.0^*$
First Class	≥ 6.5
Second Class	≥ 5.5
Pass	≥ 5.0

* In addition to the required CGPA of 8.0, the student must have necessarily passed all the courses of every semester in first attempt.

14.0 ELIGIBILITY FOR AWARD OF THE BA DEGREE

14.1 Duration of the program:

A student is normally expected to complete the BA program of six semesters within three years. If due to some unavoidable circumstances that is not possible, a student may extend and complete the program in not more than five years including study period.

14.2 However the above regulation may be relaxed by the Vice Chancellor in individual cases for cogent and sufficient reasons.

14.3 A student shall be eligible for award of the BA degree if he or she fulfills the following conditions.

- i) Registered and successfully completed all the courses and projects.

- ii) Successfully acquired the minimum required credits as specified in the curriculum within the stipulated time.
- iii) Has no dues to the Institute, Hostels, Libraries, NCC/NSS etc.
- iv) No disciplinary action is pending against him/her.

14.4 The degree shall be awarded after approval by the Academic Council.

15. PEDAGOGY

The class room pedagogy is customized by individual faculty to enhance the learning experience, which is dependent on the course and the degree of absorption by students. It has been proven that the degree of absorption is directly proportional to self-learning or preparedness before the classroom sessions and the interactions during the classes. Knowledge thus gained builds a strong long-lasting foundation. Typically, class room pedagogy ranges from instruction, simulations, case discussions, role plays, videos, etc.

15.1 Experiential Learning

GITAM provides ample opportunity for experiential learning. Practical field-based experiential learning enhances class-room instructions and links theory to practice, which is highly emphasized in this curriculum. NGO Projects, Social & Rural Projects and Field Visits are integral parts of the program.

16.0 SEMESTER END EXAMINATIONS

16.1 Examinations

Examinations are not the end, but a launching platform into a brighter future. The knowledge gained during the semester is tested through the semester end-examinations. Violation of norms regarding behavior in the examination hall will attract severe penalty as per statutory rules and regulations. Students found copying in the examination halls will have one grade point less or asked to leave the programme basing on the consequences.

16.2 Examination Duration

The duration of each semester end-examination shall be for 3 hours.

The medium of semester end examination for all the courses shall be English with the exception of languages (other than English)

The duration of laboratory examination will be equivalent to the duration of a laboratory session (2 or 3 periods as applicable)

16.3 Examination pattern

S. No.	Pattern	Marks
1.	Section A : Five short answer questions to be answered out of the given eight (At least one question from each unit/module of the syllabus will be given; any five of the given eight questions may be answered)	5 x 3 = 15 marks
2.	Section B : Five essay type questions (One question from each unit/ module of the syllabus will be given - with Internal Choice - either/or)	5 x 9 = 45 marks
Total		60 marks

GHG-101: English for General Purposes
(Ability Enhancement Course - Compulsory)

L T P C
3 0 0 3

Module I

8 Hours

Introduction to Communication: Aims and objectives of communication; verbal and non-verbal (spoken and written) communication; difference between oral and written communication; common barriers to effective communication; interpersonal and group communication; strategies for effective communication; understanding communication styles and cultural contexts.

Module II

9 Hours

Grammar and Vocabulary: Grammar and vocabulary in context: parts of speech; articles; tenses; subject-verb agreement; punctuation: rules and their usage; synonyms, antonyms; homophones and homographs; idioms and phrasal verbs; phrases, clauses and sentences; common errors.

Module III

8 Hours

Listening and Speaking Skills: Speech sounds (vowels and consonants) and syllables; word-stress and intonation; types and traits of good listening; barriers to listening; listening for specific information, listening for details; following a talk or a lecture; making effective presentations; debates and group discussion; public speaking.

Module IV

8 Hours

Reading Skills: Reading speed; reading and comprehension: skimming and scanning, drawing inferences; critical reading: analysis and interpretation of select texts.

Module V

9 Hours

Writing Skills: Paragraph writing; writing essays: descriptive, expository, persuasive and narrative; the writing process: planning, drafting, editing the draft, final copy; coherence and cohesiveness; using reading to support writing; citing references in text.

Reference Books:

McCarthy, M., et al. *English Vocabulary in Use: Upper-Intermediate & Advanced*. Cambridge UP, Cambridge, 1999.

Bansal, R. K., et al. *Spoken English*. Orient Blackswan, Hyderabad, 2009.

Delhi University. *Business English*, Pearson, 2008.

Language, Literature and Creativity. Orient Blackswan. 2013.

GHG-102: Workplace Communication
(Ability Enhancement Course - Compulsory)

L	T	P	C
3	0	0	3

Module I

8 hours

Internal Communication: Memo - structure, layout and style; e-mail - structure, style, content and etiquette; Notice – structure, content and layout; Conducting a Meeting - purpose and preparation, drafting agenda and minutes, conducting effective meetings, meeting etiquette.

Module II

9 hours

Making a Business Presentation: Planning - define the purpose, analyze audience and occasion; Preparation – developing central idea, main ideas, gathering supporting materials, audio-visual aids; Organization – introduction, body and conclusion; Delivery - addressing the audience, body language, eye contact, use of appropriate language, style and tone.

Module III

8 hours

Business Letters: Form and structure; Style and tone; Letters of enquiry; Letters placing orders/ giving instructions / urging action; Letters of complaint and adjustment.

Module IV

9 hours

Proposals and Reports: Proposals - types, structure, prefatory parts, body of the proposal, supplementary parts; Reports: types - informative, analytical, formal/informal, oral/written, individual/group; format and structure.

Module V

8 hours

Job search and telephone etiquette: Resume - design and structure; Cover letter - cover letters accompanying resumes - opening, body, closing; Interview - planning, purpose, pre-interview preparation, conversation, two-way interaction, projecting a positive image; Telephone etiquette - guidelines for telephone conversations in a professional context

Reference Books:

Seely, John. *Oxford Guide to Effective Writing and Speaking*. Oxford University Press (India), 2013.

Olsen, Leslie & Huckin, Thomas. *Technical Writing and Professional Communication for Non-Native Speakers*. McGraw-Hill. 1991.

Rizvi, M Ashraf. *Effective Technical Communication*. Tata McGraw Hill. 2005.

GHG 103: Second Language (Telugu I)
(Ability Enhancement)

SEMESTER – I

L T P C
3 0 0 3

Module I

9 Hours

ప్రాచీన కవిత్వం:

- (అ) సన్నయ - గంగాశంతసుల కథ
ఆంధ్రమహాభారతం-ఆదిపర్వం-నాల్గవ అశ్వాసం (120-165)
"నవవరుడగు శంతసునకు" నుండి "దివ్య భూషణాలంకృత" వరకు
- (ఆ) తిక్కన - ద్రౌపది పరిదేవనం - ఆంధ్ర మహాభారతం - ఉద్యోగపర్వం -
తృతీయ అశ్వాసం - (100-125)
"ధర్మనందను పలుకులు" నుండి "అని యూరడిలగ బలికిన" వరకు

Module II

8 Hours

ఆధునిక కవిత్వం

- (అ) గురజాడ - కన్యక
(ఆ) శ్రీశ్రీ - దేశచరిత్రలు

Module III

9 Hours

కథానికలు

- (అ) పాపినేని శివశంకర్ - చింతల తోపు
(ఆ) బండి నారాయణస్వామి - సావుకూడు

Module IV

8 Hours

వ్యాకరణం

- (అ) సంధులు - సవర్ణద్విర్లు, గుణ, వృద్ధి, యణాదేశ, త్రిక, గ. స. డ. ద. వాదేశ, రుగాగమ, టుగాగమ, ఆప్రేడిత, అత్వ, ఇత్వ, ఉత్వ, సంధులు

Module V

8 Hours

వ్యాకరణం

- (అ) సమాసాలు - తత్పురుష, కర్మాధారయ, ద్వంద్వ, ద్విగు, బహువ్రీహి
(ఆ) అక్షర దోషాలు - దోషాలు సరిదిద్ది సాధు రూపాలు రాయాలి

విద్యార్థి కృత్యాలు:

1. శ్రీశ్రీ కవిత దేశ చరిత్రలకు సంబంధించిన పేరడీలు సేకరించండి.
2. ముత్యాల సరాలు ఛందస్సులో రచనలు చేసే ప్రయత్నం చేయండి.
3. ఆనాటి ద్రౌపది పరిస్థితిని ప్రస్తుత సమాజ పరిస్థితికి అన్వయించండి.

(పైన సూచించిన విద్యార్థి కృత్యాలు కొన్ని ఉదాహరణలు మాత్రమే. ఇటువంటివి మరిన్ని ప్రయత్నించగలరు)

GHG 104: Second Language (Telugu II)
(Ability Enhancement)
SEMESTER – II

L T P C
3 0 0 3
9 Hours

Module I

ప్రాచీన కవిత్వం:

- (అ) ధూర్జటి - సాయుజ్యము
శ్రీకాళహస్తి మహాత్మ్యము - ద్వితీయాశ్వాసం (109-139)
త్రేతాంబుననొక్క... నుండి వన్నగంబు... వరకు
- (ఆ) చేమకూర వేంకటకవి - సుభద్రా పరిణయం
విజయ విలాసం - 3వ ఆశ్వాసం (93-139)
"తనయుని పెండ్లిచేగ వలె ధాత్రికి" నుండి
"తేరెక్కీ దంపతులరుగ" వరకు

Module II

ఆధునిక కవిత్వం

- (అ) జాషువా - పిరదొసి లేఖ
("ఆ సుల్తాను" ... నుండి "అనుచు లిఖించె" వరకు)

Module III

ఆధునిక కవిత్వం

- (అ) గొడ్డాపు సత్యం - "చెట్టు" ఖండిక 1 నుండి 25 పద్యాలు
("శ్రీనిధానం" నుండి "మహిమ నీది" పద్యం వరకు)
(కవితా వైజయంతి పద్య సంకలనం నుండి)

Module IV

కథానికలు

- (అ) కేతు విశ్వనాథరెడ్డి - నమ్మకున్న నేల
(ఆ) ముప్పాళ్ళ రంగనాయకమ్మ - అమ్మకు ఆదివారం లేదా?

Module V

సవల

- డా॥ వి.ఆర్.రాసాని - బతుకాట

విద్యార్థి కృత్యాలు:

1. సుభద్రా వివాహ ఆచారాలు - ఈనాటి వివాహ ఆధారాలు తులనాత్మకంగా పరిశీలించండి.
2. మీకు నచ్చిన ఒక చెట్టుకు సంబంధించిన పూర్తి సమాచారాన్ని సేకరించండి.
3. మీ ఇంటి నేపథ్యంలో అమ్మలకు ఆదివారం ఉందో, లేదో ఒక సంఘటన ఆధారంగా కథ రాయండి.
4. నమ్మకున్న నేల కథలోని రైతుల గాథలను చిత్రాలతో దినపత్రికల ఆధారంగా సేకరించండి.

GHG-105: Second Language (Hindi I)
(Ability Enhancement Course - Elective)

L T P C
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Module I: Prose (Detailed Text)

8 Hours

1. “Bazar Darshan” – Jainendra Kumar
2. “Irshya: Tu na gayi mere man se” – Ramdhari Sinh ‘Dinkar’
3. “Aapne meri rachana padhi?” – Acharya Hajari Prasad Dwivedi

Module II: Prose (Detailed Text)

8 Hours

1. “Bharatiya Sahitya ki Ekta” – Nanddulare Vajpayee
2. “Athidhi” – Ramvilas Sharma
3. “Meri rumal kho gayee” – Vidyanivas Mishr

Module III: Prose (Detailed Text)

8 Hours

1. “Kavi aur Kavita” – Mahavir Prasad Dwivedi
2. “Sona Hirani” – Mahadevi Varma
3. “Kafan” – Premchand

Module IV: Prose (Non-detailed Text)

9 Hours

1. “Puraskar” – Jayashankar Prasad
2. “Haar” – Shrimati Mannu Bhandari
3. “Sadaachaar ka Taveej” – Harishankar Parsai
4. “Aadmi ka bachcha” – Yashpal
5. “Haar ki jeet” – Sudarshan
6. “Thakur ka kuan” – Premchand
7. “Usne Kaha tha” – Shri Chandradhar Sharma Guleri
8. “Roj” – Shri Agney
9. “Chief ki daavat” – Bhisma Sahani

Module V: Grammar

9 Hours

1. Rewriting of sentences as directed:
 - i. Kaarak (Case)
 - ii. Ling (Gender)
 - iii. Vachan (Number)
 - iv. Kaal (Tense)
 - v. Vaachya (Voice)

2. Correction of Sentences:
 - i. 'Chahiye' prayog
 - ii. Ling aur vachan sambandhi
3. Make your own sentences
4. Karyalay Hindi: Prashasani Shabdavali / Parnam
 - i. Karyalayon ka naam
 - ii. Pad Nam
5. Sandhi Vichched
6. Patra Lekhan
7. Gadyams ke aadhar par diye gaye prashnoka uttar dena chahiye
8. Nibandh

Text Books*:

Prose Text: Dr. Ajaya Kumar Patnaik. *Gadya Gaurav*. Sonam Prakashan, Badamdadi, Cuttack.

Non-Detailed Text: Dr. Gulam Moinuddin Khan. *Charchit Kahaniyan*. Shabnam Pustak Mahal, Badamdadi, Cuttack.

Poetry Text: Dr.T. Nirmala and Dr. S. Mohan. *Padya Manjari*. Rajkamal Prakashan, New Delhi.

*Latest Editions

GHG-106: Second Language (Hindi II)
(Ability Enhancement Course- Elective)

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3 0 0 3

Module I: Poetry **8 Hours**

1. “Saakhi” – Kabirdas (Pratham das dohe)
2. “Baal Varnan” – Surdas

Module II: Poetry **8 Hours**

1. Dohe – Tulasi Das
2. Pad – Meerabai (Pratham das pad)

Module III: Poetry **8 Hours**

1. Dohe – Rahim
2. Dohe – Bihari

Module IV: Poetry **9 Hours**

1. “Matrubhasha ke prati” – Bharatendu Harishchandra
2. “Matrubhoomi” – Maithili Sharan Gupt
3. “Bharat Mata” – Sumitranandan Pant

Module V: Poetry **9 Hours**

1. “Ashok ki chinta” – Jayashankar Prasad
2. “Todti Pathar” – Suryakant Tripathi Nirala
3. “Mai neer bhari dukh ki badali” – Mahadevi Varma

Text Book

Kavya Deep: Edited by Sri B. Radhakrishna Murthy. Maruthi Publications, Guntur. (Latest Edition)

GHG-107: Second Language (Sanskrit I)
(Ability Enhancement Course - Elective)

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Module I **8 Hours**

Panchatantram (A study of these texts is expected for answering critical questions, translations and explanations)

Text Introduction of the following: Lubdh Brahmana Kath, Shukah Kakah Katha

Module II **9 Hours**

Niti satakam – Bhartruhari (A study of these texts is expected for answering critical questions, translations and explanations)

Introduction to Niti satakam; Text reading of Niti satakam - Bhartruhari from verses: 01- 10.

Module III **8 Hours**

Text reading of Niti satakam - Bhartruhari from verses: 11-30

General Introduction to Sanskrit Literature

Module IV **8 Hours**

Mahakavya (Kalidasa and Bharavi), Prose (Dandin)

Module V **9 Hours**

Drama (Bhasa, Kalidasa and Bhavabhuti)

Reference books:

Franklin Edgerton, Johannes Hertel (ed.). *A Collection of Ancient Hindu Tales*. 1908.

M.R. Kale (ed. and trans.). *Panchatantram*, Motilal Banarasidass, Delhi, 1999.

Chandra Rajan (trans.). *Panchatantram*. Penguin Classics, Penguin Books.

Dasgupta, S.N., *A History of Sanskrit Literature: Classical Period*, University of Calcutta, 1977.

Keith, Arthur Berriedale, *A History of Sanskrit Literature*, MLBD, Delhi.

Krishnamachariar M, *Classical Sanskrit Literature*, MLBD, Delhi.

GHG-108: Second Language (Sanskrit II)
(Ability Enhancement Course - Elective)

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Module I

8 Hours

Declensions and Conjugations: Masculine Words Stems endings in vowels (4): Noun Ending 'a', 'i', 'u', and 'ṛ' only, *rāma, muni, guru, pitṛ*

Stems ending in consonants: *ātman, daṇḍin, candramas*

Feminine Words Stems endings in vowels (4) : Noun Ending 'ā', 'ī', 'ī', and 'ṛ' only, *ramā, mati, kumārī, and mātr*

Stems ending in consonants: *vācand sarit*.

Neuter Words Stem ending in vowels (4): Noun Ending 'a', 'i', and 'u' only,

Phala, vāri and madhu

Stem ending in consonants: *payas, jagat*. Pronouns *asmad, yuṣmad, tad, yad, idam, etad, kim* (in all three genders)

Numerals Declension of numeral words from *eka to daśan* (In all three genders)

Module II

9 Hours

Conjugations : paṭh, pac, bhū, kṛ, as, nt,, śru, j, (in laṭ, lṛṭ, lañ, loṭ and vidhiliñ)

Sandhi, compound and kāraka -vibhakti rules

Rules of Sandhi : ac sandhi (6): *ya, gua, dīrgha, aydi, vddhi and prvarpa*

hal sandhi (5): *cutva, utva, anunsikatva, chhatva and jatva*

visarga sandhi (4): *utva, lopa, satva, rutva*.

Module III

8 Hours

Compounds: The concept of Compound and its types

Module IV

9 Hours

Kāraka - vibhakti rules Concept of kāraka and vibhakti Types of kāraka Kāraka-vibhakti and Upapada-vibhakti.

Kṛt Suffixes : tavyat, anīyar, yat, nyat, kta, ktavatu, śatṛ, śānac, tumun, ktvā and lyap

Module V

8 Hours

Composition: Short sentences, paragraph writing

Reference books:

Chakradhar Nautiyal Hans, *Bhad Anuvada Kaumudi*, Motilal Banarasidas, New Delhi.

Apte, V.S., *The Students' Guide to Sanskrit Composition*, Chowkhamba Sanskrit Series, Varanasi. (Hindi Translation also available).

Kale, M.R. *Higher Sanskrit Grammar*, MLBD, Delhi. (Hindi Translation also available)

Sambhashana sandesha, Sanskrit Bharati, Bangalore.

Online Tools for Sanskrit Grammar developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi: <http://sanskrit.du.ac.in>.

GHG-109: Second Language (French I)
(Ability Enhancement Course - Elective)

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Module I

8 Hours

Grammar and Vocabulary: Usage of the French verbs in the present tense “etre” avoir” “se presenter” “parler”. Subject pronouns, definite and indefinite articles. Vocabulary in use for introducing one self and introducing others, vocabulary of professions, numbers, nationalities, months, days.

