

CONFIDENTIAL

MINUTES OF THE 2ND MEETING OF THE ACADEMIC COUNCIL

HELD ON 23RD AUGUST, 2012 AT 11:00 A.M.
IN THE PRIVATE DINING ROOM, INDIA INTERNATIONAL CENTRE,
LODHI ROAD, NEW DELHI - 110 003



**BHARAT RATNA DR B.R.
AMBEDKAR UNIVERSITY, DELHI
LOTHIAN ROAD, KASHMERE GATE
DELHI 110 006**

Ambedkar University Delhi

2nd meeting of the Academic Council held on 23 August 2012

The 2nd meeting of the Academic Council was held on the 23rd of August 2012 at 11.00 a.m. at the India International Centre, Max Mueller Marg, New Delhi.

The following were present:

Professor Shyam B. Menon Vice-Chancellor	Chairman
Professor Ashoke Chatterjee <i>Nominee of the Government of NCT of Delhi</i>	Member
Dr. Anuradha Kapur <i>Nominee of the Government of NCT of Delhi</i>	Member
Prof. K. Ramachandran <i>Nominee of the Government of NCT of Delhi</i>	Member
Dr. Mathew Varghese <i>Nominee of the Government of NCT of Delhi</i>	Member
Prof. A.K. Sharma <i>Nominee of the University Grants Commission</i>	Member
Prof. Ashok Nagpal Dean, Academic Services <i>Nominee of the Vice Chancellor</i>	Member
Prof. Chandan Mukherjee Dean, School of Development Studies Dean, School of Human Ecology <i>Nominee of the Vice Chancellor</i>	Member
Prof. K. Mamkoottam Dean, Student Services Director, School of Business, Public Policy & Social Entrepreneurship <i>Nominee of the Vice Chancellor</i>	Member
Prof. Geetha Venkataraman Dean, School of Undergraduate Studies <i>Nominee of the Vice Chancellor</i>	Member
Prof. Salil Misra Dean, School of Liberal Studies <i>Nominee of the Vice Chancellor</i>	Member

Prof. Shivaji K. Panikkar Dean, School of Cultural and Creative Expression <i>Nominee of the Vice Chancellor</i>	Member
Prof. Honey Oberoi Vahali Dean, School of Human Studies <i>Nominee of the Vice Chancellor</i>	Member
Prof. Venita Kaul <i>Nominee of the Vice Chancellor</i>	Member
Prof. Denys Leighton <i>Nominee of the Vice Chancellor</i>	Member
Dr. Sumangala Damodaran <i>Nominee of the Vice Chancellor</i>	Member
Dr. Praveen Singh <i>Nominee of the Vice Chancellor</i>	Member
Ms. Sumati Kumar Registrar	Secretary

Dr. Raja Mohan, Member could not attend the meeting due to some other commitments.

The Vice-Chancellor extended a warm welcome to the following new members of the Academic Council:

Professor Ashoke Chatterjee
Professor K. Ramachandran
Dr. Anuradha Kapur
Dr. Mathew Varghese

The Vice Chancellor made a brief presentation on the developments in the University, particularly those of an academic nature, since the last meeting of the Academic Council.
(Appendix 1)

Resolution No. 1

Resolved that the Minutes of the meeting of the Academic Council held on 17th August, 2011 be confirmed.

Resolution No.2

Resolved that the report of Action Taken on the Minutes of the meeting of the Academic Council held on 17th August, 2011, be recorded. (**Appendix 2**)

Resolution No.3

Resolved that the UGC Notification No.9-25/2009 (CPP-I/PU) dated 8th August 2012 declaring the AUD as eligible to receive Central Assistance in terms of Rules framed under Section 12(B) of the UGC Act, 1956, be recorded. (**Appendix 3**)

Resolution No.4

Resolved that the action taken by the Vice-Chancellor in constituting the following Standing Committees of the Academic Council be approved:

Standing Committee (Academic Programmes)

Standing Committee (Student Affairs)

(**Appendix 4**)

Resolution No.5

1. Resolved that the action taken by the Vice-Chancellor in approving the recommendations of the Admissions Committee regarding late admission of the following two students in the M.A. Psychology (Psychosocial Clinical Studies) course, be ratified:
 - i. Kirti Singh
 - ii. Mukta Singh
2. The Council further resolved that the Admissions Committee may consider individual cases and make recommendations to the Standing Committee (Student Affairs). The recommendations/decisions of the Standing Committee (Student Affairs) may be presented for ratification by the Academic Council.

Resolution No.6

Resolved that the action taken by the Vice-Chancellor in approving the policy for promotion of students recommended by the Evaluation and Attendance Committee, be ratified. (**Appendix 5**)

Resolution No.7

1. The Council considered and approved the minutes of the Standing Committee (Academic Programmes) held on 9-5-2012, 22-5-2012 and 7-8-2012 in approving the following Master's programmes in AUD launched w.e.f. the current academic year (2012-13) (**Appendix 6**):
 - MBA
 - Master's programmes offered by SCCE
 - MA in Education

2. It was resolved that the School of Education may review the proposed Master of Education (M.Ed.) programme in the perspective of whether the programme structure and the courses to be offered address adequately its objective of preparing professional educators. The proposal for M.Ed. with revisions if necessary may be brought back to the Academic Council for its consideration through the Board of Studies in Education and the Standing Committee (Academic Programmes).

Resolution No.8

1. Considered and approved the minutes of the Standing Committee (Research) held on 7-9-2011, 15-12-2011, 10-4-2012, 7-8-2012, and 14-8-2012. **(Appendix 7)**
2. The Council resolved to place on record the following points that emerged during the deliberations on this subject:
 - a. There is a need to re-emphasize the multi-disciplinary and inter-disciplinary character in AUD's research programmes. There should be organizational structures and provisions for pursuing research across Schools and disciplinary boundaries.
 - b. The M.Phil Development Practice programme was highly appreciated. It was suggested that this be considered as a "Flag Ship" programme in the AUD. The process of planning and conducting the programme needs to be documented and the experience may be shared widely among development professionals and practitioners through seminars and other fora.

Resolution No.9

Considered and approved the minutes of the Standing Committee (Students) held on 23-3-2012, 4-4-2012, 16-4-2012, and 19-4-2012.
(Appendix 8)

Resolution No.10

(Reference Res.No.6(a) of 4th BoM dated 9-6-2009)
Considered and approved the list of experts associated with the Selection Committees for teaching posts under Statute 14(2)(iii). The list of experts, being confidential, is not attached.

Resolution No.11

Considered and approved the procedure for empanelment of experts to be associated with the Selection Committees for teaching posts under Statute 14(2)(iii).
(Appendix 9)

Resolution No.12

1. Considered and approved the recommendations of the Committee constituted by the Vice-Chancellor regarding conduct of Annual Convocation to award degrees to students who successfully completed various programmes of study offered in different Schools, and to design University Degree and the rules for conducting Convocation. *(Appendix 10)*
2. The Council was informed that the first Convocation of the AUD has been scheduled to be held on 2nd November 2012.

Resolution No. 13

1. The Council resolved that the following observations and suggestions that emerged during its deliberations pertaining to the Undergraduate Programmes be placed on record:
 - a) The following aspects of the basket of foundation courses may be reviewed: total credits offered, the compulsory nature of some of the foundation courses, whether all the courses in the basket should be in the first and second semester only or whether they could be staggered over the other semesters as well, the nature and scope of the language courses, whether some of the foundation courses should be offered in the summer sessions, whether there should be dedicated faculty for foundation courses.
 - b) There may be a need for continuing remedial support for students to upgrade their language abilities, and some of these inputs may be for both undergraduate and postgraduate students. The proposed Centre for English Language Teaching needs to be activated on priority.
 - c) Some of the courses of the Undergraduate Programmes need to be practice-oriented and field-oriented ones.
2. In view of the suggestions and observations recorded above about the Undergraduate programme, the Council resolved to authorize the Vice Chancellor to constitute a sub-committee of the Academic Council to look into all aspects of the Under-Graduate Programmes and submit its report to the Academic Council through the Board of Studies (Undergraduate Studies) and Standing Committee (Academic Programmes).

Registrar
(Secretary)

Vice Chancellor
(Chairperson)

Ambedkar University Delhi
Academic Council 23 August 2012

Introductory Remarks of the Chairperson

1. This is the second meeting of the Academic Council, but its first meeting with its full membership. The Academic Council could not be constituted earlier because the Government nominees had not been appointed. The Board of Management had performed the task of the Academic Council till now.
2. Our endeavour is to make the AC a deliberating body for broad academic policies. We have created three Standing Committees of the Academic Council, on Academic Programmes, on Research and on Students. We also have the Boards of Studies at the School-level where again, there are expert members drawn from outside the University. The proposals that are presented to the Academic Council are ordinarily those already deliberated upon and approved by the Boards of Studies and further deliberated upon and approved for being placed before the AC by the Standing Committees.
3. AUD completed 4 years on 29 July 2012.
4. The University has at present about 100+ strong faculty. We have 140 sanctioned faculty positions – 20 positions of Professor, 40 positions of Associate Professor and 80 positions of Assistant Professors. We have proposed more positions under the 12th Plan.

5. We began with 12 students in 2008. The student strength has increased exponentially over these four years. The student population this academic year is expected to reach about 1000.
6. It has activated 8 out of its 10 schools. The two remaining Schools -- the School of Design and the School of Law are in the process of activation.
7. The University offers at present 13 MA programmes, an MBA programme, two professional MPhil programmes (in Psychotherapy and in Development Practice) and 7 BA Honours programmes, besides pre-doctoral and PhD programmes in various disciplines.
8. AUD has a provision for faculty research, for which we give a start-up grant. We also have a policy of assisting faculty participation in professional conferences including the international ones.
9. UGC recognition under section 12B is granted. This makes AUD eligible for funding from the Government of India. More specifically, this will now enable AUD to avail of the UGC schemes under the 12th Plan.
10. We still operate from two temporary campuses – Dwarka and Kashmere Gate. The land for our permanent campus – at Rohini and at Dheerpur – are still in the process of being allotted to us.
11. AUD has just entered its fifth year. We see the next twelve months as a time for consolidation, reflection, self-correction and looking ahead.