Listening and Speaking: The authentic sounds of the letters of the French alphabet and the accents that play a vital role in the pronunciation of the words.

Writing: short text of self-introduction and introduction of others

Reading: Reading of the text and comprehension – answering of close ended questions.

Module II

9 Hours

Grammar and Vocabulary : “prepositions de lieu” negative sentences with ne, pas, pronoms toniques, difference between c’est , il est, elle est. Possessive pronouns. Vocabulary of family.

Listening and Speaking: pronunciation system of French language, la liaison – vous etes, vous appelez and role play for locating a place.

Writing: particulars in filling an enrollment / registration form, description of a place, of one’s family members.

Reading Comprehension : reading a text of a famous scientist and answering questions.

Module III

8 Hours

Grammar and Vocabulary: present tense of regular ending with –er, -ir. Adjectives for masculine and feminine gender. Vocabulary of seasons of the year and leisure activities. Likes and dislikes, asking questions

Listening and Speaking: To express one’s likes and dislikes and to talk of one’s pastime activities (sports activities), je fais du ping-pong and nasal sounds of words – janvier, champagne

Writing: descriptions of people and short passages of one’s likes and dislikes. Writing an autportrait. Paragraph writing on one’s leisure activity- (passe-temps préféré).

Reading: a text on seasons and leisure activities – answering questions.

Module IV

9 Hours

Grammar and Vocabulary: les verbes de direction- to ask one's way and to give directions, verbes- pouvoir and vouloir and verbs ending with -dre, -re. vocabulary relating to accommodation. Inviting persons home for a function, party or a get together. Accepting and refusing invitations.

Listening and Speaking : to read and understand the metro map and hence to give one directions – dialogue between two people. Booking a hotel room. asking about the different facilities available in a hotel, negotiating tariffs. Inviting people to restaurant/cinema/ outing/home.

Writing: paragraph writing describing the accommodation using the different prepositions like en face de, derriere- to locat. invitation letters, e-mails inviting people, e-mail responding to invitations, sms texts for refusing or accepting invitations.

Reading Comprehension: a text / a dialogue between two on location and directions. reading invitation letters.

Module V

8 Hours

Grammar and Vocabulary: pronominal verbs, imperative tense, passé compose, vocabulary of daily activities, hotel bookings.

Listening and Speaking: dialogues relating to hotel bookings, ticket bookings, daily activities, giving suggestions.

Writing: paragraph writing of one's activities in present and in past tense

Reading Comprehension: a text / a dialogue between two hotel bookings, asking for facilities.

Text books

Panorama

Berthet, Annie, et al., *Alter Ego +* . Hachette. 2013.

Reference books:

Erotopoulos, Zoe, et al. *French for Dummies*. John Wiley & Sons, Inc. NJ. 2011.

Hachette French Made Easy Beginners -Goyal publishers. 2011

GHG-110: Second Language (French II)
(Ability Enhancement Course - Elective)

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Module I

8 Hours

Grammar and Vocabulary: revision of past tense (passé composé), imparfait.
Listening and Speaking : Talking of past using both past tenses, childhood memories
Writing: childhood memories, texts using past tenses.
Reading: text relating to biographies of famous personalities

Module II

9 Hours

Grammar and Vocabulary: future tense : futur proche, futur simple vocabulary relating to weather forecast, landscapes
Listening and Speaking: future projects, weather bulletins, ambitions.
Writing: paragraph writing on future projects.
Reading Comprehension: reading of text relating weather forecast, location and description of regions, cities and countries

Module III

8 Hours

Grammar and Vocabulary : articles partitifs, complement d’objet direct, complement d’objet indirect. Vocabulary relating to food items.
Listening and Speaking: recipes, culinary likes and dislikes, film reviews, dialogues on ordering food in a restaurant.
Writing: paragraph writing on general topics using COI/COD
Reading: Text on general informative topics such as film reviews, restaurant reviews

Module IV

8 Hours

Grammar and Vocabulary: expressions of cause and effect, consequence, concession, logical connectors. Vocabulary of house, furniture.
Listening and Speaking: dialogue with house owner to rent an apartment/ house. Description of one’s own room, house, school, college.
Writing: description of one’s own house, school, college, writing a classified advertisement
Reading Comprehension: reading a classified advertisement.

Module V

9 Hours

Grammar and Vocabulary – subjonctif tense, pronom relatif pronom y et en
Listening and Speaking – talking about one’s necessities, desires, sentiments using subjonctif
Writing –student election manifesto, citizen manifesto
Reading Comprehension- charter of change in society, city.

Text Books

Panorama

Berthet, Annie, et al., *Alter Ego +* . Hachette. 2013.

Reference books:

Erotopoulos, Zoe, et al. *French for Dummies*. John Wiley & Sons, Inc. NJ. 2011.

Hachette French Made Easy Beginners -Goyal publishers. 2011

GHG-111: Second Language (German I)
(Ability Enhancement Course - Elective)

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Module I

8 Hours

Introduction to German -greetings, identifying countries and their capital cities, identifying the directions, introducing oneself and others, read and write numbers till 20, Read and write telephone numbers and e-mail addresses, talk about hobbies.

Grammar - question words, sentence structure, verbs and personal pronouns.

Pronunciation of alphabets

Module II

8 Hours

Language: Read and write days, seasons, months, talk about work and working hours, talk about a place or building, discussing household situations.

Grammar: gender and articles, yes/no questions, plural forms.

Pronunciation: Questions and answers.

Module III

9 Hours

Language: Read and sort sentences of a picture story, describing shape, size and color of objects, describe means of transportation, ask and give directions to a place, talk about food.

Grammar: Definite, indefinite, negation articles, Imperative sentences with "Sie".

Pronunciation: Long and short vowels, Umlauts.

Module IV

8 Hours

Language: Shopping, talk to sales person while purchasing goods, return faulty goods at a shop, asking someone to repeat something, Refusing or declining politely, Express time in German language, talk about one's family.

Grammar: nominative and accusative cases, modal verbs.

Pronunciation: Diphthongs.

Module V

9 Hours

Language: Make appointments over phone, understand and write an invitation, order in a restaurant and pay, look for particular information in a given text.

Grammar: Possessive articles, separable verbs, Prepositions for accusative case, past tense.

Pronunciation: ei, eu, au.

Text book

Dengler, Stefanie. *Netzwerk: Deutsch als Fremdsprache A1*, Klett-Langenscheidt, 2015.

Reference books:

Deutsch als Fremdsprache IA Grundkurs

Ultimate German Beginner - Intermediate(Coursebook), Living Language, 2004.

Moment Mal!: Deutsch als Fremdsprache, Langenscheidt, 1996.

GHG-112: Second Language (German II)
(Ability Enhancement Course - Elective)

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Module I

8 Hours

Language: Arrange appointments, Understand and give instructions, understand and respond to a letter, understand discussions and situations, describe a home, understand a house ad, understand a house plan.

Grammar: Dative prepositions, Possessive articles, Dative articles, adjectives with be-form.
Pronunciation: Long and short e.

Module II

9 Hours

Language: Respond to an invitation in writing, talk about house furniture, standards for writing letters, describe a day in a person's life, talk about a happening.

Grammar: changing prepositions with dative case, Perfect tense. Pronunciation: "s" and "sch" pronunciation.

Module III

8 Hours

Language: Understand job advertisements, express opinions about jobs, understand blogs about jobs, to prepare a telephone discussion, make phone calls and enquire, understand the information about a city and do research.

Grammar: Partizip II for regular and irregular verbs, Join sentences with "und", "oder", and "aber". Pronunciation: listen and pronounce h, Verbs with prefix.

Module IV

9 Hours

Language: Talk about dressing, shopping for dresses, to report about the past, lead a discussion on purchasing dresses, orient oneself about a shopping complex, discussion with doctor, describe the weather. Grammar: imperative sentences, Verbs with dative case. Pronunciation: Consonants.

Module V

8 Hours

Language: Understand the suggestions for city tour, describe a path, write a post card, describe a problem in a hotel, talk about the travel destination.

Grammar: Pronouns, time adverbs, sentence formation. Pronunciation: Consonants.

Text book

Dengler, Stefanie. *Netzwerk: Deutsch als Fremdsprache A1*, Klett-Langenscheidt, 2015.

Reference books:

Deutsch als Fremdsprache IA Grundkurs

Ultimate German Beginner - Intermediate(Coursebook), Living Language, 2004.

Moment Mal!: Deutsch als Fremdsprache, Langenscheidt, 1996.

GHG-113: The Culture and Heritage of India
(Foundation)

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Module I

5 Hours

Dance and Drama: Classical dance forms; folk dance traditions; modern dance; classical drama; folk theatre traditions.

Module II

6 Hours

Music and Painting: Classical Carnatic music; classical Hindustani music; modern music; painting traditions and schools from ancient to modern times.

Module III

5 Hours

Art, Architecture & Sculpture: Art and sculpture in India through the ages; Ancient Indian Architecture; Medieval Indian Architecture; Modern Architecture in India

Module IV

6 Hours

Literature: Vedic literature; the Upanishads; epics; Puranas and Smritis; Buddhist and Jain literature in Sanskrit, Pali and Prakrit; other Sanskrit literature; Sangam literature; Persian and Urdu Literature in Medieval India; Hindi Literature in Medieval India

Module V

5 Hours

Natural Heritage of India: Mountain ranges; plateaus and plains, forests, rivers systems and other wetlands; bio-diversity; geo-heritage.

Text book

Vidya, R. & Rajaram, K. *Facets of Indian Culture*. New Delhi: Spectrum. 2014.

Reference books:

Basham, A.L. *The Wonder That Was India*. Volume 1. London: Sidgwick & Jackson. 1954.

Rizvi, S.A.A. *The Wonder That Was India*. Volume 2. London: Sidgwick & Jackson. 1987.

Bose, N.K. *Culture and Society in India*. New Delhi: Asia Publishing House. 1967.

De Barry, T. *Sources of Indian Tradition*. Volumes 1 & 2. New York: Columbia University Press. 1957, 1964.

GHG-114: Soft Skills
(Ability Enhancement Course - Compulsory)

L T P C
3 0 0 3

Module I

Introduction to Soft Skills

8 Hours

Meaning, scope, portability and value of soft skills; Soft skills for inner strength and interpersonal effectiveness; Aspects of soft skills; Relationship between soft skills and hard skills; Soft Skills in various contexts; Role of communication in Soft Skills

Module II

Self management skills

9 Hours

Self confidence and self motivation - positive thinking and growth mindset; Self-Awareness and reflection - knowing and understanding oneself, observing oneself objectively; Intra-personal skills - emotional intelligence; Creative and critical thinking for problem solving and decision making; Resilience, handling stress and coping with change; Recognizing negativity; Visualization and positive affirmation

Module III

Interpersonal skills

8 Hours

Patience, perceptiveness and empathy; Handling mental and emotional ‘baggage’ - ‘forgiving and forgetting’; Dealing with difficult personalities and situations; Influence/ persuasion skills; Soliciting opinions and feedback; Coordinating with people to arrive at common decisions; Socio-cultural aspects of interpersonal interactions

Module IV

Advanced Skills for successful careers

9 Hours

Collaborative skills; Leadership - communicating vision and ideas that inspire others to follow, creating and motivating a high performing team; Teamwork - working with people of varied skills, personalities, motivations, and work styles; Mentoring skills - providing guidance and constructive feedback that can help others improve; Negotiation Skills

Module V

Professional Etiquette

8 Hours

Customary code of polite behaviour in a professional setting; Introductions and first impressions; Meeting etiquette (on-site meetings and teleconferences); Telephone and e-mail etiquette; Networking - to be interesting and interested; Ability to understand and deal proactively with

the unspoken nuances of people dynamics in order to protect oneself from unfairness as well as further one's own career

Reference books:

Claus, Peggy. *The Hard Truth about Soft Skills*. Australia: Harper Collins Publishers Pty. Ltd. 2007.

Butterfield, Jeff. *Soft Skills for Everyone*. New Delhi: Cengage Learning. 2010.

Chauhan, G.S. and Sangeeta Sharma. *Soft Skills*. New Delhi: Wiley. 2016.

Goleman, Daniel. *Working with Emotional Intelligence*. London: Bantam Books. 1998.

Hall, Calvin S. et al. *Theories of Personality*. New Delhi: Wiley. rpt. 2011.

Holtz, Shel. *Corporate Conversations*. New Delhi: PHI. 2007.

GHG-115: MS Office
(Ability Enhancement Course - Compulsory)

Note: Continuous Evaluation for 100 marks

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Module I

Introduction to Information Technology

6 Hours

Definition and elements of IT; computer system; characteristics and classification of computers; components of computer: input devices, output devices, types of memories; software: system software, application software; networking: definition, types of networks: LAN, MAN, WAN, the Internet and its applications

Module II

Introduction to MS Office and MS Word

5 Hours

Components of MS Office, applications of MS Office, MS Word; working with MS Word documents: text formatting, working with tables, spelling and grammar, adding graphics to document, mail merge

Module III

MS Excel

5 Hours

Working with MS Excel Workbook, worksheet management, formulae and functions, inserting charts, sorting, filters, printing in Excel

Module IV

MS Access

6 Hours

Basic database concepts – definition, advantages, integrity constraints and keys, creating database in MS Access, creating forms in MS Access, creating reports in MS Access, working with Queries

Module V

MS PowerPoint

5 Hours

Creating presentations; working with slides - slide design and slide layout; working with animation; working with graphics - pictures, clipart, audio clips, video clips

Text Book

Gary B Shelly, Thomas J Cashman, Misty E Vermaat. *Microsoft Office 2007*, New Delhi: Cengage Learning India Limited. 2010.

Reference books:

Bandari Vinod Babu. *Fundamentals of Information Technology*, New Delhi: Pearson Education. 2012.

ITL ESL. *Fundamentals of Computers*, New Delhi: Pearson Education. 2011.

GHG-116: Our Environment (Foundation)

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2	0	0	2

Module I

8 Hours

Natural Resources: Forest resources, water resources, mineral resources, food resources, energy resources and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles

Module II

9 Hours

Ecosystems: Structure and function; producers, consumers and decomposers; energy flow in the ecosystem; ecological succession; food chains, food webs and ecological pyramids; characteristic features of forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystems

Module III

8 Hours

Biodiversity and its Conservation: Genetic, species and ecosystem diversity, biogeographical classification of India; India as a mega-diversity nation; hot-spots of biodiversity; threats to biodiversity; endangered and endemic species of India; conservation of biodiversity

Module IV

8 Hours

Environmental Pollution: Causes, effects and control measures; solid waste management; role of an individual in prevention of pollution; disasters

Module V

9 Hours

Social Issues and the Environment: Sustainable development; urban energy problems, water conservation; resettlement and rehabilitation; wasteland reclamation; environment protection act, wildlife protection act, forest conservation act

Reference books:

- Bharucha, E. *Environmental Studies*. New Delhi: University Grants Commission. 2004.
Moorthy, B.K. *Environmental Management*. New Delhi: Prentice-Hall of India. 2007.
Basak, A. *Environmental Studies*. New Delhi: Pearson. 2009.

GHG- 117: History of English Language and Literature- An Overview
(Core)

L T P C
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Module I

8 Hours

Introduction to English Studies: Scope of English Studies, World Englishes: native speakers and non-native speakers of English, pidgins and creoles; English in India; Globalization of English: the importance of English in international organizations and international communication.

Module II

9 Hours

History of the English Language: The origins; Old English: spelling, sounds and grammar; Middle English: sounds, morphology, syntax, word formation and dialects; Early Modern English: spelling and sounds, morphology, syntax and lexicon; Modern English: spelling and sounds, morphology, syntax and lexicon.

Module III

8 Hours

History of English Literature I: The Origins; Old English period: conquest of Britain, Anglo-Saxon literature; Middle English Period and Renaissance: The age of Chaucer; The English Renaissance; Elizabethan Period: University Wits, Elizabethan drama and poetry; Shakespeare: works and influences; Restoration to Enlightenment: Restoration Comedy, the metaphysical poets; Augustan Age: Emergence of Sensibility, Periodic literature.

Module IV

9 Hours

History of English Literature II: Romantic Age: romanticism, first and second generation romantics; Victorian Age: rise of industrialism and capitalism, the rise of the novel, women novelists; Pre-World War Period: the twentieth century, literary tendencies in twentieth century; Modern Age: new genres and experimentation in post-war literature, modernism, influence of modernists on literature; Postmodern Age: difference between Modernism and Post-modernism, Internationalization, new trends in literature.

Module V

8 Hours

Literary Genres: Introduction to various literary genres: poetry, drama, essay, novel, short story, biography, autobiography; characteristic features; elements of literature: plot, theme, character, setting, tone, point of view; select literary terms and devices.

Additional Reading/ Reference books:

Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, Rev, Edition.

John Peck and Martin Coyle. *A Brief History of English Literature*. Basingstoke: Palgrave, 2002.

B. Prasad. *A Background to the Study of English Literature*, Rev. Ed. Delhi: Macmillan, 2008.

GHG-118: English Literature from 16th to 17th Century
(Core)

L T P C
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Module I

8 Hours

Historical Background: Protestantism, Humanism, English Renaissance, Puritanism, Restoration, Dissolving the Parliament, Influence of French culture through restoration, Age of Discovery/ Exploration, the New World.

Module II

8 Hours

Poetry-16th Century: Major poets and significant works; characteristic features; Sonnet- Petrarchan and Shakespearean; Allegory- renaissance allegory, classical and religious allegories; Metaphysical Conceit - Petrarchan influence, metaphysical poets.

***Essential Reading**

Sir Philip Sidney (1554-1586): "The Bargain"

William Shakespeare (1564-1616): Sonnet 116 "Let me not to the marriage of true minds"

John Donne (1572-1631): "The Sunne Rising"

Module III

9 Hours

Poetry-17th Century: Major poets and significant works; Characteristic features; Heroic Couplets- difference between regular couplets and heroic couplets, beginnings of classical heroic couplet; Pastoral elegy- classical roots, Milton and Shelley; Origin of Neo-classicism- characteristics of neo-classicism, wit and satire.

***Essential Reading**

John Milton (1608-1674): "On his Blindness"

Andrew Marvell (1621-1678): "Bermudas"

John Dryden (1631-1700): "Dreams"

Module IV

8 Hours

Prose: Major authors and significant works; characteristic features; the periodical essays; the scientific ideal; philosophical empiricism; the puritan ideal; diaries, biographies and letters; select texts.

***Essential Reading**

Francis Bacon (1561-1626): "Of Great Place"

Joseph Addison (1672-1719): "Adventures of a Shilling" (From my own Apartment. *The Tatler*, No: 249 1710)

Richard Steele (1672-1729): "Fashionable Hours" (from *The Tatler*)

Module V

9 Hours

Drama: Major playwrights and significant works; characteristic features; the puritan interregnum; restoration comedy; folk traditions and the masque; University Wits and the theatre in 16th century; Soliloquy and Monologue: devices used in drama, form and purpose; select examples.