- a. A mid-term review is on at present. This was as per the decision of the Board of Management. We expect their report towards the end of the present calendar year. Hopefully, the report will bring out recommendations for some critical mid-course corrections in our systems, structures and practices. These will also come handy to the new leadership that will be in charge of the University with effect from August 2013.
- b. Regulations with respect to service conditions, promotion etc. of academic staff in the light of the current UGC stipulations are also getting ready. We will take these through due process of approval.
- c. Academic and student support structures, provisions and practices are getting reviewed at present. We hope to bring in mid-course corrections if needed in these.
- d. The effort is also on for a transition plan and building a strong second line of institutional leadership.

Appendix - 2

Action Taken on the Minutes of the 1st Meeting of the Academic Council held on Wednesday, the 17th August, 2011

Resol. No.	Decision	Action Taken
1.	Resolved to approve the Report on Action Taken on the Minutes of the 1 st Meeting of the Academic Council held on 17 th August, 2011.	Recorded
2.	Resolved to approve the recommendations of the Standing Committee Research with regard to proposal for M.Phil Programmes in - Psychotherapy and Clinical Thinking proposed by the School of Human Studies; - Hindi proposed by the School of Liberal Studies; - History proposed by the School of Liberal Studies.	Implemented
3.	Resolved to approve the brief proposal for MBA Programme in the School of Business, Public Policy and Social Entrepreneurship	Implemented
4.	Any other item with the permission of the Chair: Resolved to reconstitute the Standing Committee Research as below: Vice Chancellor (Chairperson) Deans of all Schools of Studies (Members) Professor Denys Leighton (Convenor and Member Secretary)	Implemented

p. 9 Resol. No. 2

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See p. 369

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UNIVERSITY GRANTS COMMISSION
BAHADURSHAH ZAFAR MARG
NEW DELHI-110 002

F.No. 9-25/2009 (CPP-I/PU)

August, 2012

NOTIFICATION

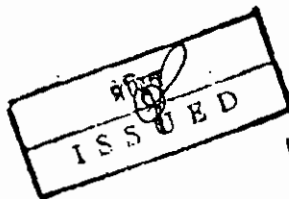
8 AUG 2012

Bharat Ratna Dr. B.R. Ambedkar University (State University), Dwarka (New Delhi) has been established by Government of Delhi through an Act (No. 9 of 2007) of Delhi legislature and notified vide State Government Gazette No.F.14(12)/LA-2007/1246 dated 29.07.2008. The University is now declared eligible to receive Central Assistance in terms of Rules framed under Section 12(B) of the UGC Act, 1956 as per the decision of the Commission (item No. 5.01) dated 18-19th July, 2012.

(A.K. Dogra)
Joint Secretary

Copy to:-

1. The Vice-Chancellor, Dr. B.R. Ambedkar University, Sector-9, Dwarka, New Delhi – 110 077.
2. The Secretary, Government of India, Ministry of Human Resource Development, (Department of Secondary & Higher Education), Shastri Bhawan, New Delhi-110 001.
3. The Secretary (Education), Govt. of NCT of Delhi, Room No. 6, Delhi Sectt. Delhi – 110 054.
4. The Director, Distance Education Council, IGNOU, Maidan Garhi, New Delhi.
5. The Secretary General, Association of Indian Universities, 16 Kotla Marg, New Delhi 110 002.
6. The Director, National Assessment and Accreditation Council (NAAC), Bangalore – 560 010 (Karnataka).
7. The Director, Medical Council of India, Medical Council of India, Pocket – 14, Sector – 8, Dwarka Phase-I, New Delhi – 110 075.
8. The Secretary, Union Public Service Commission, Shahajahan Road, New Delhi 110 001.
9. Joint Secretary, State Universities, UGC, New Delhi.
10. Senior Statistical Officer, UGC, 35, Ferozshah road, New Delhi – 110 001.
11. Publication Officer (website), UGC, New Delhi.
12. SO (Meeting) UGC, New Delhi (ATN UGC item No. 5.01 dated. 18-19th July, 2012)
13. All Regional Offices, UGC.
14. DS (FD)/SO (FD), UGC New Delhi.
15. DS (SU)/JS (XIth Plan) UGC, New Delhi.
16. SO (CPP-I) UGC, New Delhi.
17. Guard File.



(A.K. Dogra)
Joint Secretary

*This is the copy of the notification
to be sent to the
12*

भारत रत्न डॉ. बी. आर.
अम्बेडकर विश्वविद्यालय, दिल्ली



Bharat Ratna Dr B R
Ambedkar University, Delhi

No. AUD/Admn./2012/4624

21st March 2012

NOTIFICATION

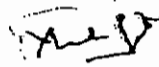
Sub: Constitution of Standing Committee (Academic Programmes)

The Hon'ble Vice Chancellor is pleased to constitute a **Standing Committee (Academic Programmes)** of the following Officers:

1. Vice- Chancellor or his nominee	-	Chair
2. Prof. Asok Nagpal	-	Member
3. Prof. Chandan Mukherjee	-	Member
4. Prof. Shivaji Panikkar	-	Member
5. Prof. Geetha Venkataraman	-	Member
6. Prof. Salil Misra	-	Member Secretary

The above committee will monitor and guide on the development of different academics programmes through different phases as envisaged by the School Boards of Studies and submit its report to the Academic Council.