*Essential Reading

Christopher Marlowe (1564-1593): *Doctor Faustus*

Shakespeare: "To Be or Not To Be" Soliloquy by Hamlet in *Hamlet* Act 3 Scene 1

"It must be by his death: and for my part" Soliloquy by Brutus in *Julius Caesar*
Act 2 Scene 1

Additional Reading/Reference Books

Shakespeare (1564 - 1616): Sonnet 130 "My mistress' eyes are nothing like the sun"

Edmund Spenser (1552/1553 - 1599): Sonnet 75 "One day I wrote her name upon the strand"
(Amoretti)

Ben Jonson: The Masque of Blackness

John Milton: "Lycidas"

Dryden: "Can Life be a Blessing?"

Ben Jonson (1572 -1637): "On my first sonnet"

Mary Sidney Herbert, Countess of Pembroke (1561 – 1621): "The Doleful Lay of Clorinda"

Issac Walton (1593-1683): Selections from *Walton's Lives*.

John Bunyan (1628-1688): "The Pilgrim's Progress"

Samuel Johnson (1709-1784): An excerpt from the 'Lives of the Poets'

Robert Burton (1577 – 1640): An excerpt from "The Anatomy of Melancholy"

Margaret Cavendish, Duchess of Newcastle (1624?-1674): Preface to *Sociable Letters*

John Evelyn (1620-1706): An excerpt from "Diary of John Evelyn"

***Soft copy of the texts listed under essential reading to be made available**

GHG-121: English Communication Lab
(Ability Enhancement Course – Compulsory)

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Speaking Skills

Oral Presentation

- Topics should be chosen from the given pool
- Duration of the presentation 3 - 5 minutes
- Marking to be done on the basis of the rubric provided
- Self-assessment reports to be completed in the record

Group Discussion

- Topics for the GD should be chosen from the given pool and provided one week in advance to the students. Students are expected to come prepared for the GD.
- The two rounds of GD must be conducted during two different lab sessions.
- Focus should be both on the conduct during the discussion and contribution in terms of content.

Presentation using AV aids

- The template for making slides should be strictly followed.
- The rubric must be shared with the learners.
- Number of slides should be 6-8 (not including the opening and the closing slide)
- One of the slides must contain a visual which must be explained by the learner.
- The presentation should be for 3-5 minutes on a topic approved by the lab instructor.
- Presentations should be made using MS Power point.
- Plagiarism/Copying should be strictly discouraged.

Listening Skills

Listening for Specific Information -

- This should be followed from the available pool of listening activities.
- The listening activities must be completed during the same lab session.
- Each listening track should be played only for twenty minutes.

Listening (Identifying details)

- This should be followed by any two listening activities from the available pool of listening tracks (A-F).
- The sample task and the listening activities must be completed during the same lab session.

- Each listening track should be played only for twenty minutes.

Following a talk

- Sample listening task has to be completed in every lab session
- This should be followed by any two listening activities, from the available pool of listening tracks.
- The sample task should be completed during the same lab session.
Each listening track should be played only for twenty minutes.

GHG-201: Human Values and Professional Ethics
(Foundation)

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Module 1

8 Hours

Introduction: Nature and scope of human values and ethics; moral character building; virtue and vice; right and wrong; justice and fairness

Module II

9 Hours

Indian Value System: *Dharma* (righteous way of living): its meaning and classification, *yama* - its five ethical disciplines: i. satya (truth) ii. ahimsa (non-violence) iii. asthaya (non stealing) iv. aparigraha (non possession) v. brahmacharya (celibacy), *niyama* (five rules of self-discipline): i. soucha (physical & mental cleanliness) ii. santhosa (happiness) iii. tapas (controlling the senses and the mind) iv. swadhaya (studying scriptures with self introspection) v. iswarapranidana (surrender/worship to God).

Module III

8 Hours

Great Personalities: Socrates: sacrificing one's life for the sake of Truth, Buddha: Astanga marga for rightful way of life, Mother Teresa: service to humanity, Eastern Perspective: M. K. Gandhi and Vivekananda, Western Perspective: Aristotle and Immanuel Kant.

Module IV

8 Hours

Practical Ethics: Social ethics: justification of civil disobedience in a democratic state, business ethics: moral and social responsibility of business organizations, medical ethics: code of pharmaceutical ethics and physician-patient relationship

Module V

9 Hours

Ethics in Public Affairs: Ethical standards for elected representatives of the people; ethics for the bureaucracy, police and other institutions of coercive authority; basic values in the civil services: dispassion, non-partisanship, moral integrity, objectivity, dedication to public service; empathy for weaker sections in the society; non-corruptibility

Reference books:

- Naagarazan, R S. *A Textbook on Professional Ethics and Human Values*.
R.R. Gaur, R. Sangal, G.P. Bagaria. *A Foundation Course in Human Values and Professional Ethics*.
Khosla. Vaishali R and Kavita Bhagat. *Human Values and Professional Ethics*.
Meckenzie. *A Manual of Ethics*. New Delhi: Oxford. 1975.
Lillie, William. *An Introduction to Ethics*. New Delhi: Surjeet. 2007.

Satyanarayana Y.V. *Medical Ethics, Principles & Problem*. Germany, Lambert Publication. 2013.
Sinha, Jadunath. *A Manual of Ethics*. Calcutta, New Central Book Agency. 1990.
Subramanian R. *Professional Ethics*. New Delhi: Oxford. 2013

GHG-202: Creative Writing and Book Reviews
(Ability Enhancement Course - Compulsory)

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Module I

8 Hours

Introduction to Creative Writing: Creative writing genres: short story, narrative essay, feature article, memoir, travel writing; the craft: plotting, setting, physical description, characterization, and stylistic clarity and innovation; composition strategies

Module II

9 Hours

Creative Writing Workshop: Produce complete original piece/s of work in chosen genres: drafting a complete piece; revising, rewriting and refining to bring out the final product; using the skills learned; analysis and constructive evaluation of peer writing

Module III

8 Hours

Book Reviews: Descriptive review: objective presentation of the content and structure of a book, perceived aims and purpose of the book, key elements of the work, indication of the reading level and anticipated audience; critical review: evaluation of a book in relation to accepted norms; supporting evidences from the text; developing an assessment strategy; recommendation of the reviewer

Module IV

9 Hours

Book Review Workshop: Identifying a book for review: genre, author, title; relevant background information and intended audience; checking authenticity and authority; writing the review: a concise summary of the content: accuracy and detail; analysis and critical assessment; balancing subjective opinion and objective analysis

Module V

8 Hours

Preparing for Publication: Basics of IPR; the publication cycle: engaging in the mechanics of keyboarding, design, layout, and proofreading; peer review of manuscripts produced in the creative writing and book review workshops; collaborative work; bringing out a publication - book/ magazine

Reference books:

Bishop, Wendy. *Working Words: The Process of Creative Writing*.

DeMaria, Robert. *The College Handbook of Creative Writing*.

Joselow, Beth Baruch, *Writing without the Muse: 60 Beginning Exercises for the Creative Writer*

Gross, Gerald, *Editors on Editing*

Kenly, Eric, & Mark Beach, *Getting It Printed*

Lee, Marshall. *Bookmaking: Editing/Design/Production*, 3rd edition

Neira Dev, Anjana and others. *Creative Writing: A Beginner's Manual*. Delhi, Pearson, 2009.

Drewry, John. *Writing Book Reviews*. Boston: The Writer, 1974.

Teitelbaum, Harry. *How to Write Book Reports*. 3rd ed. New York: Macmillan, 1998.

Walford, A.J., ed. *Reviews and Reviewing: A Guide*. Phoenix, AZ: Oryx Press, 1986.

**GHG-203: Understanding Globalization
(Foundation)**

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Module I

9 Hours

Introduction - Theories of globalization: Politics of Globalization - globalization and economic crisis, shift in geo-political balance of power; Globalization and Development - how social actors (institutions; civil society; businesses; migrants; consumers; terrorists) shape global processes; Gender and Globalization - The centrality of gender and women's labor (paid and unpaid) to global economies.

Module II

8 Hours

Climate Change: What is climate change, impact of global power struggles on the environment; Globalization and religious conflicts – ‘clash of civilisations’ between the West and non-West, forms of governance and economies as ideal forms of conflict resolution

Module III

8 Hours

Global Village: How globalization impacted the traditional marketing and communication strategies. Globalization and stereotyping of communities; Nationalism and Globalization - National identity versus cosmopolitanism, business expansion across national borders and the movement of people and knowledge, promises of capitalism and economic crisis in underdeveloped countries.

Module IV

9 Hours

Language of international communication: English as the business lingua franca and its consequences for minority languages; Politics of Visual Communication - impact of visual communication which disseminates knowledge and information across borders. International advertising and the impact of electronic media

Module V

8 Hours

Globalization in India: Globalization and women empowerment, livelihood and exploitation of natural resources; New economic opportunities – globalization and traditional occupations, human resource development in the globalizing age

Reference books:

- Guthrie, D. *China and Globalization*, London: Routledge. 2009.
- Gupta, D. *Can India Fly?* Stanford: Stanford University Press. 2007.
- Palmer, G. *The Politics of Breastfeeding*. Pinter and Martin. 2009.
- Stiglitz, J. *Globalization and its Discontents*. Penguin. 2003.
- J. Bhagwati, *In Defence of Globalization*. chs. 1 and 4. 2007.
- M. Korzeniewicz. *Nike and the Global Athletic Footwear Industry*.
- J. Gray. "From the Great Transformation to the Global Free Market" in Lechner and Boli. *The Globalization Reader*. 2000.
- D. Croteau and W. Hynes. *The Business of Media*, 2005.
- E. Herman and W. McChesney. *The Global Media: The New Missionaries of Corporate Capitalism*. 1997.
- S. Ehrenreich. "Meeting the Challenge: English as a Business Lingua Franca in a German Multinational Corporation" *Journal of Business Communication*.
- J. McWhorter. *The Power of Babel. A history of Language*. 2001.chs 3 and 7
- Maurenan and Ranta, *English as a Lingua Franca*, 2009, ch. 6 and 10
- C. Gopinath. *Globalization: Ch. 7. Global Business Influences*. 2008.
- C. Classen, and D. Howes, *Cross-Cultural Consumption*. 1994.
- M. De Mooij. *The Paradoxes in Global Marketing Communication*. 2011.
- T. Luke, *The Political Economy of Cyberspace in Spaces of Culture*. 1999.

**GHG-204: Social Media: Impact and Possibilities
(Foundation)**

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Module I

8 Hours

Social media a new paradigm: Digital technologies; literacy redefined; the user and the fourth screen; virtual proximities and expanding networks;

Module II

8 Hours

Social media tools and platforms: Categorization; features and uses - pros and cons; a few examples: Facebook, Twitter, Wordpress, YouTube, LinkedIn, Instagram, Snapchat etc.

Module III

9 Hours

Impact of social media: Influential capacity; shifts in information flows; volume, nature and formats of contents; social and ethical implications; online activism; citizen journalism; changing character of communication; democratization and the digital divide; cyber crime
A few case studies

Module IV

9 Hours

Social media and organizations: ‘Digital natives’ and the falling apart of hierarchies: less pyramidal and more cooperative control structures; communication and collaboration; growing relevance in the context of geographically dispersed teams; learning and knowledge management in organizations; strategies to successfully navigate the media landscape
A few case studies

Module V

8 Hours

Corporate social networks: Production of positive network externalities, increase of business information capital; audience analysis and content planning; marketing strategies used by businesses: engagement and nurture; social strategies and business metrics; integrated marketing communications strategies for social media - an overview of the trends (Indian and global); ethical and legal implications
A few case studies

Reference books:

Guy Kawasaki & Peg Fitzpatrick. *The Art of Social Media*. Penguin. 2014.
Carrigan, Mark. *Social Media for Academics*. Sage Publications Ltd. 2016.
Bennett, W.Lance. *New Media Power: The Internet and Global Activism*. 2003.
Castells, Manuel. “The Network Society: a cross-cultural perspective”, Edward Elgar, MA (Chapter 1. Informationalism, networks, and the network society: a theoretical blueprint pp.3-45), 2004.

Kahn, R and D Kellner, "New Media and Internet Activism: From The Battle of Seattle to Blogging" *New Media & Society*, Vol. 6, No. 1, 2004.
Lister Martin. *New Media – A critical Introduction*. Routledge, 2009.

**GHG-205: Health and Well-being
(Foundation)**

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Module I

9 Hours

Introduction (Components of health): Mind-body-spirit, feeling content, connected, energized, resilient, and safe; physical, mental and emotional dimensions; WHO model; Heredity and environment - impact of family, peer group and surrounding community; subjective and objective indicators of wellbeing.

Module II

8 Hours

Health enhancing behaviours (physical): Body awareness; understanding one's unique metabolism; notions of beauty and fitness; exercise, safety, nutrition; illness and pain - causes, consequences; coping strategies

Module III

8 Hours

Health enhancing behaviours (psychological): Implications for well-being: psychological aspects - resilience, hope, optimism; stress and coping with stress; impact of psychological disturbances on the body; psychosomatic disorders; integrated approaches to well-being; mindfulness.

Module IV

9 Hours

Maintaining work-life balance: Establishing boundaries; Handling multiple roles, expectations and needs; when and how to say 'no'; planning and prioritizing; Time management - overcoming procrastination, knowing one's distractions and minimizing them, managing personal and professional social media accounts; enriching one's personal life.

Module V

8 Hours

Socio economic factors: Impact of social, cultural and economic environment; variables and contributing factors; health equity and social justice; accessibility; anti-oppression and culturally safe practices; needs-based planning; community vitality and belonging.

Reference Books:

Sarafino, E.P. *Health psychology: Bio- psychosocial interactions* (4th Ed.). N Y: Wiley. 2002.
Snyder, C.R., & Lopez, S.J. *Positive psychology: The scientific and practical explorations of human strengths*. Thousand Oaks, CA: Sage. 2007.
DiMatteo, M.R. and Martin, L. R. *Health psychology*. New Delhi: Pearsons. 2002.

GHG-206: Public Opinion and Survey Research
(Foundation)

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Module I

8 Hours

Introduction to the course: Definition and characteristics of public opinion, conceptions and characteristics, debates about its role in a democratic political system, uses for opinion poll

***Essential Reading:**

R. Erikson and K. Tedin, *American Public Opinion*, 8th edition, New York: Pearson Longman Publishers, pp. 40- 46. 2011.

G. Gallup, *A guide to public opinion polls* , Princeton University Press, pp. 3-13. 1948.

Module II

9 Hours

Measuring Public Opinion with Surveys: Representation and sampling

- a. What is sampling? Why do we need to sample? Sample design.
- b. Sampling error and non-response
- c. Types of sampling: Non random sampling (quota, purposive and snowball sampling); random sampling: simple and stratified

***Essential Reading:**

G. Kalton, *Introduction to Survey Sampling* Beverly Hills, Sage Publication. 1983.

Lokniti Team ‘National Election Study 2009: A Methodological Note’, *Economic and Political Weekly*, Vol. XLIV (39). 2009.

Lokniti Team, ‘National Election Study 2004’, *Economic and Political Weekly*, Vol. XXXIX (51). 2004.

‘Asking About Numbers: Why and How’, *Political Analysis* (2013), Vol. 21(1): 48-69, (first published online November 21, 2012)

Module III

8 Hours

Survey Research

- a. Interviewing: Interview techniques pitfalls, different types of and forms of interview
- b. Questionnaire: Question wording; fairness and clarity.

***Essential Reading:**

H. Asher, ‘Chapters 3 and 5’, in *Polling and the Public: What Every Citizen Should Know*, Washington DC: Congressional Quarterly Press. 2001.

R. Erikson and K. Tedin, *American Public Opinion*, 8th edition, New York, Pearson Longman Publishers, pp. 40-46. 2011.

Module IV

9 Hours

Quantitative Data Analysis

- a. Introduction to quantitative data analysis

b. Basic concepts: correlational research, causation and prediction, descriptive and inferential Statistics

***Essential Reading:**

A. Agresti and B. Finlay, *Statistical methods for the Social Sciences*, 4th edition, Upper saddle river, NJ: Pearson. Prentice Hall. 2009.

S. Kumar and P. Rai, 'Chapter 1', in *Measuring Voting Behaviour in India*, New Delhi: Sage. 2013.

Module V

8 Hours

Interpreting polls (6 lectures) Prediction in polling research: Possibilities and pitfalls

Politics of interpreting polling

***Essential Reading:**

R. Karandikar, C. Pyne and Y. Yadav, 'Predicting the 1998 Indian Parliamentary Elections', *Electoral Studies*, Vol. 21, pp.69-89. 2002.

M. McDermott and K. A. Frankovic, 'Horserace Polling and Survey Methods Effects: An Analysis of the 2000 Campaign', *Public Opinion Quarterly* 67, pp. 244-264. 2003.

Additional Reading/ Reference books:

K. Warren, 'Chapter 2', in *In Defense of Public Opinion Polling*, Boulder: Westview Press, pp. 45-80. 2001.

W. Cochran, 'Chapter 1', *Sampling Techniques*, John Wiley & Sons. 2007.

G. Gallup, *A Guide to Public Opinion Polls*. Princeton: Princeton University Press, pp. 14-20; 73-75. 1948.

D. Rowntree. *Statistics without Tears: An Introduction for Non Mathematicians*, Harmondsworth: Penguin. 2000.

***Soft copy of the texts listed under essential reading to be made available**

GHG-208: English Literature from 20th Century to the present
(Core)

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Module I

8 Hours

Historical Background: Neo-realism; Marxism; Modernism; The World Wars; Russian Revolution; Surrealism; Cubism; Expressionism; Stream of consciousness; Diaspora; Commonwealth literature; Post colonialism; Postmodernism; the Subaltern.

Module II

9 Hours

Poetry: An overview of the historical background; characteristic features, major movements and their influence on poetry; major poets and significant works; revolution in poetic taste and practice; modernist poetry in English; war poets, beat poets of the 20th century

***Essential Reading**

W B Yeats (1865-1939): “To a child dancing upon the shore”

Wilfred Owen (1893-1918): “Strange Meeting”

T.S. Eliot (1888-1965)- “Journey of the Magi”

Ezra Pound (1885-1972): “In a Station of the Metro”; “The Return”

Sylvia Plath (1932-1963): “The Applicant”

Ted Hughes (1930-1998): “Snowdrop”/ “Hawk Roosting”

Allen Ginsberg (1926-1997): “My Sad Self”

Rabindranath Tagore (1861-1941): An excerpt from “The Child”

Benjamin Zephaniah (born 1958): “Who’s Who”; “Neighbours”

Module III

8 Hours

Prose: New approaches and major trends; world of changing perspectives; devastating wars and uncertain values; movements, intellectual trends and events; themes of conflict and uncertainty.