This issues with the approval of the competent authority.


(Chandan Mukherjee)
Registrar

Copy to:-

1. Office of the Vice-Chancellor
2. Dean, Academic Services/SS/SDS/SHS/SHE/SUS/SLS/SES/SBPPSE/SCCE
3. Office of the Registrar
4. Controller of Finance
5. Director (IT Services)
6. Librarian
7. Advisor Planning
8. Deputy Registrar (Academic Services) & Public Information Officer
9. Deputy Registrar (Students Services)
10. Assistant Registrar (Admn.) & Nodal Officer
11. Assistant Registrar (Planning)
12. Office Order file
13. Webmaster for uploading on AUD Intranet/website



No. AUD/ Admn./ 2012/4579

dated 7/3/2012

NOTIFICATION

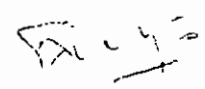
Sub: Constitution of Standing Committee (Student Services)

The Hon'ble Vice Chancellor is pleased to constitute a **Standing Committee (Student Services)** of the following Officers :

1. Prof. K. Mamkottam, Director, SBPPSE	-	Chair
2. Prof. Venita Kaul, Director, CECED	-	Member
3. Prof. Honey Obrai Vahali, SHS	-	Member
4. Dr. Sumangala Damodaran, SDS	-	Member
5. Dr. Praveen Singh, SHE	-	Member
6. Dr. Abha Vermani, D.R (S.S)	-	Member Secretary

The above committee will be responsible to look after all the matters related to (Student Services) and submit its report to the Dean Student Services.

This issues with the approval of the competent authority.


(Chandan Mukherjee)
Registrar

Copy to:-

1. Office of the Vice-Chancellor
2. Dean, Academic Services/SS/SDS/SHS/SHE/SUS/SLS/SES/SBPPSE/SCCE
3. Office of the Registrar
4. Controller of Finance
5. Director (IT Services)
6. Librarian
7. Advisor Planning
8. Deputy Registrar (Academic Services)& Public Information Officer
9. Deputy Registrar (Students Services)
9. Assistant Registrar (Admn.)& Nodal Officer
10. Assistant Registrar (Planning)
12. Office Order file

भारत रत्न डॉ. बी. आर.
अम्बेडकर विश्वविद्यालय, दिल्ली



Bharat Ratna Dr B.R.
Ambedkar University, Delhi

STUDENT SERVICES

No. AUD/SS/2012/

File no. AUD/4-12/2011-12/Evaluation

Dated: 27 April 2012

NOTIFICATION

Subject: Policy for promotion of Students of School of Undergraduate Studies.

The Evaluation and Attendance Committee, School of Undergraduate Studies has finalised a policy of promotion for the students of 2010-2013 and 2011-2014 batch.

The Committee has also finalised the additional provision for De-enrolment, Re-enrolment and Maximum Period of Evaluation and calculation of Cumulative Grades Average.

A copy of policy is enclosed herewith.

This issues with the approval of competent authority

[Signature]
4 May 12

**(Dy. Registrar),
Student Services**

Copy to:

1. Dean, School of Undergraduate Studies
2. Dean, Student Services
3. Chairperson, Evaluation and attendance Committee
4. Convener, Standing Committee
5. IT Director for uploading on the internet

AUD School of Undergraduate Studies:
Proposed Policy for Promotion of Students through U.G. Programmes, with
Additional Provisions for De-enrolment, Re-enrolment and Maximum
Periods of Enrolment, and Calculation of Cumulative Grade Average.

Requirements for promotion of SUS students through successive semesters of their programmes have been recommended by the Evaluation and Attendance Committee of the School (EAC) in meetings on 17 March 2011 and 15 December 2011 and were approved by the Dean. The requirements pertain to the framework of the *Statement on Assessment and Academic Procedure* approved by the AUD Board of Management (May 2010). The proposals listed below modify slightly those approved on 17 March 2011 (respecting promotion from Semester 2 to Semester 3), describe later stages of promotion, and address other issues regarding fulfillment of undergraduate programme requirements. *These requirements apply to students who enrolled in 2010 and 2011. [The same requirements shall apply to students enrolling in 2012, with exception of provision 2.5: see Note 3 below.]*

There are no specific promotion requirements for SUS students moving between Semesters 1 and 2, Semesters 3 and 4, or Semesters 5 and 6 of their programmes, within academic year 1, 2 and 3 respectively. That is: there is no minimum quantum of courses students are required to have passed to move from Semester 1 to Semester 2, Semester 3 to Semester 4, or Semester 5 to Semester 6. But see 7.1 below on conditions of automatic de-enrolment or cancellation of admission. **Passing course grade means always C+ or higher.**

(1) For promotion from Semester 2 to Semester 3 of their programmes:

- 1.1 Students must obtain passing grades in courses of Semesters 1 and 2 amounting to 24 credits (normally, 6 courses). Those students who by the commencement of the subsequent academic year have not completed 24 credits shall *not* enrol in programme Semester 3. They shall instead be required to complete the credit requirements of the first programme year. The EAC and Dean shall prescribe the means of completing courses and fulfilling programme requirements.
- 1.2 Students could be directed towards repetition of courses via schemes of Partial Repetition (PR) during the summer intersession (May through July). PR could be implemented after the first programme semester itself. The EAC shall prescribe the means of repeating courses and fulfilling programme requirements. A student failing PR (i.e., not thereby obtaining a passing course grade) shall not be allowed another PR opportunity for the same course. A student completing at least 24 credits of courses from the first programme year would be permitted to enrol in programme Semester 3.