***Essential Reading**

Virginia Woolf (1882-1941): *Room of One’s Own*

Amitav Ghosh (1956-): “Stories in Stone” (From *Dancing in Cambodia and Other Essays*)

Bertrand Russell (1872-1970): *The Impact of Science on Society*

Module IV

8 Hours

Drama: Introduction to modern drama: Modernism, Expressionism, Impressionism, select plays; Experimental theatre and the Theatre of the Absurd; social and historical context of the texts.

***Essential Reading:**

George Bernard Shaw (1856-1950): *Candida*

Eugene O’Neil (1888-1953): *The Long Voyage Home*
William Saroyan (1908-1981): *The Oyster and the Pearl*

Module V

9 Hours

Fiction: Twentieth century fiction and relevance to global and cultural awareness; changing uses of genres; Coming-of-Age novel; novels of social and political conflict; the avant-garde novel; select novels.

*Essential Reading

James Joyce (1882-1941): *The Dead*
Ruskin Bond (1932-): *The Blue Umbrella*
Harper Lee (1926-2016): *To Kill a Mockingbird*

Additional Reading/ Reference books:

William Faulkner (1897-1962): *The Sound and the Fury*
Terry Pratchett (1948-2015): *Wyrds Sisters*
Joseph Conrad (1857-1924): *Lord Jim*
E.M. Forster (1879-1970): *A Passage to India*
Rudyard Kipling (1865-:1936): *The Children of the Zodiac* (Many Inventions)
Rohinton Mistry (b 1952) “Swimming Lessons” “Tales from Firozsha Baag”
Evelyn Waugh (1903-1966): *Scoop*
Dylan Thomas (1914-1953): “Do not go gentle into that good night”
Philip Arthur Larkin (1922-1985): “Faith Healing”
T.S. Eliot (1888-1965): “The Hollow Men”
Robert Graves (1895-1985): “A Pinch of Salt”
Sarojini Naidu (1879-1949): “The Royal Tombs of Golconda”
Marilyn Dumont (b 1955): Excerpts from “A Really Good Brown Girl”
Nirad C Chaudhari (1897-1999): An excerpt from ”Autobiography of an Unknown Indian”
Jawaharlal Nehru (1889-1964): “Letters from a Father to His Daughter”
Viktor Frankl (1905-1997): Excerpt from ”Man’s Search for Meaning”
Salman Rushdie (b 1947): “Commonwealth Literature does not exist”, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
Samuel Beckett (1906-1989): *Waiting for Godot*
John Galsworthy (1867-1933): *The Spirit of Punishment*

***Soft copy of the texts listed under essential reading to be made available**

GHG-211: English Literature from 18th to 19th Century
(Core)

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Module I

8 Hours

Historical Background: The Enlightenment, Romanticism, the French Revolution, Industrial Revolution, The publication of *Origin of Species*, Naturalism and Realism.

Module II

9 Hours

Poetry: Major poets and significant works; characteristic features; mock epic- scope beyond mock heroic, satire on various themes; poetry of first and second generation romantic poets; Ode- Horatian & Pindaric; Elegy, Ballad, Lyric, dramatic monologue and free verse; select examples.

***Essential Reading**

William Blake (1757-1827): “The Tyger” and “The Lamb” (*Songs of Innocence and Songs of Experience*)

William Wordsworth (1770-1850): “Composed Upon Westminster Bridge, September 3, 1802”.

John Keats (1795-1821): “Ode to a Nightingale”

PB Shelley (1792-1822): “Music, when soft voices die”

George Gordon Byron (1788-1824): “She Walks in Beauty”

Alfred Tennyson (1809-1892): “Lotus Eaters”

Robert Browning (1812-1889): “My Last Duchess”

Elizabeth Barrett Browning (1806-1861): “The Cry of the Children”

Emily Elizabeth Dickinson (1830-1886): “Hope is the thing with feathers” - (314)

Gerard Manley Hopkins (1844-1889): “Pied Beauty”

Module III

8 Hours

Prose: Introduction to the genre of essay and the essayists; impact of the development in journalism; scientific writing; personal essay.

***Essential Reading**

William Hazlitt (1788-1830): “On the difference between writing and speaking” (*The Plain Speaker*, 1826)

Charles Lamb (1775-1834): “Modern Gallantry” (*Essays of Elia*)

G.K. Chesterton (1874-1936): “A Defence of Nonsense”

Henry David Thoreau (1817-1862): “Civil Disobedience”

Module IV

8 Hours

Drama: Major playwrights and significant works; characteristic features; return of monarchy and Restoration drama; the primary 19th century theatrical form; Melodrama and One-act Play; select plays.

***Essential Reading**

Oliver Goldsmith (1728-1774): *She Stoops to Conquer*

Module V

9 Hours

Fiction: Introducing Fiction: the novel and the short story; rise of the novel; French revolution; the Victorian novel; types of novels - epistolary, picaresque, gothic, historical, realistic and psychological; select novels.

***Essential Reading**

Oscar Wilde (1854-1900): "The Nightingale and the Rose"

Edgar Allan Poe (1809-1849): "The Tell-Tale Heart"

Jane Austen (1775-1817): *Pride and Prejudice*

Charles Dickens (1812-1870): "A Message from the Sea"

Additional Reading/ Reference books:

Thomas Nashe (1567-1601): *The Unfortunate Traveller*

Daniel Defoe (1660 -1731): *Robinson Crusoe*

Samuel Richardson (1689-1761): *Pamela*

Mary Shelley (1797-1851): *Frankenstein*

George Eliot (1819-1880): *Middlemarch*

Emily Bronte (1818 -1848): *Wuthering Heights*

Charlotte Bronte (1816 -1855): *Jane Eyre*

Thomas Hardy (1840-1928): *The Mayor of Casterbridge*

William Golding (1911 -1993): *Lord of the Flies*

Alexander Pope (1688-1744): "The Rape of the Lock" (Canto I)

Thomas Grey (1716-1771): "Elegy Written in a Country Churchyard"

Walter Scott (1771-1832): "The Lady of the Lake"

P. B. Shelley: "To a Skylark"

John Keats: "Ode to Melancholy"

Robert Burns (1759-1796): "A Red, Red Rose"

Walt Whitman (1819-1892): "I Hear America Singing"

Ralph Waldo Emerson (1803-1882): "Brahma"

Philip Freneau (1752 -1832): "To Sir Toby"

Matthew Arnold (1822-1888): "Dover Beach"/ "The Forsaken Merman"

Christina Rossetti (1830-1894): "In an Artist's Studio"/ "The Goblin Market"

W. B. Yeats: "Second Coming"/ "Sailing to Byzantium"

Samuel Butler (1835-1902): An excerpt from “Hudibras”

Henry Longfellow (1807-1882): “A Psalm of Life”

Toru Dutt (1856-1877)- “Sita”

Thomas De Quincey (1785-1859): “Murder Considered as One of the Fine Arts”

John Ruskin (1819 - 1900): “The Veins of Wealth” (Essay 2. Unto This Last)

Thomas Paine (1737-1809): Excerpt from Common (Pamphlet) “On the Origin and Design of Government in General, with Concise Remarks on the English Constitution.”

Thomas Carlyle (1775-1881): Excerpts from ‘Heroes and Hero Worship’

William Congreve: *The Way of the World* (1700)

John Dryden (1631-1700): *Mac Flecknoe*

***Soft copy of the texts listed under essential reading to be made available**

GHG- 222: Public Speaking in English
(Ability Enhancement Course - Compulsory)

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Module I

8 Hours

Introduction: Difference between personal interaction and public speaking; kinds of speech delivery: impromptu, extemporaneous, manuscript, and memorized; idea building; research the topic area; target audience; cultivate poise and self-confidence: techniques to lessen speaker anxiety ; delivery style; making ideas compelling and memorable; objective and purpose: informative, persuasive, demonstrative, special occasion; become aware of personal speech habits and characteristics; use of appropriate language; posture, voice, diction, articulation; effective use of presentation aids

Module II

8 Hours

Preparation: Action Points: Listen to and watch speeches of influential speakers: analyze and critique techniques, content, purpose, strengths and weaknesses; peer review: developing listening and feedback skills; identifying the topic; defining the scope; formulating specific purpose statement and central idea; compile reference list; do an audience analysis; drafting the speech; choosing and preparing suitable presentation aids; practice delivery; managing time

Module III

9 Hours

Public Speaking for the Audio: Bringing intention into tone, voice and articulation; cultivate unique style; maintain conversational energy; impact of lack of body language; voice: power vs volume; maintaining pace and flow; strategic pauses; techniques to establish and maintain a connection with the audience; attention grabbing title; could act as a one to one medium; virtual stage

Module IV

8 Hours

Public Speaking for the Video: Challenges of being in front of a camera; on-screen visual aids; attention to expressions, emotions and appearance; focus on body language; up-close audience; rehearse and refine content; content: prepare but not memorize; conscious, decisive and natural gestures; mindful of energy and personality projection; understand reach and context; exude calm confidence; set up comfortable atmosphere to produce

Module V

9 Hours

Live Public Speaking: Strategies to gain attention: strong opening; meaningful link backs; interesting filler content; personal connect with the topic and the audience; pauses: when and why; engage and perform: move and gesture; level of force/passion; be memorable: finish strong; avoid putting audience on the defensive: focus on areas of agreement

Reference books:

Gallo, Carmine. *Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds*

Carnegie, Dale. *The Art of Public Speaking*

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion*

GHG-247: Film Appreciation
(Ability Enhancement Course - Elective)

L T P C
3 0 0 3

Module I

8 Hours

Theme, story and screenplay; cinematic terms; Semiotics; Cinematography and Editing: time, space, narrative and shot; Set and design, lighting; sound/ music

Module II

9 Hours

Feature films and short films; documentaries; Introduction to Indian cinema; History of Indian cinema- Dadasaheb Phalkey, Bombay Talkies, mythological; Cubism, Realism, Neo-realism; other arts and cinema- theatre, painting

Module III

8 Hours

Importance accorded to song and dance; actors and personality cults; mythological films; formula in cinema; melodrama in Indian cinema

Module IV

9 Hours

High culture vis-a-vis low culture; 'B' movies; satire; cult; remakes; Japanese Cinema; British Cinema; Chinese/ Korean Cinema; Latin American Cinema; Regional Cinema in India

Module V

8 Hours

Major turning points and trends in cinema; parallel cinema in India; Language in Indian Cinema- English Bollywood movies; Impact of the multiplex system

Reference books:

Bordwell, David and Thompson, Kristin, *Film Art: An Introduction*, 7th ed. New York: McGraw-Hill Co., 2004.

Kawin, Bruce, *How Movies Work*. Berkeley and Los Angeles: University of California Press, 1992.

Cook, David A., *A History of Narrative Film*, 4th ed. New York: W.W. Norton & Co., 2004.

Goodykoontz, Bill. *Film: "From Watching to Seeing"* (2nd Edition).

GHG-249: Cross-Cultural Communication
(Ability Enhancement Course - Elective)

L T P C
3 0 0 3

Module I **8 Hours**

Introduction: Leading definitions of what constitutes 'intercultural communication'; variations in personal, social, and cultural identity; awareness of one's own and other's cultural identities; cultural barriers

Module II **9 Hours**

Exploration and Analysis: Exploration of story narratives; metaphors, and meanings related to interculturality; representation of select cultures in print and electronic media; impact of media; social perceptions of stereotypes; prejudice and discrimination related to intergroup contact

Module III **8 Hours**

Benefits: Benefits of intercultural applications; implications in personal life, business and education; exposure to and application of leading values frameworks and levels of analysis

Module IV **9 Hours**

Communication Behaviours: Analysis of situated cases; sources of intercultural misunderstanding; variations and perceptions of typical communication behaviours; taxonomies for understanding context, space, time and other contextual factors (hi-low context, proxemics, monochronic-polychronic, silence)

Module V **8 Hours**

Social learning engagement: Exposure and appreciation: cross-cultural complexity; cultural assumptions, expectations; experiential descriptions of culture shock and coping dynamics; adaptation processes; growth outcomes in cross-cultural transitions

Reference books:

Cooper, J., Calloway-Thomas, Carolyn, & Simonds, C. *Intercultural Communication: A Text with Readings*. New York: Pearson. 2007.

Asante, M., Mike, Y., & Yin, J. (Eds). *The Global Intercultural Communication Reader*. New York: Routledge. 2008.

Chen, G., & Starosta, W. *Foundations of Intercultural Communication*. London: Allyn and Bacon. 1998.

Condon, J. & Yousef, F. *An Introduction to Intercultural Communication*. New York: Macmillan Publishing Company. 1975.

Fisher, G. *Mindsets: The Role of Culture and Perception in International Relations* (2nd edition). Yarmouth, Maine: Intercultural Press. 1997.

- Gannon, M. *Understanding Global Cultures: Metaphorical Journeys Through 28 Nations, Clusters of Nations, and Continents*. London: Sage Publications. 2004.
- Holliday, A., Hyde, M. & Kullman, J. *Intercultural Communication: An Advanced Resource Book*. London: Routledge. 2004.
- Jandt, F. *An Introduction to Intercultural Communication: Identities in a Global Community* (4th edition). London: SAGE Publications. 2004.
- Klopf, D. & McCroskey, J. *Intercultural Communication Encounters*. New York: Pearson. 2007.
- Mathews, G. *Global Culture/Individual Identity: Searching for Home in the Cultural Supermarket*. New York: Routledge. 2000.
- Min-Sunkim. *Non-Western Perspectives on Human Communication: Implications for Theory and Practice*. London: Sage Publications. 2002.
- Nisbett, R. *The Geography of Thought: How Asians and Westerners Think Differently...and Why*. New York: Free Press. 2003.
- Paige, R. *Education for the Intercultural Experience* (2nd edition). Yarmouth, Maine: Intercultural Press, Inc. 1993.
- Reagan, T. *Non-Western Educational Traditions: Alternative Approaches to Educational Thought and Practice* (2nd edition). London: Lawrence Erlbaum. 2000.
- Samovar, L., & Porter, R. (Eds.). *Intercultural Communication: A Reader* (9th edition). Belmont, CA: Wadsworth Publishing Company. 1999.
- Shaules, J. *Deep Culture: The Hidden Challenges of Global Living*. Toronto: Multilingual Matters. 2007.
- Tromenaars, F. & Hampden-Turner, C. *Riding the Waves of Culture: Understanding Diversity in Global Business* (2nd edition). New York: McGraw-Hill. 1998.
- Wierzbicka, A. *Understanding Cultures Through Their Key Words*. New York: Oxford University Press. 1997.
- Wierzbicka, A. *Cross-cultural Pragmatics: The Semantics of Human Interaction*. New York: Mouton de Gruyter. 2003.
- Wierzbicka, A. *English: Meaning and Culture*. New York: Oxford University Press. 2006.

GHG-305: Fundamentals of Literary Criticism and Theory
(Core)

L T P C
3 0 0 3

Module I

8 Hours

Introduction to literary criticism and theory; ancient Greek criticism, Greek and Latin criticism during the Roman empire.

***Essential Reading**

Aristotle (384–322 BC): Concepts of plot, tragedy: “Poetics” (excerpts)

Module II

8 Hours

The earlier nineteenth century and romanticism; romantic theory of art; introduction to modern period.

***Essential Reading**

William Wordsworth: Preface to *The Lyrical Ballads* (1802)

Module III

9 Hours

The twentieth century: overview of major trends; key topics and literary domains in classicism and modernism; objective correlative.

***Essential Reading**

T.S. Eliot: “Tradition and the Individual Talent” (1919)

I.A. Richards: “Principles of Literary Criticism” Chapters 1, 2.

Module IV

9 Hours

Marxism: Class struggle and ideology; ideological state apparatus; art as social production; hegemony and social constructs.

***Essential Reading**

Louis Althusser: “Ideology and Ideological State Apparatuses”, in *Lenin and Philosophy and Other Essays*.

Feminism: History of feminism; waves in feminism; contemporary feminist thought; issues in feminist theory; construction of gender.

***Essential Reading**

Elaine Showalter: “Twenty Years on: A Literature of Their Own Revisited”, in *A Literature of Their Own: British Women Novelists from Bronte to Lessing*.

Module V

8 Hours

Post structuralism

Derridian school of thought; death of the author; reader- response theory; concept of structure, sign and play; elements of semiology; correlation between power and knowledge; discourse.

***Essential Reading**

Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Science”, tr. Alan Bass, in *Modern Criticism and Theory: A Reader*.

Postcolonial Studies

Colonialism and Imperialism; the Third World; the voice of the subaltern; postcolonialism; euro-centric approach; construction of the ‘Other’; plurality of narratives

***Essential Reading**

Mahatma Gandhi: “Passive Resistance” in *Hind Swaraj and Other Writings*.

Additional Reading/ Reference books:

Aristotle. “Poetics” classical appendix in English Critical Texts, OUP, Madras, 1962.

Plato (428–ca. 347 BC): Concepts of Art, Criticism of Poetry and Drama: ‘Republic’

Longinus (First Century AD): Concepts of style, diction: ‘On the Sublime’

Prasad, B. *An Introduction to English Criticism*. Macmillan, India, 1965. pp 1-28

C.S. Lewis: *Introduction in an Experiment in Criticism*, Cambridge University Press 1992

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Virginia Woolf: *Modern Fiction*

Rene Wellek, Stephen G. Nicholas. *Concepts of Criticism*, Connecticut, Yale, University 1963 and 34 London 1924.

I.A. Richards. *Practical Criticism*. London, 1929.

Cleanth Brooks: ‘The Heresy of Paraphrase’, and ‘The Language of Paradox’ in *The Well-Wrought Urn: Studies in the Structure of Poetry*. 1947.

Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*. Routledge, 1996.

Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell, 2008.

Peter Barry. *Beginning Theory*. Manchester: Manchester University Press, 2002.

Achebe, Chinua. "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" *Massachusetts Review*. 18. 1977. Rpt. in *Heart of Darkness, An Authoritative Text, background and Sources Criticism*. 1961. 3rd ed. Ed. Robert Kimbrough, London: W. W Norton and Co., 1988, pp.251-261.

Spivak, Gayatri Chakravorty. *Can the subaltern speak?* Basingstoke: Macmillan, 1988.

Antonio Gramsci. ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in Selections from the *Prison Notebooks*.

Michel Foucault. ‘Truth and Power’, in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino.

Edward Said: ‘The Scope of Orientalism’ in *Orientalism*.

Aijaz Ahmad: “‘Indian Literature’”: Notes towards the Definition of a Category’, in *Theory: Classes, Nations, Literatures*.