(2) For promotion from Semester 4 to Semester 5 of their programmes:

- 2.1 No student may proceed to programme Semester 5 before passing *all* prescribed courses of the first programme year amounting to 32 credits

- 2.2 Students must obtain passing course grades in courses of Semesters 1, 2, 3 and 4 amounting to 56 credits (normally, 14 courses). Those students who have not completed at least 56 credits in the manner prescribed shall *not* enrol in programme Semester 5. They shall instead be required to complete courses of their first four programme semesters as directed by the EAC and Dean.
- 2.3 Students could be permitted by application to undertake courses *in addition to the standard course load* of four 4-credit courses in Semester 4. (Instructions/conditions for this may be announced by the Dean SUS from time to time.) Such students would consequently have attempted up to 68 credits of courses in Semesters 1 through 4. Such students too must have completed courses totalling 56 or more credits in order to enrol in Semester 5. The course(s) enrolled for beyond the standard load shall be designated 'additional' course(s). Course grade(s) for such shall not be counted in determining promotion to the next programme semester. Also, whether passed or failed, an additional course shall not be counted in calculating a student's Cumulative Grade Average (CGA). Instead, the additional course shall be noted on the student's transcript along with a grade but the grade shall not be used to calculate CGA. [See Notes 1-2 below regarding treatment of additional courses and calculation of CGA.]
- 2.4 Students could be required to undertake partial repetition over the summer (as described in 1.2 and 2.2) following Semester 4, and they could thereby pass to Semester 5 upon completion of the required courses.
- 2.5 Students fulfilling conditions stated 2.1 – 2.4 must *also* have obtained a CGA of at least 4.0. Their CGA for *passed and failed courses together must be at least 4.0*. [For conditions applying to students enrolling from 2012 onwards, see Note 3 below.]
- (3) A student must have completed at least 96 credits in the prescribed manner with a minimum CGA of 4.5 (B-/B Minus) for award of a single-subject (or 'Social Sciences and Humanities') BA Honours degree. [Note 2 below.]
- (4) For promotion from Semester 6 to Semester 7 of programmes (students opting for 4-year, dual-subject BA Honours degree):
- 4.1 Students must have completed *all* requirements of the 'single-subject' (or the 'Social Sciences and Humanities' (SSH)) BA Honours degree *before* proceeding to the second major by enrolling in a fourth programme year. Progression to the additional programme year may occur only upon consideration of a written application to the School submitted prior to award of the first BA degree. (Additional specifications on this matter may issue from the Dean SUS.)
- (5) Maximum enrolment periods for BA programmes:
- 5.1 The maximum period of enrolment in the single-subject (or the SSH) BA Honours programme is ten (10) semesters counted from semester of initial

enrolment. Within that period there could be as many as 4 semesters during which a student is temporarily de-enrolled ('gap' semesters: see 7.2 – 7.5 below) or enrolled for '0' semesters. '0' semester indicates a period when a student's promotion is suspended in order to fulfil programme requirements as detailed in (1) – (2) above. That is, courses of the successive programme semesters cannot be undertaken by the student during '0' semester.

5.2 A student entering a fourth programme year in order to earn a dual-subject BA Honours degree must complete all requirements of the second major within four semesters. That is, only one additional year of study (i.e., past fourth programme year) is permitted. A student not obtaining the required CGA (see 6 below) for the dual-subject degree within the required timeframe shall be awarded the single-subject degree only with CGA calculated only on the basis of courses completed for the single-subject degree. Any 'additional' courses would be noted on the student's transcript with the course grades, but grades of those courses would not be applied in calculating CGA.

(6) A student must have completed at least 128 credits in the prescribed manner with a minimum CGA of 4.5 (B-/B Minus) for award of a BA Honours dual-subject degree. He/she shall be awarded a degree designated BA Honours in {X} and {Y}. [Note 2 below.]

(7) De-enrolment ('cancellation of admission') and re-enrolment of students:

7.1 Any enrolled student who does not attend classes for the duration of a semester, or who is frequently absent, and who consequently receives all course grades of 'AB' cannot enrol for the subsequent programme semester. His/her admission shall be considered cancelled due to absence.