***Soft copy of the texts listed under essential reading to be made available**

GHG-307: Youth, Gender and Identity
(Foundation)

L T P C
3 0 0 3

Module I

8 Hours

Introduction: Concepts of youth: transition to adulthood, extended youth in the Indian context; concepts of gender: sex, gender identity, sexual orientation, gender roles, gender role attitudes, gender stereotypes; concepts of identity: multiple identities

Module II

9 Hours

Youth and Identity: Family: parent-youth conflict, sibling relationships, intergenerational gap; peer group identity: friendships and romantic relationships; workplace identity and relationships; youth culture: influence of globalization on youth identity and identity crisis

Module III

8 Hours

Gender and Identity: Issues of sexuality in youth, gender discrimination, culture and gender: influence of globalization on gender identity.

Module IV

9 Hours

Issues related to Youth, Gender and Identity: Youth, Gender and violence; Stereotyped attitudes; Changing roles and women empowerment,

Module V

8 Hours

Approaches for Better Living: Enhancing work-life balance; Encouraging non-gender, non-stereotypical attitudes and behaviour

Reference books:

Berk, L. E. *Child Development* (9th Ed.). New Delhi: Prentice Hall. 2010.

Baron, R.A., Byrne, D. & Bhardwaj. G. *Social Psychology* (12th Ed). New Delhi: Pearson. 2010.

GHG-341: Language, Literature and Society
(Discipline Specific Elective)

L T P C
3 0 0 3

Module I

8 Hours

Language and Social Change: Power and Language; standard and non-standard varieties; participatory democracy; universal education; ideas, assumptions and explanations about social change.

Module II

8 Hours

De-colonization, Globalization and Literature: Cultural decolonization, process and impact of globalization, regionalism, assertion of local social values, beliefs and customs.

Module III

8 Hours

Social Construction of Gender: Patriarchy, construction of female subjectivity, gender and literary canon; recreation and construction of gender in everyday life; gender as an institution and system; gender in relation to other social locations.

Module IV

8Hours

Literature and Identity Politics: Major influences on social identities through language and text; categories of identity; politics of representation; class, race and caste; dominant social order; dalit discourse; adivasi voices.

Module V

8 Hours

Tradition and modernity in language and literature: Nationalism; cultural reformation; postmodern perspectives; plural narratives.

Essential Reading

A.K. Ramanujan. "Language and Social Change" from *The Collected Essays of A.K. Ramanujan*. Oxford University Press. 2004.

Ngugi wa Thiong'o: 'The Language of African Literature' in *Decolonising the Mind: The Politics of Language in African Literature*. James Currey. 1986.

Gauri Viswanathan: 'Rewriting English' from *Masks of Conquest: Literary Study and British Rule in India*. Faber and Faber. 1990.

Hansda Sowvendra Shekhar. 'The Adivasi will not Dance' from *The Adivasi will not Dance*. Speaking Tiger Publishing Private Limited. 2017.

Susie Tharu and K. Lalita (eds.) 'Introduction' from *Women Writing in India: 600 BC to the Present*. Rivers Oram Press. 1993.

Additional Reading/ Reference books:

- Franz Fanon, '*Black Skin, White Masks*, tr. Charles Lam Markmann. London: Pluto Press, 2008.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell Cambridge: Cambridge University Press, 1987.
- G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar. Delhi: Orient BlackSwan, 2010.
- Svati Joshi (Ed.). *Rethinking English: Essays in Literature, Language, History*. Delhi: OUP, 1994.
- Thomas Babington Macaulay. *Speeches with the Minute on Indian Education*. G.M. Young ed. London: OUP, 1935.
- Raymond Williams. 'Language' from *Marxism and Literature*. New Delhi: OUP, 2010.
- Rokeya Sakhawat Hossain. *Sultana's Dream and Padmarag*. Penguin Modern Classics. 2005.
- Arjun Dangle. *Poisoned Bread*. Orient BlackSwan. 2009.
- Velcheru Narayana Rao: 'The Indigenous Modernity of Gurajada Apparao and Fakir Mohan Senapati' from Satya P. Mohanty (Ed.) from *Colonialism, Modernity and Literature: A View from India*. Palgrave Macmillan. 2011.
- Chinua Achebe. *Things Fall Apart*. Penguin UK. 2001.
- Volga: *Political Stories* (Tr. Ari Sitaramayya, Madhu H. Kaza). Hyderabad: Swechcha Prachuranalu, 2007.

GHG-342: Fundamentals of English Language Teaching
(Discipline Specific Elective)

L T P C
3 0 0 3

Module I

8 Hours

Overview of English Language Teaching: Brief history of early developments in language teaching; overview of English Language Teaching in India; paradigm shift in ELT; common terms used in ELT.

Module II

8 Hours

Aims and Objectives of Teaching English: Objectives of teaching English in India; English as global language: implications in teaching and learning; teaching and learning environment: teacher, learner, classroom, curriculum.

Module III

9 Hours

Teaching English as a Second Language: Teaching English as a skill; teaching English in multilingual contexts; role of L1 in the classroom; changes in English language education: issues and contexts.

Module IV

9 Hours

Approaches, Methods and Techniques: Teaching language skills (speaking, writing, listening and reading); methods of teaching English; materials for teaching English; language testing: definition and types of language testing.

Module V

8 Hours

ELT in the current context: English for Specific Purposes; study skills; learner autonomy; technology for English Language Teaching.

Essential Reading

Thornbury, S: *An A-Z of ELT: A dictionary of terms and concepts used in English language teaching.*

Gass, Susan M. and Selinker, Larry: *Second Language Acquisition: An Introductory Course.*

Richards. J.C. and T. Rogers: *Approaches and Methods in Languages Teaching.*

Additional Reading/ Reference books:

Agnihotry, R.K., and Khanna: *English Language Teaching in India.* Sage, New Delhi.

Nagaraj Geetha. *English Language Teaching: Approaches, Methods, Techniques in Education.*

Vyas, M. A., & Patel, Y. L.: *Teaching English as a second language: A new pedagogy for a new century.*

National Curriculum Framework. *National Curriculum Framework.*

Hutchinson, T. & Waters, A: *English for Specific Purposes.*

GHG-343: Literary Representations of Resistance
(Discipline Specific Elective)

L T P C
3 0 0 3

Module I

8 Hours

Resistance - An Overview: Elements of Resistance in the Earliest Works; Resistance as Political Movements; Resistance: Historical Evolution (Literary Perspectives); Albert Camus: an essay from *The Rebel*

Module II

9 Hours

Resistance - Class: “Bourgeois and Proletarians” from *The Communist Manifesto*; Jo Goodwin Parker: “What is Poverty?”; Oscar Wilde – “Modern Millionaire”

Module III

9 Hours

Resistance - Race: Zora Neal Hurston: “How It Feels to be Coloured Me?”; Jane Harrison: *Stolen*; Maya Angelou: “I Know Why the Caged Bird Sings”; “Still I Rise”; Wole Soyinka: “Telephone Conversation”

Module IV

9 Hours

Resistance - Gender: Simone de Beauvoir: Introduction to *The Second Sex*; Judy Brady: “Why I Want a Wife?”; Alice Walker: “Brothers and Sisters”; Dorothy Sayers: “Are Women Human?”

Module V

8 Hours

Resistance - Caste: M.C. Raj – Excerpts from *Dyche: The Dalit Psyche*; B.R. Ambedkar: *Annihilation of Caste* (Introduction and Excerpts)

Reference books:

Anand, S., ed., *Annihilation of Caste: The Annotated Critical Edition B. R. Ambedkar*. New Delhi: Navayana Publishing Pvt. Ltd., 2014.

Angelou, Maya. *And Still I Rise*. London: Little Brown Book Group, 1978.

Bama. *Sangati*. New Delhi: Oxford India, 2008.

Barbara, Harlow. *Resistance Literature*. New York: Methuen Press, 1987.

Beauvoir, Simone, de. *The Second Sex*. New York: Vintage Books, 1952.

Buscemi, Santi V. and Charlotte Smith. *75 Readings: An Anthology*. New York: McGraw Hill, 2013.

Camus, Albert. *The Rebel*. London: Penguin, 1972.

GHG-344: Fundamentals of Linguistics
(Discipline Specific Elective)

L T P C
3 0 0 3

Module I

9 Hours

Introduction to Linguistics and Applied linguistics: Language and communication; varieties of language; social and biological roots of language; language and society; language and mind; structure of language multilingualism and language learning; first language acquisition; second language acquisition.

Module II

8 Hours

Intermediate Phonetics and phonology: Mechanics of human language; classification of sounds in air stream mechanism; Phonetic transcription (IPA); intonation; voiced and voiceless sounds.

Module III

9 Hours

Introduction to morphology and syntax: Word formation; words and lexemes; processes of word formation; derivation and the lexicon; structure of word segmentation and analysis; structure and components of a sentence; word order; subject-object-verb; inflection.

Module IV

8 Hours

An Introduction to sociolinguistics: Varieties of sociolinguistics; language and dialect; register and style; pidgin and creole.

Module V

8 Hours

Pragmatics and semantics: Pragmatics; literal meaning of words, phrases and grammar; language variation; dialects; meaning and context.

Essential Reading

George Yule. *The Study of Language*. New York: CUP. 2006.

Additional Reading/ Reference books:

Harris, Randy A. *The linguistics wars*. Oxford: Oxford University Press. 1993.

Lepschy, Giulio C. *A survey of structural linguistics*. London: Faber and Faber. 1972.

E. K. Brown, Keith Brown, Jim Miller. *Syntax: A Linguistic Introduction to Sentence Structure*. 1991.

Martin J Ball, Joan Rahilly. *Phonetics: The Science of Speech*. 1999.

Bauer, Laurie. *Introducing Linguistic Morphology*. Edinburgh: Edinburgh University Press. 2003.

Stockwell, Peter. *Sociolinguistics: A Resource Book for Students*. London: Routledge. 2002.

Jakobson, R. and Halle M. *The Fundamentals of language*. The Hague: Mouton, (2nd edition).

**GHG-346: Short Fiction-Across the World
(Discipline Specific Elective)**

L T P C
3 0 0 3

Module I **8 Hours**

Introduction: A Historical Overview; Short Story: Its points of departure/ variance from other literary genres; Edgar Allan Poe: “Tale Writing”; Alan H. Pasco : “On Defining Short Story”

Module II **8 Hours**

Indian Short Stories: Shashi Deshpande: “Last Enemy”; Satyajit Ray: “Prof Shonku and the Macaw”

Module III **9 Hours**

British / American Short Stories: Arthur Conan Doyle -“A Scandal in Bohemia”; Edgar Allan Poe - “Tell Tale Heart”; James Finn Garner- “Cinderella”

Module IV **8 Hours**

Russian/ French Short Stories Short Stories: Nikolai Gogol -“The Nose”; Guy de Maupassant -“The Necklace”

Module V **9 Hours**

South African/ Latin American Short Stories: Nadine Gordimer- “Country Lovers”, Gabriel Garcia Marquez - “A very Old Man with Enormous Wings”

Reference books:

Deshpande, Shashi. “Last Enemy”, *Collected Short Stories* Vol 2. New Delhi: Penguin Books, 2004.

Ray, Satyajit. “Prof. Shonku and Macaw”. *Diary of a Space Traveller and Other Stories*. London: Penguin, 2009.

Doyle, Arthur Conan. “A Scandal in Bohemia.” *The Complete Sherlock Holmes: All 56 Stories & 4 Novels*. New York: Random House, 1986.

Poe, Edgar Allan. “Tell Tale Heart.” *Edgar Allan Poe: Complete Stories and Poems*. New York: Barnes & Noble Inc, 2012.

Garner, James Finn. “Cinderella”. *Politically Correct Bedtime Stories: Modern Tales for Our Life and Times*. New York: Macmillan, 1994.

Gogol, Nikolai. “The Nose.” *The Collected Tales of Nikolai Gogol*. New York: Vintage Classics, 1999.

Maupassant, Guy de. *The Complete Short Stories*. Delhi: Rupa Publications, 2000.

Gordimer, Nadine. “Country Lovers”. *Town and Country Lovers*. Sylvester & Orphanos, 1980.

Marquez, Gabriel Garcia. "A Very Old Man with Enormous Wings". *Fiction 100: An Anthology of Short Stories*. Ed. James H. Pickering. New York: Macmillian Publishing Company, 1992.

Fink, Ida. "Key Game." *A Scrap of Time and Other Stories*. Pantheon Books, 1987.

Achter, Erik Van. "How First Wave Short Story Poetics came into Being: E. A. Poe and Brander Matthews" Web.

Afridi, Humera. "The Price of Hubris." *And the World Changed*. Ed. Muneeza Shamsee. New York: Feminist Press at The City University of New York, 2008.

Baldwin, James. "Sonny's Blues." *Fiction 100: An Anthology of Short Stories*. Ed. James H. Pickering. New York: Macmillian Publishing Company, 1992.

Bama. "Scorn." *The Little Magazine*.

Bates, H.E. *Modern Short Story: Critical Survey*. London: Robert Hale, 1988.

Bloom, Harold. *Short Story Writers and Short Stories*. Philadelphia: Chelsea House Publishers, 2005.

Boynton, Robert W. *Introduction to the Short Story*. Sandton: Heinemann Educational Books, 1992.

Chopin, Kate. "The Story of an Hour." *Fiction 100: An Anthology of Short Stories*. Ed. James H. Pickering. New York: Macmillian Publishing Company, 1992.

Christie, Agatha. "The Kidnapped Prime Minister". *Fiction 100: An Anthology of Short Stories*. Ed. James H. Pickering. New York: Macmillian Publishing Company, 1992.

Gordimer, Nadine. *Jump and Other Stories*. UK: Bloomsbury Publishing, 2013.

Hogle, Jerrold E. Ed. *The Cambridge Companion to Gothic Fiction*. Cambridge: Cambridge University Press, 2002.

Hunter, Adrian. *The Cambridge Introduction to Short Story in English*. Cambridge: Cambridge University Press, 2007.

James, Edward. Ed. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003.

Manto, Saadat Hasan. *Manto: Selected Short Stories*. Trans. Aatish Taseer. Delhi: Random House/Vintage, 2012.

Priestman, Martin. Ed. *The Cambridge Companion to Detective Fiction*. Cambridge: Cambridge University Press, 2003.

Tolstoy, Leo. *The Greatest Short Stories of Leo Tolstoy*. Mumbai: Jaico Publishing House, 2009.

GHG-348: Text and Performance
(Generic Elective)

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Module 1

8 Hours

Introduction: Introduction to theories of performance; historical overview of western and Indian theatre; forms and periods: classical, contemporary, stylized, naturalist.

***Essential Reading**

Selections From

John Gassner and Edward Quinn (Eds.). *The Reader's Encyclopedia of World Drama*.

Ananda Lal. *Theatres of India: A Concise Companion*.

Nandi Bhatia (Ed.). *Modern Indian Theatre: A Reader*.

Julia Hollander. *Indian Folk Theatres*.

Durga Das Mukhopadhyay. *Folk Arts and Social Communication*.

Topics for Student Presentations

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

Module II

9 Hours

Theatrical Forms and Practices: Types of theatre; semiotics of performative spaces: proscenium 'in the round', amphitheatre and open-air; Voice, speech: body movement, gestures and techniques (traditional and contemporary); floor exercises: improvisation / characterization.

***Essential Reading**

Selections From

Augusto Boal. *Games for Actors and Non-actors*.

Boal, Augusto. *The Theatre of the Oppressed*.

Dutt, Utpal. *On Theatre*.

Sircar, Badal. *On Theatre*.

Topics for Student Presentations

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

Module III

8 Hours

Theories of Drama: Theories and demonstrations of acting: Stanislavsky, Brecht- Bharata.

***Essential Reading**

Selections From

Roose-Evans, James. *Experimental Theatre: From Stanislavsky to Peter Brook*.

Richmond, Farley P., Darius L. Swann and Phillip B. Zarrilli (Eds.). *Indian Theatre: Traditions of Performance*.

Topics for Student Presentations

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

Module IV

9 Hours

Theatrical Production: Direction; production; stage props; costume; lighting; backstage support - recording/archiving performance/case study of production / performance /impact of media on performance processes.

***Essential Reading**

Selections From

John Holloway. *Illustrated Theatre Production Guide*.

Augusto Boal. *Games for Actors and Non-actors*.

Topics for Student Presentations

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

Module V

8 Hours

Street Theatre: Art, politics, economy, and resistance – Marginalization of art forms – Street theatre practice in the West – Street theatre practice in India

***Essential Reading**

Selections From

Cohen-Cruz, Jan (Ed.). *Radical Street Performance: An International Anthology*.

Deshpande, Sudhanva. *Theater of the Streets: The Jana Natya Manch Experience*.

Duncombe, Stephen (Ed.). *Cultural Resistance Reader*.

Eugène van Ervin. *The Playful Revolution: Theatre and Liberation in Asia*.

Topics for Student Presentations

- a. Producing street plays followed by discussion and analysis

Additional Reading/ Reference Books:

Yoshi Oida and Lorna Marshall. *The Invisible Actor*. London: Routledge, 1997.

John Willet. *The Theatre of Bertolt Brecht*. University of California, 1977.

Deeptha Achar and Shivaji K. Panikkar. *Articulating Resistance: Art and Activism*. New Delhi: Tulika Books, 2012.

Rustom Bharucha. *The Politics of Cultural Practice: Thinking through Theatre in an Age of Globalization*. New Delhi: OUP, 2001.

Sudhanva Deshpande, Akshara K.V., and Sameera Iyengar (Eds.). *Our Stage: Pleasures and Perils of Theatre Practice in India*. New Delhi: Tulika Books, 2009.

Aparna Bhargava Dharwadker. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. New Delhi: OUP, 2008.

Utpal Dutt. *Towards a Revolutionary Theatre*. Calcutta: Seagull Books, 2009.

Sadanand Menon. "Playmaking as a Primary Act of Politics". *Economic and Political Weekly*, Vol. 44, No. 26/27 (Jun. 27 - Jul. 10, 2009), pp. 34-36.

Safdar Hashmi. *The Right to Perform: The Selected Writings of Safdar Hashmi*. New Delhi: Sahmat, 1989.

Bhasa. *Madhyama Vyayoga*.

Sophocles, *Electra*

Gurajada Apparao. *Girls for Sale (Kanyasulkam)*.

Girish Karnad, Badal Sarkar, Vijay Tendulkar. *Three Modern Indian Plays (Tuglaq, Evam Indrajit, Silence! The Court is in Session)*.

***Soft copy of the texts listed under essential reading to be made available**

GHG-350: Literature in Translation
(Generic Elective)

L T P C
3 0 0 3

Module I **9 Hours**

Translation: Historical overview; Translation theory: introduction; Translation: nature and types; notions of translatability; equivalence and problems involving equivalence.

Module II **8 Hours**

Poetry: Poetic spirit; apprehension of original poem; language, thought and poetry; interpretation reliability; Critique of select poems

Module III **8 Hours**

Prose: Origins of prose translation; the enlightenment; post war years to the present; working with the author; qualities and making of a literary translator

Module IV **9 Hours**

Drama: Translation studies and drama; target language acceptability; ‘Speakability’; adaptation; Critique of Anton Chekhov’s *The Cherry Orchard*.

Module V **8 Hours**

Fiction: Characteristics of literary translation and knowledge translation; adequacy of translation: adequate, relevant translation; critique of select translated novels: Bama (b 1958): *Karukku*; Gabriel Garcia Marquez (1927) : *One Hundred Years of Solitude*

Additional Reading/ Reference books:

Munday, Jeremy. *Introducing Translation Studies: theories and applications*. Routledge, London. 2001.

Bassnett, Susan.. *Translation Studies*. Routledge, London. 2002.

Baker, Mona, editor. *Critical Readings in Translation Studies*. Routledge, London and New York. 2010.

Benjamin, Walter.). *The Translator’s Task*. Trans. Rendall, Steven. TTR: traduction, terminologie, redaction, vol.10, no. 2, 151-165. 1997.

Bassnett, S. & A. Lefevre, editors. *Translation, History and Culture*. Princeton UP, Princeton. 1992.

Venuti, Lawrence. *The Translation Studies Reader*. Routledge, London and New York. 2000.

Eka Kurniawan (b1975): *Man Tiger*

Jean-Luc Racine (Author), Josiane Racine (Author), John L. Varriano (Author), Will Hobson (Translator) - *Viramma: Life of an Untouchable*

GHG-352: Cultural Studies
(Generic Elective)

L T P C
3 0 0 3

Module I

8 Hours

Cultural Studies: An introduction; understanding cultural studies; evolution and culture; Structuralism; Structuralism and its relation with Anthropology, Sociology and Linguistics Marxism, Post-structuralism; basics of Marxism, Marxist literary criticism, historical materialism.

Module II

9 Hours

Key Concepts: Subjectivity, Subjectivity and culture, political subjectivity, subjectivity and power; identity and gender, identity negotiation; representation, concept of power and discourse; gender and power; gender and race, gender and caste.

Module III

8 Hours

Space: The body, space and time; culture and development; language, ethnicity, race and nation; globalization; consumption.

Module IV

8 Hours

Culture Industries, Cultural Forms, the commodity, Media: Television, science, technology and cultural Studies; cyber culture; cultural policy.

Module V

9 Hours

Cultural Studies in India: India as an object of study; contemporary caste dynamics; gender in Indian society; class relations, religion.

Essential Reading

Pramod K Nayar: *An Introduction to Cultural Studies*(excerpts)

Chris Barker: *Cultural Studies: Theory and Practice* (excerpts)

Reference books:

Chris Barker: *The Sage Dictionary of Cultural Studies*.

Tony Bennett and John Frow: *The Sage Handbook of Cultural Analysis*.

Andrew Milner: *Contemporary Cultural Theory: An Introduction*.

Meenakshi Gigi Durham and Douglas M Kellner, eds.: *Media and Cultural Studies*.

Imre Szeman and Timothy Kaposy: *Cultural Theory: An Anthology*.

Toby Miller, ed.: *A Companion to Cultural Studies*.

Andrew Edgar and Peter Sedgwick: *Key Concepts in Cultural Theory*.

GEM-102: Fundamentals of Journalism
(Core)

L T P C
3 0 0 3

Module I

9 Hours

Journalism and Society: Media and Democracy : the Fourth Estate, Freedom of Expression, Article 19 of the Constitution of India; Media Consumption and News Production; Audience, Readerships, Markets; Forms of Journalism: news, features, opinions, yellow, tabloid, penny press, page 3; Changing Practices: new/alternative media, speed, circulation

Module II

8 Hours

Principles of Journalism: Examination of principles and social theory underlying the practice of journalism; Social Responsibility and Ethics; Positioning, Accuracy, Objectivity, Verification, Balance and Fairness; Defining Spot/Action, Statement/Opinion, Identification/Attribution; News vs Opinion, Hoaxes

Module III

8 Hours

The News Process: News: meaning, definition, nature; Space, Time, Brevity, Deadlines; Five Ws and H, Inverted pyramid; Sources of news, use of archives, use of internet; from the event to the reader/ audience

Module IV

9 Hours

Language and Narrative of News: Constructing the story: selecting for news, quoting in context, positioning denials; transitions, credit line, byline, and dateline; Styles for print, electronic and online journalism; Robert Gunning: Principles of clear writing; Rudolf Flesch's Formula- skills to write news

Module V

8 Hours

Digital Journalism: Understanding Virtual Cultures; Internet and its Beginnings, Remediation and New Media technologies, Online Communities, User Generated Content and Web 2.0, Networked Journalism, Alternative Journalism; Digitization of Journalism; Authorship and what it means in a digital age, Open Source; Overview of Web Writing; Linear and Non-linear writing,

Reference books:

Adams, Sally, Gilbert, Harriett, Hicks, Wynford. *Writing for Journalists*, Routledge, London, 2008.

Bull, Andy. *Essential Guide to Careers in Journalism*, Sage, London, 2007.

Bruce D. Itule and Douglas A. Anderson, *News writing and reporting for today's media*,

McGraw Hill Publication.

Flemming, Carole and Hemmingway, Emma. *An Introduction to Journalism*, Sage, London, 2005.

Franklin, Bob, Hamer, Martin, Hanna, Mark, Kinsey, Marie, Richardson, John E.: *Key Concepts in Journalism Studies*, Sage, London, 2005.

Harcup, Tony. *Journalism Principles and Practice*, Sage, London, 2009.

King, Graham. *Improve Your Writing Skills*, Collins, London, 2009.

Schudson, Michael. *Sociology of News*, W.W. Norton, New York, 2011.

Schwartz, Jerry. *Associated Press Reporting Handbook*, McGraw-Hill, New York, 2002.

Smith, Jon. *Essential Reporting*, Sage, London. 2007.

Truss, Lynne. *Eats, Shoots & Leaves*, Profile Books, London, 2003.

Watson, Don. *Gobbledygook*, Atlantic Books, London, 2003.

Willis, Jim. *The Mind of a Journalist*, Sage, London, 2010.

GEM-104: Presenting for Visual Media
(Core)

L T P C
2 0 0 2

Module I

9 Hours

Basics of human communication - verbal and non - verbal communication, body language, tactile communication; proxemics; articulation of message (both oral and written); channels of communication; channel noise and semantic noise; source credibility; feedback, frame of reference of senders and receivers of messages

Module II

8 Hours

Practical training in voice modulation; diction and sight reading

Module III

8 Hours

Effective verbal communication - quality of voice, good pronunciation, modulation, clarity and uniqueness of speech delivery, skills in the use of language

Module IV

8 Hours

Expressive use of body postures, facial expressions and movements - sense of pace, timing and style

Module V

9 Hours

Nurturing the acting talent, imagination, improvisation, empathy, emotion and emotional memory, retentive memory & sensory memory - practicals on acting for the camera & scene study

Reference books:

Joanne Zorian – Lynn. *Presenting for TV and Video*, A & C Black, London, 2001.

Christopher R. Harris & Paul Martin Lester. *Visual Journalism*. Allyn and Bacon, Boston, 2002.

Janet Trewin. *Presenting for TV and Radio: An insider's Guide* Focal Press.

GEM-107: Communication, Media and Society
(Core)

L T P C
3 0 0 3

Module I

9 Hours

Introduction to Communication: Meaning and importance; definitions, concept and elements of communication process; need for communication; evolution of communication: different milestones in communication from smoke signals to smartphones; variables of communication: emotional and cultural; different forms of communication: verbal, nonverbal, written communication

Module II

8 Hours

Communication Process: Levels of communication: intra-personal, inter-personal, group, mass media communication. Models: Aristotle - SMR, SMCR, Shannon and Weaver, Lasswel, Osgood, Dance, Schramm, Gerbener, Newcomb, convergent and gate-keeping, communication and socialization

Module III

8 Hours

Brief introduction to Communication Theories: Powerful Effects Theory; Magic Bullet Theory; Two-step flow- opinion leaders, Limited Effects theory into effects theory all over again; Press theories- Authoritarian, Libertarian, Soviet Communist and Social Responsibility. New Press Theories- Democratic and Participatory press theory, and Developmental press theory.

Module IV

9 Hours

Functions of Communication: Surveillance Function, Correlation Function, Entertainment Function, Cultural Transmission, Status Conferral/ Conferment of Status, Enforcement of Norms, Dysfunctions of Mass Communication. Communication and Research, market – driven media content – effects, skyvasion, cultural integration and cultural pollution.

Module V

8 Hours

Mass Communication: Nature and process of mass communication, media of mass communication, characteristics and typology of audiences. Ownership patterns of mass media, ethical aspects of mass media.

Text Books

Keval J. Kumar. *Mass Communication in India*, Oxford Press, Delhi. 2008.

Vishweshwer Rao, P.L. *Principles of Communication*. Media House Publication. 2005.

Reference books:

- Bel, B. et al. *Media and Mediation*, Sage, New Delhi. 2005.
- Bernet, John R., *Mass Communication, an Introduction*, Prantice Hall. 1989.
- Cyber Mohalla from Sarai Reader: Shaping Technologies, 187 and page 190-191.
- Fiske, John. *Introduction to Communication Studies*, Routledge. 1982.
- Gupta, Nilanjana ed. *Cultural Studies*, World View Publishers. 2006.
- McQuail, Dennis. *Mass Communication Theory*, (4th Ed) London, Sage. 2000.
- Miller, Katherine. *Communication Theories: Perspectives, processes and contexts*, McGraw Hill. 2004.
- Michael Ruffner and Michael Burgoon, *Interpersonal Communication*.
- Narula, Uma. *Mass Communication -Theory and Practice*, Har-Anand Publications, New Delhi. 2001.
- Saraf, Babli Moitra. "In Search of the Miracle Women: Returning the Gaze". Translation and Interpreting Studies (TIS), Vol.Nos.1&2, Spring Fall 2008.
- Small, Suzy. "SMS and Portable Text" in Sarai Reader 03: Shaping Technologies.
- Williams, Kevin. *Understanding Media Theory*. 2003.
- Baran, S.J.. *Introduction to Mass Communication*. New York: McGraw Hill. 2002.
- Berko, W. & W.. *Communicating*. New Jersey: Prentice Hall. 1989.

GEM-109: Introduction to Visual Communication
(Core)

L T P C
3 0 0 3

Module I

8 Hours

Communication Processes: A Theoretical Perspective: Definition, need, functions, types and forms of communication; barriers of communication; SMCR - Sender, Message, Channel, Receiver; a few models of communication; theories of communication: uses and gratification, hypodermic needle theory, Magic Bullet theory and Reinforcement theory

Module II

9 Hours

Visual Communication: Definition, need; the visual process; visual communication theories: sensual, perceptual and cognitive; chunking theory and their implications on human information processing; introduction to visual perception and Gestalt laws of organization; introduction to information theory and its application to spatial and spatio-temporal message design; concept of attention in perception; relationship between message design and attention

Module III

8 Hours

Visual Language and Aesthetics: Visual power; visual pleasure; visuality; visual elements, features and principles: picture definition, line, colour, discipline; relationships: syntactics, semantics and pragmatics; viewpoints, point of reference and framing; explorations in visual abstraction; structure and appearance; form in nature; exploration of visual images with analogies from nature

Module IV

8 Hours

Visual Ergonomics: Understanding of human physical characteristics and limitations with respect to the environment as related to visual communication; environmental conditions of illumination; figure and ground – relationships; ergonomics as applied to visual-legibility studies; implications for use of text and graphics; use of eye movement; readability issues with respect to static and dynamic text at short and long viewing distance; ergonomics related to readability issues on display devices

Module V

8 Hours

Visual Art in India - an overview: Indian visual art: dance, theatre, architecture; diversity of cultures, languages, religions and customs; traditional and contemporary forms of Indian visual art; a holistic approach to understanding the Indian scenario; bridging the wealth of the past with the potential of the future; the 'Indian' design: reflection and critical perspectives

Reference books:

- Lester & Martin. *Visual Communications: Images with Messages*, words worth Publications, California. 2005.
- Keval J. Kumar. *Mass Communication in India*, Oxford Press, Delhi. 2008.
- Vishweshwer Rao, P.L. *Principles of Communication*. Media House Publication. 2005.
- Woodson Wesley E, *Human Factors Design Handbook*, McGraw-Hill Education; 2 edition (January 22, 1992)
- Mole, A. *Information theory and aesthetic perception*, University of Illinois. 1969.
- Christopher Jones. *Design Methods Seeds of Human Future*, Wiley, Interscience. 1970.
- Jesse James Garrett. *The Elements of User Experience*, New Riders. 2003.
- Iyer Bharatha K., *Indian Art-a Short Introduction*, Stosius Inc/Advent Books Division; Reprint edition. 1 December 1983.
- Ian Noble Russell Bestley. *Visual Research*, AVA Publishing; 2nd edition. November 1, 2011. H
- Kumar Vyas. *Design - The Indian context*, National Institute of Design. 2000.
- Ware, Colin. *Visual Thinking: for Design*, Morgan Kaufmann Publishers. 9 April 2008.
- Lister, Martin, Dovey, Jon, Kelly, Kieran, Grant, Iain, Giddings, Seth. *New Media: A Critical Introduction*, Routledge; 2nd edition. 2009.

GEM -122: Presenting for Visual Media Lab (Core)

L	T	P	C
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The basics of fluency, voice: pitch/tone/intonation/inflection

Voice Over: rhythm of speech, breathing, resonance, VO for television commercials/corporate videos/
radio commercials/ documentaries

On-air essentials: studio autocue reading and recording the voice

Public Speaking: Techniques and strategies for holding an audience's attention, teaching awareness of
voice and its function, demonstrating how to control body language, Breathing and articulation

Presenting news: duties and responsibilities while news reading, understanding the news scripts and news
agenda

Personality and style: general guidelines for presentation; study of the work of established/popular
presenters and detailed analysis of their styles

Talk shows and moderating events

Reporting: techniques and tips; reporting news and interviewing; recording the byte, transcription and
scripting; different reporting styles: political, entertainment, crime, sports and business; reporting from
the field

Adding effective promos/ jingles while anchoring

Legal pitfalls (what NOT to say)

GEM-201: Print Media Production
(Core)

L T P C
3 0 0 3

Module I

9 Hours

Print Journalism - Development and Trends: The Invention of the Printing Press; A study of the development of journalism, with emphasis on the evolution of newspapers; Agenda setting role of newspapers- Ownership, Revenue, Editorial policy; Citizen Journalism, Investigative journalism; Celebrity/ Page 3 journalism; Ethical debates in print journalism - Paid news, Advertorials

Module II

8 Hours

Production of a Newspaper: Planning for print: size, anatomy, grid, design; Format, typography, copy, pictures, advertisements; Plotting text: headlines, editing pictures, captions; Front page, Editorial page, Supplements; Technology and Page making techniques: layout, use of graphics and photographs; Printing Processes: Traditional vs modern; Desk Top Publishing: Quark Express, Coral Draw, Photoshop

Module III

8 Hours

News Gathering: Cultivating sources-interviews, press conferences, news reporting, beat reporting, accident and disaster reporting, crime and legal reporting, election reporting, sports reporting, business reporting, investigative and interpretative reporting; National and international news agencies, sting operations;

Module IV

9 Hours

News Story - Structure and Copy Editing: Inverted pyramid and other narrative styles; lead writing; various kinds of lead writing; readability factors, Fundamentals of news editing, functions of editing, editorial hierarchy in electronic media. Rewriting techniques; space saving techniques; readability formula; style sheet; copy reading and proof reading symbols; headline writing; various types of headlines

Module V

8 Hours

Newspaper Layout and Design: Principles and systems of design; systems of page makeup (modular and grid make up, formal and symmetrical balance, informal and asymmetrical balance, circus make up); pullouts; use of page make up and design software; picture editing; outline and caption; info graphics; bumpers; info boxes; timeline and fast-fact-boxes

Practical

Creating a simple report cover; Using the toolbox/Using color; Drawing and editing objects/Creating a single page poster; Using photographs in a leaflet; Using a template to create a two-page newsletter

Reference books:

Fred Fedler, John.B.Bender, Lucinda Devenport & Michael W. Drager. *Reporting for the Media*, OUP, New York, 2001.

James Glen Stovall. *Writing for the Mass Media*. Pearson Education, New Delhi, 2008.

Richard Keeble. *Print Journalism; A Critical Introduction*. Routledge, London, 2005.

Vir Bala Aggarwal. *Essentials and Practicals of Journalism*. Concept Publishing, New Delhi.

Kamath, M.V. *Professional Journalism*, Vikas Publications.

Goodwin, Eugene H. *Groping for ethics in Journalism*, Iowa State Press.

Hough, George A. *News Writing*. Kanishka Publishers, New Delhi. 1998.

Hodgson F. W. *Modern Newspapers practice*, Heinemann London, 1984.

Sarkar, N.N. *Principles of Art and Production*, Oxford University Press.

Stuart Allan, *Journalism: Critical Issues*, Open University Press.

GEM-202: Advertising, Public Relations and Media
(Core)

L T P C
3 0 0 3

Module I

8 Hours

Introduction: The Advertisement as Communication; Capitalism and the Advertising Industry; Theories of Advertising - Information, Service, Ideology; Grammar of Advertisements - print, audio-visual

Module II

8 Hours

Advertising through Print, Electronic and Online media: Types of media for advertising; Segmentation, Positioning and Targeting; Media selection, Planning, Scheduling; Market strategy and Branding; Advertising Budget; Campaign Planning, Creation and Production

Module III

9 Hours

Public Relations- Concepts and Practices: Introduction to Public Relations; Growth and development of PR; Importance, Role and Functions of PR; Principles and Tools of Public relations; Organization of Public relations: In house department vs consultancy; PR in govt. and Private Sectors; Govt's Print, Electronic, Publicity, Film and Related Media Organizations

Module IV

8 Hours

PR-Public and Campaigns: Research for PR; Managing promotions and functions; PR Campaign-planning, execution, evaluation; Role of PR in Crisis management; Ethical issues in PR-Apex bodies in PR- IPRA code - PRSI, PSPF and their codes

Module V

9 Hours

The Ad Agency-Practices: Profile of the advertising professional; Encoding the Ad; Cultural Codes; Ethical Issues in Advertising - Regulatory Bodies

List of Projects

- Design an ad copy for a product
- Script writing for electronic media (Radio jingle, TV Commercial)
- Planning & Designing advertising campaigns
- Critical evaluation of advertisements
- Writing a press release.
- Planning and designing PR campaign
- Assignment on crisis management

Indicative Reading List

David Ogilvy, *Ogilvy on Advertising*, Pan/Prion Books.
Frank Jefkins, *Advertising Made Simple*, Rupa& Co.
Chunawalla, *Advertising Theory and Practice*, Himalaya Publishing House.
Jethwaney Jaishri, *Advertising*, Phoenix Publishing House.