7.2 **Leave of absence** may be granted a student upon submission of a formal application to the Dean requesting **temporary de-enrolment** for a period of one semester ('gap semester'). No leave of absence shall be granted for a period of less than one semester. An application for temporary de-enrolment shall be considered if made within a period of five weeks (35 days) counted from the first teaching day of the semester of enrolment. Compelling reasons such as medical emergency/serious illness or family emergency would be duly considered. A condition of temporary de-enrolment would not be recognized if a student applies for it later than five weeks following the first teaching day of the semester. Fees paid for the semester would be forfeited according to the recognized rules.

7.3 Upon re-enrolment, the conditions for promotion and programme completion described in (1) – (6) above apply. One possible implication of temporary de-enrolment is that a student would not fulfill conditions for the next 'step' of promotion, and a 'gap semester' may effectively mean re-enrolment only in the subsequent academic year. In such cases, temporary de-enrolment would be automatically extended by one semester to encompass a 'gap year'.

7.4 Requests for temporary de-enrolment submitted *prior to the beginning of any semester* shall be duly considered.

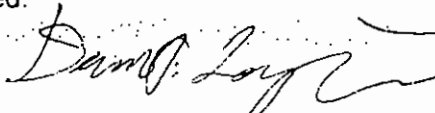
7.5 Requests for temporary de-enrolment can never be retroactive in nature and can only pertain to a current or upcoming semester.

NOTE 1: Students could be permitted to undertake courses in excess of the 'standard' semester load of 16 credits *only* in programme Semesters 4, 5, and 6 (and not before), and *only* under conditions specified from time to time by the Dean and EAC. No student shall be permitted to undertake more than 20 credits of courses in any semester. A student obtaining non-passing grades in such additional courses may be excused from repeating them *if* the courses in question are free electives or special interest courses or course not deemed compulsory for completion of the student's major. However, every student shall always be required to complete courses amounting to at least 96 credits (for the single-subject or 'SSH' BA Honours degree), distributed according to the stated criteria for Foundation courses, 'discipline' courses, non-discipline courses, etc.

NOTE 2: A student completing all required courses/credits of a single-subject (or the SSH) BA Honours programme *but* not obtaining a CGA of at least 4.5 shall have to complete a sufficient quantum of courses with higher grades as prescribed by the EAC in order to obtain the required CGA. Such courses must be undertaken in accordance with the conditions and within the timeframe outlined in (5) above. In such case where a student has completed courses in excess of 96 credits, and when the grade average of required courses amounting to 96 credits is less than 4.5, the 'additional' course(s) may be applied in the CGA calculation. Only so many 'additional courses' may be counted in this way as to raise the student's CGA above 4.5. For dual-subject BA Honours, the final CGA would be calculated on the basis of at least 128 credits as per requirements and as per the principles of CGA calculation noted here (i.e., with 'additional courses' included if necessary).

NOTE 3: For students enrolling in SUS in 2012 and later, the promotion requirement indicated in 2.5 above is cumulative grade average (CGA) of ≥ 4.5 in the passed courses (i.e. the 14 courses required for promotion).

Signed:



Prof. Denys P. Leighton (for the Evaluation and Attendance Committee, SUS)

[9 April 2012]

Appendix -6

Approved the minutes of the meetings of the Standing Committee on Academic Programmes (SCAP) held on 09.05.2012, 22.05.2012 and 07.08.2012

The minutes of the Standing Committee on Academic Programmes (SCAP) held on 9 May 2012, regarding the masters programme in Business Administration (MBA) offered by the School of Business, Public Policy and Social Entrepreneurship (SBPPSE) (Appendix – 6(a)).

The minutes of the Standing Committee on Academic Programmes (SCAP) held on 22 May 2012, regarding the masters programme(s) offered by the School of Culture and Creative Expressions (SCCE) (Appendix 6 (b)).

The minutes of the Standing Committee on Academic Programmes (SCAP) held on 7 August 2012 regarding the masters programme(s) offered by the School of Educational Studies (SES) (Appendix-6 (c)).

Ambedkar University, Delhi (AUD)

Standing Committee of the Academic Council (Academic Programmes)

Minutes of the First Meeting, 9 May 2012

Agenda

Discussion on the MBA programme launched by the SBPPSE

Members present:

Shyam B. Menon (Vice-Chancellor)

Ashok Nagpal (Dean, SHS)

Kuriakose Mamkootam (Dean, SBPPSE)

Shivaji Panicker (Dean, SCCE)

Salil Misra (Dean, SLS)

Nidhi Kaicker, (SBPPSE, special invitee)

Minutes

- This was the first meeting of the Standing Committee on Academic Programmes (SCAP) and its importance was recognized by all. It was decided that all the academic programmes, both currently on offer and proposed, should be brought before the SCAP for appraisal and scrutiny before being placed at the meeting of the Academic Council. It is necessary that the detailed document should include an introduction of the programme, the rationale and philosophy, the structure with breakup of the credits, detailed description of all the courses with the reading list, the scheme of the assessment and other necessary details. After being approved by the Academic Council the entire information should be uploaded on the AUD website so that it is available to all.
- Before starting a new programme, the School should make an assessment of its own preparedness for launching that programme or course. All programmes and courses should be ready in all the major details before they are launched.
- The preparedness of the SCCE in launching its master's programme(s) was discussed. It was felt that the School may not be able to acquire full-time faculty by July/August when the programme is due to be launched. Therefore as a back-up option, the School should identify experts from outside who would run the programme in the first semester or till the new faculty joins. The School should identify a number of experts

who would be willing to come in as visiting/adjunct faculty and function as the surrogate faculty. The School should also initiate a series of workshops to discuss and finalize the structures of all the courses that are to be taught in the first semester. This process should begin immediately.