Jefkins Frank Butterworth, *Public Relation Techniques*, Heinmann Ltd.
Heath Robert L, *Handbook of Public Relations*, Sage Publications.
Dennis L. Wilcoxe& Glen T, *Public Relations*, Pearson.
Cutlip S.M and Center A.H., *Effective Public Relations*, Prentice Hall.
Kaul J.M., Noya Prakash, *Public Relation in India*, Calcutta.
Goldman, R. *Reading Ads Socially*, London Routledge, 1992.

GEM-203: Visual Media: Fundamentals of Production
(Core)

L T P C
2 0 0 2

Module I

8 Hours

Conceiving the idea; theme and story, screenplay, dialogue; script development, short division, identification of recording/shooting medium (film/video), financing, casting and major staffing (production crew), location scouting.

Module II

9 Hours

Budgeting; choosing the right equipment, schedule and location planning; audition for actors/actresses, casting and scheduling; role of production crew - director, assistant director, producer, production controller, cinematographer/videographer; camera assistant(s), properly and wardrobe identification and preparation, identification of make-up requirements, special effects identification and preparation, production schedule, set construction, script locking, script read-through with cast.

Module III

9 Hours

Scripting: The art of writing for films; fundamentals of screen writing; script formats; stages of script and screenplay - idea, research, treatment, draft script, revision of script; scripts for film/Tv fiction and non-fiction, educational documentaries, docudramas and advertisements, script and story board.

Module IV

8 Hours

Script to Storyboard: From script to story board; objectives and structure of story board; story board styles; story board exercises. shot division of script;

Module V

9 Hours

Camera and Lighting: Shot types - extreme long shots (ELS); long shots (LS); medium long shots (MIS); medium closeup (MCU); big close-up(Bcu); extreme close-up(Ecu); low angle shots; high angle shots; extreme wide shot, camera lighting accessories, exterior and interior photography, conventional lighting, special effects lighting, spot audio, location sound ambience, "point of no return", pick-up shots, review before pack-up.

Reference books:

James Thomas. *Script Analysis for Actors, Directors, and Designers*, 3rd edition, Focal Press, 1992.

Peter W. Rea & David K. Irving. *Producing and Directing the Short Film and Video*, Focal Press, 2001.

Gerald Millerson. *Video Production Handbook*, New Delhi, Focal Press, 1992.

Michael K. Hughes. *Digital Film Making for Beginners: A Practical Guide to Video Production*, Mc Graw-Hill Professional, 2012.

Television: Critical Methods and Applications, Blue Print London, 1995.

Gerald Millerson & Jim Ovens. *Video Production Handbook*, Focal Press, 2004.

Catherine Kellison. *Producing for TV and Video*, Focal Press, 1999.

Jim Ovens. *Television Production*, Focal Press, 2012.

Andrew H. Utterback. *Studio Television production and Directing*, Focal Press, 2012.

GEM-204: Scripting for Visual Media
(Core)

L T P C
2 0 0 2

Module I

9 Hours

Introduction: Creative skills, creativity factors, imagination and visualization, ability to create, information and creativity, creative thinking, clarity and precision, coherence and logical sequence in writing, the nature and role of intuition; universalizing the personal experience; importance of research; adaptation from literary works, the elements of visual story telling

Module II

8 Hours

Key Elements: Action, character, setting, theme, structure; clarity, coherence, flow of ideas: stages of scripting: proposal, treatment, script development, revision of the script.

Module III

9 Hours

Choosing the Genre: Forms and genres; forms: short films, fiction, docu-fiction, plays, music albums, operas, events; genres: drama, action adventure, suspense thriller, romance, comedy, crime/detective mystery, road movie, film noir,

Module IV

8 Hours

Logistics: Form, format, software, text, dialogue, parentheticals, plots, exposition, storyline, themes, character, conflict setting, developing characters, character casting, dialogues, storyboard, point of view, setting and pacing, lyrics, music

Module V

8 Hours

Script and Screenplay: Script: primarily dialogue with minimal stage direction; similar to 'spec scripts' given to agents and producers; primary focus on telling the story; screenplay: the extra layer; 'shooting script' - less of an actor's tool and more of a director's tool; includes aspects of filming outside the actor's purview - effects what the audience see; 'screenplay' - relevance to live theatre; film medium

Reference books:

Rosenthal, Alan. *Writing, Directing and Alan Rosenthal Producing Documentary Films and Videos*, Southern Illinois, University Press, 1990.

Field, Syd. *Screenplay: The Foundations of Screen writing*, Ebury Press, 2003.

Frensham, Reymond G. *Screen Writing: Teach Your Selves*, Modder and Stoughton, 1997.

GEM-221: Visual Media Production Lab
(Core)

L	T	P	C
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Production techniques: Planning and management of live shows, single and multi, camera productions, camera controls unit, mounting equipment, preview monitors, switcher, line monitor, VTR, optical disc, hard drives

Sound: Microphones, audio mixer, console, audio monitor, sound recording and play back devices.

Lighting: Lighting in studio, 3-point lighting, lighting for an event, studio lighting instruments, lighting control devices

Switching: Switching or instantaneous editing, multi-function switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

Live Coverage: Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission.
Multi-camera production

GEM-222: Scripting for Visual Media – Lab
(Core)

L	T	P	C
0	0	2	1

The Preparation:

Reading of select scripts/ extracts

Examining professionally-produced scripts from a range of media and across a range of genres

Recognizing the conventions and terminology in the select scripts

Discussing how they relate to the target audience

Choosing the medium, genre and target audience based on the brief given

The Writing Process

Producing a script based on the choices made following the conventions they have studied

Peer review and critiquing

The finished script must show continuity and narrative development; however narrative closure is not required. Writing for visual media requires coordination with other creative teams and production teams.

GEM-301: Visual Media Editing
(Discipline Specific Elective)

L	T	P	C
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Module I **8 Hours**

Basics of Visual Editing: Fundamentals of aesthetics of editing; Time and space in editing; rhythm, movement and cadence; Continuity; The soviet school, Vertov, Eisenstein, Pudovkin
The French New wave; Approaches to Editing in Hitchcock; Buneil; Bresson; Revoir

Module II **9 Hours**

Editing Styles: Linear and Non-Linear Editing, Recording in analog and Digital mode; Editing in Digital era: Standardization in formats and aspect ratio in Television; Action cutting; sequence cutting; Parallel cutting; Editing styles in advertising; Editing dramatic scenes; Dramatic continuity

Module III **9 Hours**

Editing Software: Introduction to non-linear editing equipment and software; Adobe premiere, AVID, Final cut pro; Timing; Manipulation of time through continuity; Structuring a scene; structuring a program

Module IV **8 Hours**

Audio in Visual Editing: Audio tracks; Mixing audio tracks; Editing and organizing audio monitoring and adjusting audio levels; Setting key frames to change Usage of an audio mixer
Recording a narrative track.

Module V **8 Hours**

Advanced editing techniques: Color Correction – Features; filters; examples; RT Extreme; Rendering and Video Processing; Mixed- Format Sequences; Backing Up and Restoring Projects; Elements of a Final Cut Pro Project; Offline and Online Editing; Reconnecting Clips and Offline Media; Overview of the Media Manager; Diagnostic Tools for Clips; Printing to Video and Output from the Timeline; Compressor with Final Cut Pro; Exporting Still Images and Image Sequences; Capture Settings and Presets; Device Control Settings and Presets; Sequence Settings and Presets

Reference books:

Richard Harrington Abba Shapiro Robbie Carman. *Final cut studio on the spot*, Focal Press.
Mollison, Martha. *Producing Videos: A complete guide*, Viva Books.

Jordan Larry. *Edit Well: Final Cut Studio for the Pros*, Focal Press; 2008.

James R. Caruso & Maris E. Arthur. *Video Editing Post Production*, Prentice Hall, New Jersey, 1992.

Morris, Patrick. *Nonlinear Editing Media Manual*, Focal Press, London, 1999.

Dancyger, Ken. *The Technique of Film and Video Editing: History, Theory and Practice*, Focal Press.

GEM-303: Media, Ethics and the Law
(Core)

L T P C
3 0 0 3

Module I **8 Hours**

Ethical Framework and Media practice: Freedom of expression (Article 19(1)(a) and Article 19(1)(2)); Freedom of expression and defamation- Libel and slander; Issues of privacy and Surveillance in Society; Right to Information; Idea of Fair Trial/Trial by Media; Intellectual Property Rights; Media ethics and cultural dependence

Module II **9 Hours**

Media Technology and Ethical Parameters: Live reporting and ethics; Legality and Ethicality of Sting Operations, Phone Tapping; Ethical issues in Social media (IT Act 2000, Sec 66 A and the verdict of The supreme court); Discussion of Important cases; Some Related laws- Relevant sections of Broadcast Bill, NBA guidelines

Module III **8 Hours**

Representation and ethics: Advertisement and Women; Related Laws and case studies- Indecent representation of Women (Prohibition) Act, 1986 and rules 1987, Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act; 2000 and 292 IPC

Module IV **8 Hours**

Media and Regulation: Regulatory bodies, Codes and Ethical Guidelines; Self-Regulation; Media Content- Debates on morality and Accountability

Module V **9 Hours**

Media and Social Responsibility: Economic Pressures; Media reportage of marginalized sections- children, dalits, tribals, Gender; Media coverage of violence and related laws - inflammatory writing (IPC 353), Sedition, incitement to violence, hate speech; Relevant Case Studies – Muzaffarpur Riots, Attack on civil liberties of individuals and social activists

Reference books:

- Thakurta, ParanjyGuha, *Media Ethics*, Oxford University Press, 2009.
Barrie mcDonald and Michel petheran. *Media Ethics*, Mansell, 1998.
Austin Sarat. *Where Law Meets Popular Culture* (ed.), The University of Alabama Press, 2011.
Vikram Raghvan, *Communication Law in India*, Lexis Nexis Publication, 2007.
Iyer, Vekat. *Mass Media Laws and Regulations in India*-Published by AMIC, 2000.

GEM-321: Visual Media Editing Lab (Core)

L	T	P	C
0	0	2	1

Editing with FCP, Fundamentals of video formats; video format compatibility; Audio format compatibility
Starting; Post production; Raw source footage; Role of special effects; Audio design; color correction; Keeping track of footages.

Project: Media files, clips and sequences; FCP interfaces; Key board short cuts and short cut menus; Time code; Split Edits
Working with Multi-clips; Performing Slip, Slide, Ripple, and Roll Edits; Trimming clips; Adding Transitions; Refining Transitions using the Transition Editor
Sequence-to- Sequence Editing; Matching Frames and play head Synchronization; working with Timecode.

Editing Video with Audio

Mixing Audio in the Timeline and Viewer; Using the Voice Over Tool; Using Audio Filters; Exporting Audio for Mixing in Other Applications; Working with Soundtrack Pro
Using Video Filters; Installing and Managing Video Effects; Video Filters Available in Final Cut Pro; Changing Motion Parameters
Adjusting Parameters for Key framed Effects; Reusing Effect and Motion Parameters; Changing Clip Speed; Working with Freeze Frames and Still Images
Compositing and Layering; Keying, Mattes, and Masks; Using Generator Clips; Using the Smooth Cam Filter
Creating Titles; Working with Motion; Working with Master Templates; Measuring and Setting Video Levels.

GEM-322: Photography Laboratory
(Discipline Specific Elective Lab)

L T P C
0 0 2 1

Camera

Camera Structure, Different Lenses and their Characteristics, Camera Perspective & Movement, Operating Techniques

TV Lighting Equipment and Techniques

Fundamental Lighting Concepts, Types of Lights, Studio Lighting Procedures, Lighting Objectives

Pictorial Elements

Concept of Pictorial Design, Sets and Graphics, Scene Elements, Use of Graphic Design.

GEM-324: Fashion Communication Laboratory
(Discipline Specific Elective Lab)

L T P C
0 0 2 1

Simulated Professional Practice

Provide an opportunity to apply learning and further develop skills through individual practice. Simulate a professional working environment where students will be encouraged to collaborate with students across the course, the programme and the broader student community in order to respond creatively to a brief which will be detailed in the course handbook. The unit also demands a critical approach to the management of one's own learning through reflection and planning.

The emphasis is on creating written content for different media platforms and targeted to specific audiences. Students will also create stories for broadcast on television and the internet, and edit the content: this includes writing the fashion feature, graphic design for fashion, fashion photography, and the audio-visual clip.

GEM-326: Documentary Film Making Laboratory
(Discipline Specific Elective Lab)

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Production of a self-contained theme-based documentary (10-15 minutes) by each student under the supervision of the course instructor.

The formal procedures of producing a documentary is to maintained and recorded in the production:

- Deciding on a story idea
- Creating a production outline
- Conducting equipment check
- Shooting the video
- Transcribing footage
- Writing a script
- Editing footage
- Adding music and/ narration
- The showing and the feedback

The films should be submitted before the deadline. The evaluation process includes viva voce.

GEM-341: Development Communication
(Discipline Specific Elective)

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Module I **8 Hours**

Social Change and Issues in Development: Global Parameters of Development and India; Global and Regional Initiatives –Millennium Development Goals, human rights, social inclusion, gender, ecology and sustainable; development, public health, family welfare; Communication and Social Change; Media and Social Marketing

Module II **9 Hours**

Strategic Approaches to Development Communication: Development Support Communication-RTI, Social Audits, Grass-root activism, Whistleblowers, NGOs, other agencies; Wood’s Triangle; Multi-Media Campaigns, radio, cyber-media, KAP Gap; Diffusion of Innovation; Magic Multiplier; Empathy

Module III **9 Hours**

Paradigms of Development Communication: Linear Models - Rostow’s Demographic transition, transmission; Non-Linear - World System Theory, Marxist Theory; Dependency Paradigm – centre-periphery, unequal development, development under development; Alternative Paradigms –participatory, think local/act global think global/act local

Module IV **8 Hours**

Development Communication- Praxis: Designing the Message for Print; CommModule-y Radio and Development; TV and Rural Outreach; Digital Media and Development Communication

Module V **8 Hours**

Development Communication in India: A historical overview; the current scenario; creating awareness; the real social situation in which people operate; catalyzing local development activities, local development: planning, communication and implementation; beyond the conventional mass media; interpersonal as well as traditional modes; communication for change not merely dissemination of information about developmental activities

Reference books:

- Gupta V.S. *Communication and Development*, Concept Publication, New Delhi.
Ganesh S. *Lectures in Mass Communication*, India Publishers, 1995.
Murthy D V R, *Development Journalism, What Next?* Kanishka Publication, New Delhi.
Melkote Srinivas R. & H. Leslie Steeves. *Communication for Development in The Third World*, Sage Publications.
Joshi Uma. *Understanding Development Communication*, Dominant Publishers, New Delhi.

GEM-342: Media, Industry and Management
(Discipline Specific Elective)

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Module I

8 Hours

Media Management: Concept and Perspective: Concept, origin and growth of Media Management; fundamentals of management; management school of thought

Module II

9 Hours

Media Industry - Issues and Challenges: Media industry as manufacturers; manufacturing consent, news and content management; market forces, performance evaluation (TAM, TRP, BARC and HITS) and market shifts; changing ownership patterns

Module III

8 Hours

Structure of News Media Organizations in India: Role responsibilities and hierarchy; workflow and need of management; shifting patterns, circulation and guidelines

Module IV

9 Hours

Media Economics, Strategic Management and Marketing: Understanding Media Economics- Economic thought, Theoretical foundations, issue and concerns of media economics. Capital inflow, Budgeting, Financial management, and personnel Management, Strategic Management, Market forces

Module V

8 Hours

Case Studies: Visionary leadership - media entrepreneurs, qualities and functions of media managers; Indian and international media giants- case studies

Reference books:

Vinita Kohli Khandeka, *Indian Media Business*, Sage.

Pradip Ninan Thomas, *Political Economy of Communications in India*, Sage.

Lucy Kung, *Strategic management in media*, Sage.

Dennis F. Herrick, *Media Management in the age of Giants*, Surjeet Publications.

Jennifer Holt and Alisa Perren, (Edited) *Media Industries-History, Theory and Method*, Wiley-Blackwell

John M. Lavine and Daniel B. Wackman, *Managing Media Organisations*

GEM-343: Communication and Disaster Management
(Discipline Specific Elective)

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Module I

8 Hours

Introduction: Disaster and Disaster Preparedness, The Politics of Disaster, The Economy of Disaster, Response: Rescue, relief and rehabilitation

Module II

8 Hours

Technology and Disaster Communication: Information Communication Technology (ICT) - radio, television, Internet - distress communication and deploying biosurveillance; ICT systems for modelling and predicting outcomes based on real data; Geo-Informatics Technology (GIT), GIS. GPS; Social Media:

Facebook Safety Check, Google Crisis Response; tools, information and interactive platforms; Mobile phone and mobile Applications; Satellite phone; Amateur radio/ HAM radio

Module III

9 Hours

Information Management in Disaster Situations: Communication activities during disasters - general guidelines; PAHO/WHO Regional Disaster Response Team; basic principles of information management and communication in disaster situations; main steps to be taken; planning communication before and during emergencies; information requirements and key messages

Module IV

8 Hours

Stakeholders and Sources: Important stakeholders; sources for information during emergencies; preparation and distribution of situation reports (SITREPs) during an emergency; techniques and recommendations for working with the communication media

Module V

9 Hours

Case Studies - Natural/ Man-made Disasters and Role of Media: The Nepal Earthquake of April 2015, The Kashmir Floods 2014, The Orissa Cyclone 2014 Uttarakhand Disaster 2013; Bhopal Gas Tragedy; Chernobyl; the Holocaust; Hiroshima and Nagasaki

Reference books:

Alexievich, Svetlana, Keith, Gessen (translator). *Voices from Chernobyl: The Oral History of a Nuclear Disaster*, Picador, 1997.

Benson, Charlotte and Clay, Edward. *Understanding the Economic and Financial Impacts of Natural Disasters*, World Bank Publications, 2004.

Carter, W. Nick. *Disaster Management: A Disaster Manager's Handbook*. Asian Development Bank.

Chouhan, L.B, Alvares, Claude. *Bhopal - The Inside Story*, Apex Press, 2004.

Dominique, Lapierre, Moro, Javier. *It was Five Past Midnight in Bhopal*, HPB/FC; 1st Indian pbk. ed, 2001.

Gupta, Harsh K. (Editor) *Disaster Management*, Universities Press 2003.

Gopi, Satheesh. *Global Positioning System: Principles And Applications*, Tata McGraw-Hill Education, 2005

Karim Hassan A.(ed) *Big Data: Techniques and Technologies in Geoinformatics*, CRC Press 2014.

Luite, Achyut I. *Understanding Disaster Management in Practice with reference to Nepal, Practical Action*, 2010.