- Kuria Mamkootam presented the structure of the MBA programme. He discussed the overall orientation of the programme as well as the details. The programme is oriented towards the wider application of management principles and provides linkages to three interrelated areas – business administration, public policy and social entrepreneurship.
- During the discussions two suggestions were made: 1) the overall credit structure could be reworked and may be increased it from the existing 108 to 110. 2) The elaborate list of the elective courses could be reworked keeping in mind the availability of the faculty and the feasibility of teaching.
- With these two suggestions the programme was passed and considered fit to be placed in the Academic Council. *(copy of the programme structure enclosed)*
- The next meeting of the SCAP was fixed for Tuesday, 22 May 2012 at 2.30 pm at the Kashmere Gate campus. It was also decided that the future meetings of the Committee will generally be held on Tuesdays in the afternoon.

Shur
Salil Misra

Convenor, SCAP

Ambedkar University, Delhi (AUD)

Standing Committee of the Academic Council (Academic Programmes)

(SCAP)

Minutes of the Second Meeting, 22 May 2012

Agenda

Discussion on the Masters Programme launched by the SCCE

Members present:

Shyam B. Menon (Vice-Chancellor)

Ashok Nagpal (Dean, SHS)

Shivaji Panicker (Dean, SCCE)

Salil Misra (Dean, SLS)

Santosh S (Special Invitee)

Minutes

- The information contained in the different programme documents and approved by the SCAP should still be organized according to the general format. All the programme structures should be placed before the Academic Council in the format.
- Shivaji Panikkar presented the programme to SCAP. He highlighted the distinctive features of the programme and elaborated upon its pedagogic structure. He explained the preference for the term 'culture and creative expressions' as against the current usages of 'Arts' or 'Arts and Aesthetics' and 'Cultural Studies'.
- The School would initially organize itself around four major streams of artistic practice: 1) Visual Art; 2) Literary Art; 3) Performance Art and; 4) Cinematic Art. Other specializations will be added later.
- The programme was passed with following suggestions pertaining mainly to the credit structure:
 - There should be a general parity of credit divide in each semester. The number of credits offered each semester should not vary very much.
 - A large number of two-credit courses may become unwieldy. If possible they should be regrouped into clusters of four-credit courses.

The manageability of assignments, particularly in two-credit courses must be kept in mind. The ceiling of a 40% weightage in assessment in one course necessitates a minimum of three assessment situations in each course. If the programme offers a total of eight two-credit courses in one semester, it increases the minimum number of assessments to an unmanageably high level (possibly 24 in a semester). In order to get over these constraints, clusters of four credits may be preferred over two.

The question of programme fee needs to be resolved. It was suggested that the total programme fee may be calculated on the basis of Rs. 1000 per-credit in the theory oriented courses and Rs. 1500 per-credit in the practical courses.

- It was suggested that the credit structure should be rationalized. With that the programme was approved by the Standing Committee. It was recommended that the programme structure may be placed before the Academic Council for final approval.

(copy of the structure enclosed)


Salil Misra
Convenor, SCAP

Ambedkar University, Delhi (AUD)**Standing Committee of the Academic Council (Academic Programmes)****Minutes of the Fourth Meeting, 7 August 2012****Agenda**

Discussion on the MA (Education)/M.ED. launched by the School of Educational Studies (SES)

Members present:

Shyam B. Menon (Vice-Chancellor)

Kuriakose Mamkootam (Dean, SBPPSE)

Geetha Venkataraman (Dean, SUS)

Honey Oberoi Vaheli (For Dean, SHS)

Shivaji Panicker (Dean, SCCE)

Salil Misra (Dean, SLS)

Manish Jain (SES, special invitee)

Rakhi Banerjee (SES, special invitee)

Gunjan Sharma (SES, special invitee)

Akha Mao (SES, special invitee)

Abhijit Banerjee (SES, special invitee)

Manasi Thapaliyal (SES, special invitee)

Minutes

The faculty of the School of Educational Studies (SES) presented to the Standing Committee the structure of the MA/M.Ed programme and the courses to be offered in the first semester. A lively discussion followed the presentation. The discussion revolved around the rationale behind a two-year programme instead of one year. The basic orientation of the programme, nature and relevance of the different elective baskets, and the place of pedagogy in the programme structure were also discussed. The Committee made certain suggestions on the conducting of the text-reading courses and the proportion of didactic transactions within a four credit courses. The faculty agreed to incorporate the suggestions in the course structures.

The Standing Committee passed the MA/M.Ed. programme and recommended that it be placed before the Academic Council. (Copy of the programme structure enclosed).

Shur
Salil Misra

Coordinator, SCAP

Bharat Ratna Dr. B.R.