Mukhopahyaya, Asim Kuma, *Crisis and Disaster Management Turbulence and Aftermath*, 2009

Medvedev Grigori. *The Truth About Chernobyl*, Basic Books, 1979.

Nomura, Ted. *Hiroshima: The Atomic Holocaust: An Illustrated History*, Antarctic Press and Mindvision, 2014.

Rabbany, Ahmed EI. *Introduction to GPS: The Global Positioning System*, Artech House, 2002.

Sarangi, Aruna. *ICTs in Disaster*, Neha Publishers and Distributers, 2010.

Sylves, R. *Disaster Policy and Politics: Emergency Management and Homeland Security*, CQ Press, 2008.

Wise, Stephen. *GIS Fundamentals*, CRC Press, 2013.

GEM-344: Integrated Marketing Communication
(Discipline Specific Elective)

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Module I **8 Hours**

Introduction: Meaning and concept, Key features, Objectives and components of IMC, Theoretical Underpinnings and Models of IMC, Benefits and Barriers

Module II **8 Hours**

Promotional Elements and Tools: Understanding Promotional mix; IMC tools: (i) Personal selling (ii) Advertising (iii) Public Relations (iv) Direct and Database Marketing (v) Sales promotion (vi) Online communication / Interactive marketing

Module III **9 Hours**

Marketing Communication: The Marketing concept, Segmentation, Targeting and positioning, Developing Marketing Strategy- SWOT analysis, Strategic planning process, Consumer Behaviour

Module IV **9 Hours**

IMC Plan and Campaigns – Principles: Developing IMC Plan / campaign planning, situation analysis, construction of a marketing strategy (STP); development of a clear communication strategy for the creative team to design and implement; market research and formulating objectives, campaign creation and production, media planning, selection, budgeting and scheduling

Module V **8 Hours**

Developing an IMC Plan: Process of developing an IMC plan for a product/service/organization; written brief for potential agency partners; utilization of supporting functions to maximize effectiveness; rationale supporting the proposed creative development; proposed media plan including timeline for campaign launch; estimated budget and plan for allocation to specific functions; anticipated results and evaluation of the proposed campaign

Reference books:

- Kotler, Philip and Keller, Lane, *Designing and Managing Integrated Marketing Communication*. Egan J., *Marketing Communications*, Thomson, 2007.
Fill C, *Marketing Communications: Interactivity, CommModule-ies and content*. 5th ed., FT Prentice Hall, 2009.
Pickton D & Broderick A, *Integrated marketing communications* 2nd ED., Pearsons, 2009.
Ramaswami V.S and Namakumari S, *Marketing Management, Planning, implementation and control*, 3rd edition, Macmillan.

GEM-345: Fundamentals of Film Studies
(Discipline Specific Elective)

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Module I

8 Hours

Language of Cinema I – Focus on visual Language: Shot, Scene, Deep focus, Chronological editing, Continuity Editing, Montage, Cross cutting

Module II

8 Hours

Language of Cinema II – Focus on Sound and Colour: Diegetic and Non Diegetic Sound; Off Screen Sound; Sync Sound; the use of Colour as a stylistic Element Genre and the development of Classical Hollywood Cinema

Module III

9 Hours

Introduction to film genres: The Major genres- Narrative, avant-garde, documentary: Other genres: Thriller, melodrama, musical, horror, western, fantasy animation film noir expressionist historical, mythological, road movies

Module IV

8 Hours

Introduction to major movements and theories The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema Introduction to the film theories of Sergei Eisenstein, Andre Bazin, auteur theory, Christian Metz and Laura Mulvey

Module V

9 Hours

Hindi Cinema Early Cinema and the Studio Era 1950s □ Cinema and the Nation (Guru Dutt, Raj Kapoor, Mehboob) The Indian New-Wave Globalisation and Indian Cinema Film Culture

Reference books:

Andre Bazin, "The Ontology of the Photographic Image" from his book *What is Cinema Vol. I* Berkeley, Los Angeles and London: University of California Press: 1967, 9-16

Sergei Eisenstein, "A Dialectic Approach to Film Form" from his book *Film Form: Essays in Film Theory* (Edited and Translated by Jay Leyda) San Diego, New York, London: A Harvest/Harcourt Brace Jovanovich, Publishers: 1977, 45-63

Tom Gunning, "Non-continuity, Continuity, Discontinuity: A theory of Genres in Early Films," in Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990, 86-94.

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*. New York: Columbia University Press, 1986, 17- 34.

Paul Schraeder, "Notes on Film Noir" in John Belton ed. *Movies and Mass Culture* New Brunswick, New Jersey: Rutgers University Press: 1996 pg.153-170

Robert Stam, "The Cult of the Auteur," "The Americanization of Auteur Theory," "Interrogating Authorship and Genre," in *Film Theory: An Introduction*. Massachusetts & Oxford : Blackwell Publishers: 2000, 83-91 & 123-129.

Richard Dyer, Heavenly Bodies: "Film Stars and Society" in *Film and Theory: An Anthology* Massachusetts, U.S.A & Oxford, U.K: Blackwell Publishers: 2000, 603-617

Madhava Prasad, *Ideology of Hindi Film*. New Delhi: Oxford University Press. 1998

Anandam P. Kavoori and Aswin Punanthebekar. *Global Bollywood*. New York: New York University Press. 2008.

GEM-346: Photography
(Discipline Specific Elective)

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Module I

8 Hours

Basics of Digital Photography: Definition and history of Photography; The birth of Camera and its evolution; Purpose of photography; Modernization of Photography and its use in Mass Media; Digital Photography; Difference between analogue and digital photography; Difference between still and video; categories of photography

Module II

9 Hours

Camera, Shutter speed, Aperture: Expression through photographic image; Types of cameras and focusing methods; Exposure controls, shutter speed and aperture, frozen picture, movement in picture; Colour difference in relation to shutter speed; Types of lenses, depth of field, filters Varying ISO for depth, speed and light; Basics of colour and digital photography; Digital storage

Module III

8 Hours

Understanding of Light: Fundamentals of Light: Available light; Artificial light; hard and soft light; Definition of subject detail and shape; Choosing the right colour; Lighting: The different types of lighting, Natural lighting and Artificial Lighting; The reflection of light: Recommended equipment for outdoor lighting; Introduction to indoor lighting and Photographing

Module IV

8 Hours

Types of Photography & Photojournalism: News Photography, Sports Photography; Nature photography, Portrait photography; Fashion photography and advertisement photography; The basics of photojournalism and importance of context in photojournalism

Module V

9 Hours

Editing: Photo editing software, Microsoft Office Picture Manager, CorelDraw, Adobe Photoshop Elements, Photoshop CC (Creative Cloud); Correcting imperfect images: Picture orientation, Cropping, Levels; Altering brightness and contrast, Red eye.

Reference books:

- The Photography Book* by Editors of Phaidon Press, 30 April 2000.
Dilwali, Ashok. *All about Photography*. National Book trust, New Delhi. 2010.
Sharma, O.P. *Practical photography*. HPB/FC 14 March 2003.
Freeman John Collins & Brown. *The Photographer's Guide to Light*. 2005.
I'Anson, Richard. *Lonely Planet's Best Ever Photography Tips*. published by Lonely Planet.
Jackman, John. *Lighting for Digital Video and Television* 2010.
Millerson, Gerald. *Video Camera Techniques (Media Manuals)*, Focal Press, London.
Musberger, Robert B. *Single-camera Video Production*.

GEM-347: Study of Subcultures
(Discipline Specific Elective)

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Module I **9 Hours**
Cultures and Subcultures: An Interdisciplinary Approach: Sociological and anthropological approach; Symbolic interactionist approach; Cultural Studies approach

Module II **8 Hours**
Subcultures, Difference, and Spectacles: The politics of authenticity / “realness”; The “carnavalesque”

Module III **8 Hours**
Youth Subcultures and the Politics of Style: Youth in post-industrial capitalist society; Youth subcultures vs. neo-tribes; Youth styles in fashion, music, gaming; “Post-80s youth” in Hong Kong

Module IV **9 Hours**
Gender, Racial, Immigrant, and Sexual Subcultures: Jazz; Girl bands ; Prison subcultures ; Rap in Asia ; Cute culture ; Homeless and street youth; The “barebackers”; Transsexuals

Module V **8 Hours**
Subcultures and the Symbolic Use of Space: Subcultures and the city; Subcultural rising on the internet

Essential Reading

Selections from:

Gelder, Ken, *The Subcultures Reader*. London: Routledge, 2005.

Gelder, Ken, *Subcultures: Cultural Histories and Social Practice*. New York: Routledge, 2007.

Hebdige, Dick, *Subculture: The Meaning of Style*. London and New York: Routledge, 1991.

Redhead, Steve, *Subculture to Club Cultures: An Introduction to Popular Cultural Studies*. Cambridge, MA: Blackwell, 1997.

Reference books:

Appadurai, Arjun, “Disjuncture and Difference in the Global Cultural Economy.” In his *Modernity at large: Cultural dimensions of globalization*. Minneapolis, MN: University of Minnesota Press, 1996, 27-47

Bakhtin, Mikhail. *Rabelais and His World*. Trans. Helene Iswolsky. Bloomington: Indiana University Press. 1984.

- Barron, Stephen W. (1997). "Canadian Male Street Skinheads: Street Gang or Street Terrorists?" *Canadian Review of Sociology and Anthropology* 34(2): 125-45.
- Buddle, Kathleen, "Urban Aboriginal Gangs and Street Sociality in the Canadian West: Places, Performances and Predicaments of Transition." In Heather A. Howard, and Craig Proulx, *Aboriginal Peoples In Canadian Cities: Transformations and Continuities*. Waterloo, ON: Wilfred Laurier University Press.
- Currid, Elizabeth (2009). "Bohemia as Subculture; Bohemia as Industry: Art, Culture, and Economic Development," *Journal of Planning Literature*, 23(4), 368-.
- Dean, Tim. *Unlimited Intimacy: Reflections on the Subculture of Barebacking*. Chicago: University of Chicago Press, 2009.

GEM-348: Fashion Communication
(Discipline Specific Elective)

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Module I

8 Hours

Introduction to the Fashion Industry: Structure and financial model, understanding market segments, location of communicators, making a portfolio; operations of the fashion sector; visual merchandising/ retail experience; design; exhibition and display design; brand management; fashion advertising and promotion; the Indian and global scenarios

Module II

9 Hours

Fashion as Communication: A brief history of fashion; key concepts and the language of fashion; socio-cultural contexts; fashion and lifestyle, fashion as a visual language; creativity and design; culture and consumption; aspiration and gratification; various aspects: visual merchandising; styling, graphic design, display and exhibit design, advertising, public relations, and creative writing

Module III

8 Hours

Fashion Journalism in Context: Fashion journalism as a specialization; creating original content for different audiences; targeted primary and secondary research; application of the theories of journalism; exploring various outlets and platforms; evolving trends and their implications for the practice of fashion journalism

Module IV

8 Hours

Fashion Journalism for Multiple Platforms: Collaboration and team work; conceiving original formats and content ideas; delivering content on a variety of platforms; ideas-generation and delivery skills: researching and telling stories for print, web and broadcast; ethical and legal implications

Module V

9 Hours

Feature Treatments: Variety of treatments used by fashion journalists; creating relatable angles for targeted audiences; accuracy, fairness, balance and impact; written and moving image feature formats, fashion journalism as critique; comment and opinion; set piece interviews; cover stories; issue-based features; data journalism; fashion shoots

Reference books:

Barthes, Roland, Carter, Michael. (Editor), Stafford, Andy, (Translator). *The Language of Fashion*, Bloomsbury Academic, 2006.

Barnard, Malcolm. *Fashion Theory: An Introduction*, Routledge, 2014.

Barnard, Malcolm. *Fashion as Communication*, Routledge, 2002.

Hethorn, Janet. (Editor), Ulasewicz, Connie. *Sustainable Fashion: Why Now?: A conversation exploring issues, practices, and possibilities*, Fairchild Books, 2008.

Kapferer, Jean-Noël. Bastien Vincent. *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands* (Hardcover) Kogan Page, 2009.

Welters Linda (Editor), Lillethun, Abby. *The Fashion Reader*, Bloomsbury Academic, 2011.

GEM-350: Documentary Film Making
(Discipline Specific Elective)

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Module I

8 Hours

Theoretical Perspectives: Understanding the Documentary; documentaries to educate and entertain; the creative process and the vision; types: poetic, expository, observational, participatory, reflexive, performative; using re-enactment/ reconstruction; style and technique; ethics and representation

Module II

9 Hours

Pre-Production: Identification of the theme and central idea; researching the chosen topic area; making notes from research; creating lists: potential characters/ interviewees, basic storylines, areas of potential conflict and emotion; aspects of style: deciding the look, feel and style of the documentary; writing a 'shooting script'/pre-script/outline; setting up a 'shot list'

Module III

8 Hours

Production: Production details and logistics need for good, reliable, budget friendly equipment; camera, lighting and sound set up; shooting the film; shooting the main footage; shooting styles; B-roll: expositions, narrative shots, action shots, over the shoulder shots, wrap-up shots; editing styles

Module IV

9 Hours

Post Shoot - Scripting the 'Unscripted': Creating structure from raw footage; transcribing the footage; creating scenes: dividing the documentary into mini-stories/scenes; determining the 'villain and the hero' (person, thing or event); the beginning: ways to start strong; the middle: establishing the core message; the end: script building begins with visualizing the end; script template: two columns - one for audio and one for video

Module V

8 Hours

People Skills: Ability to connect with people; importance of listening and empathy; appreciation of diverse perspectives; art of interviewing; contextual messaging; people management skills for collaboration with the team

Reference books:

Badley, W.Hugh. *The Techniques of Documentary Film Production*, London, Focal Press.

Barnow Erik and Krishnaswamy. *Documentary*.

Das, Trisha. *How to Write a Documentary*.

Ellis, Jack EC, *A New History of Documentary Film*.

Mehrotra, Rajiv, *The Open Frame Reader: Unreeling the documentary Film* Ed. by PSBT.

Rabiger, Michal, *Directing the Documentary*.

Renov Michael “The Truth about Non Fiction” and “Towards a Poetics of Documentary” in

Michael Renov ed. *Theorizing Documentary AFI Film Readers*, New York and London:

Routledge, 1993.

GEM-352: Communication for Special Needs
(Generic Elective)

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Module I

8 Hours

Defining Special Needs: Disability and the question of access; physical, emotional, behavioral, or learning disability or impairment; requirement of additional or specialized services, assistive devices, and special facilities; the discourse of marginalization (gender, poverty, access); the Indian scenario and the global scenario

Module II

9 Hours

Communication and Media for the Differently Abled: The visually challenged, Braille/JAWS, White Stick/ Tactile Tracks; the hearing impaired, sign language; need for positive focus on various types of disabilities; sharing of ideas for affordable care and products; promoting products for special needs; need for sensitization and training

Module III

9 Hours

Media Representation of the Differently Abled: Influence of media images and stories on social norms; misrepresentation, defamation, and lack of representation; disability issues as rights issues; fear and stereotypes reflected in media coverage; in-depth and thoughtful attention needed; media as a potent force in countering stigma and misinformation; role of media changing perceptions, eliminating discrimination, and raising public awareness

Module IV

8 Hours

Video Advocacy: Use of new image technologies; production of campaigns for social and political change through visual evidence, personal stories, and precise audience targeting; impact of video advocacy organized advocacy and grassroots action; media association with non-profit social justice communities; supporting and promoting a culture of participation and sharing

Module V

9 Hours

The Question of Inclusion: State, institutions and civil society, strategies of intervention in developed countries, the way forward in India; mass media communication for influencing change

Reference books:

Daniels, Marilyn. *Dancing with Words: Signing for Hearing Children Literacy*, Bergin & Garvey, 2000.

Laprelle, Lorie, Lynn. *Standing on My Own Two Feet*, Blind Children's Center, 2009.

Laura, Greene, Dicker, Eva B. *Discovering Sign Language*, Gallaudet University Press, 1990.

Ling, Daniel. "Speech and the hearing-impaired child Messing", Lynn S (Editor), Campbell, Ruth (Editor). *Gesture, Speech, and Sign*, Oxford University Press, 1999.

Presley Ike, D'Andrea, Frances Mary, *Assistive Technology for Students who are Blind or visually impaired: A Guide to Assessment*, American Foundation for the blind, 2009.

Rogow, Sally. *Language, Literacy and Children with Special Needs*, Pippin Publishing 1997.

Swenson, Anna M. *Beginning with Braille: A Balanced Approach to Literacy*, American Foundation for the Blind, 1999.

GEM-354: Global Politics and Media
(Generic Elective)

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Module I

8 Hours

Media and international communication: The advent of popular media: a brief overview; propaganda in the inter-war years: Nazi propaganda; radio and international communication; communication debates: NWICO, McBride Commission and UNESCO

Module II

9 Hours

Media and Globalization: Globalization: barrier-free economy, multinationals and development; technological advances, telecommunication; globalization of TV formats; global networks: information society, network service economy, movement of intangibles

Module III

8 Hours

Media and the Global Market: Trans-world production chains and BPOs /call centres; media conglomerates and monopolies: Ted Turner/Rupert Murdoch; global and regional integrations: pan-India channels; entertainment: local/ global/hybrid - KBC/Big Boss/others

Module IV

9 Hours

Global Conflict and Global Media: World Wars and media coverage: the rise of radio-propaganda and persuasion; the Gulf Wars: CNN's satellite transmission, embedded journalism; 9/11 and implications for the media; 26/11 and implications for the media

Module V

8 Hours

Ideology, Culture and Globalization: Cultural politics: media hegemony and legitimization of media driven global cultures, homogenization, the English language; rise of regional initiatives: Al-Jazeera; hacking: WikiLeaks, media executions; freedom of expression debates

Reference books:

Choudhary, Kameswar (ed) *Globalization, Governance Reforms and Development in India*, Sage, New Delhi.

Kamalipor, Yahya R. *Globalization of Corporate Hegemony*, New York Press.

Monroe, Price. *Media Globalization' Media and Sovereignty*, MIT press, Cambridge, 2002.

Kamalipor, Yahya R and Snow Nancy, *War, Media and Propaganda*, Rowman and Littlefield Publication.

Patnaik, B.N &Imtiaz Hasnain(ed) *Globalization: Language, Culture and Media*, Indian Institute of Advanced Studies, Shimla, 2006.

Singh, Yogendra. *Culture Change in India: Identity and Globalization*, Rawat Publication, New Delhi, 2000.

Thussu, Daya Kishan. *Continuity and Change*, Oxford University Press. 25

Unesco Publication, Communication and Society, Today and Tomorrow “Many Voices One World”.

Yadava, J.S. *Politics of News*, Concept Publishing and Co.

Zelizer Barbie and Allan Stuart, *Journalism after 9/11*, Routledge Publications.

GEM-392: Project

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Project based on one of the core subjects