Ambedkar University Delhi (AUD)

School of Business, Public Policy & Social Entrepreneurship (SBPPSE)

Two-year (Full-Time) MBA

Programme Structure, Rules & Course Details

Two-year (Full-Time) MBA

Programme Structure & Rules

Introduction:

AUD initiated several rounds of consultative meetings during the year 2010, in which professionals from the field of education, NGO, other thinkers and experts participated, to deliberate on the rationale and objective of creating a School within AUD, which will offer degree programmes and promote research in the area of business and management. Although a large number of institutions offer MBA programmes in and around Delhi, it was felt that there still existed room for providing good quality education in the area of business and management. At the same time, it was also agreed that AUD should not merely replicate the model that is already available, but could develop something unique which can fill the gap that exist in the field of management education and research in India, and more specifically in the NCT region.

It was therefore thought appropriate that the programmes of the proposed school should reflect the larger philosophy of AUD that believes in excellence with equality and social justice. While business and profit are important for economy, it is also equally important that business and profit are located within the larger context of our society. Being conscious of the criticism that has emerged against business management education in recent times, it was imperative that AUD should engage itself in promoting research and training in business within the larger context of public policy, on the one hand, while focusing on the most promising field of social entrepreneurship, on the other.

It was considered the most opportune time to develop a school which will address issues of the three interlinked areas, namely, business, public policy and social entrepreneurship in a holistic and integrated manner. The School was thus named the *School of Business, Public Policy & Social Entrepreneurship (SBPPSE)* that will engage in research and teaching of all three and will sooner than later offer three degree programmes, namely, Masters in Business Administration (MBA), Masters in Public Policy (MPP) and Masters in Social Entrepreneurship (MSE). It was therefore, decided that AUD will mobilise resources to the start the 2-year full time MBA programme immediately (in July 2012), while the other two programmes will be launched within the next 3-5 years by the School.

The uniqueness of the MBA programme that is being offered by SBPPSE is that elements of public policy and social entrepreneurship are integrated into the programme as core courses and electives with the possibility for a student to specialise in any of these areas in addition to the functional areas of management. Moreover, at the end of completing the two-year programme it is hoped that at least a small percentage of graduates will be choosing to start their own enterprises, especially in the social sector.

Two-Year (Full-Time) MBA:

The curriculum of the two-year (full time) MBA programme has an innovative course structure incorporating the latest developments in management education. The uniqueness of this programme is

based on its approach to business and profit within a holistic context of the wider society and economy. The curriculum is designed with the hope that it will bring about a radical change in the way students think, act, and perceive the world around them.

Programme Structure

Duration of programme	Number of Terms	Duration of each term	Number of credits	Number of courses	Class room interaction	Number of seats
Two years	Six	12 weeks	110 (2 credits/course)	54 + internship	36 hours/ week	42

	Term-I (18 credits) July-Sept	Term-II (18 credits) Oct-Dec	Term-III (18 credits) Jan- March	Summer Intern Apr-June	Term-IV (18 credits) July-Sept	Term-V (18 credits) Oct-Dec	Term-VI (18 credits) Jan-March
Compulsory Courses	Nine	Eight + language	Eight + language	8-10 weeks	Two + language	One + Project Study + language	Two + language
Elective Courses	None	None	None		Six	Six	Six
		Summer Placement week in campus			Submit Report of Internship		Final Placement week in campus

First Year:

During the first year of the programme, the curriculum will deal with topics in the areas of Economy & Business in context of culture, values, ethics, society & globalisation; Structured Thinking & Problem Solving; Personality development & Leadership; Fundamentals of Business Administration; Elements of Public Policy & Social Entrepreneurship; Learning a second language.

The following compulsory courses shall be offered during first year of the programme:

Term- I	Term -II	Term -III
101 - Business, Culture & Society	201 - Business in a Globalised World	301 - Competitive Strategy
102 – Organizational Behaviour	202 – Leadership & Change	302 - Human Resource Management
103 – Quantitative Methods	203 – Management Science	303 – Operations Management
104 – Economics – I	204 – Economics – II	304 – Legal Framework of Business
105 – Financial Accounting	205 – Corporate Finance	305 – Cost and Management Accounting

106 – Marketing Management	206 – Structured Thinking & Problem Solving	306 – Business Research
107 – Introduction to Public Policy	207 – Management of Information Systems	307 – Spread-sheet Modelling
108 – Business Communication	208 – Personality Development and Presentation	308 – Practice of Entrepreneurship
109 – Business Ethics	209 – Language	309 – Language

Summer Internship:

At the end of the first year, during the summer months, students will be required to undergo summer training, based on which they are required to submit a report. The student will also be required to submit a certificate of completion and satisfactory performance from the host organisation.

Second Year:

The schedule of the second year shall consist of three terms: Term-IV, Term-V and Term-VI. During Terms- IV, V and VI of the programme, in addition to compulsory courses in Corporate Social Responsibility, Project Management, Business Policy & Strategic Management, Law & Corporate Governance, International Business Environment, the Project Study, the student shall choose six elective courses each in each term from the list of elective courses announced at the beginning of the Term.

The schedule of courses during Second Year of the programme shall be as follows (2 core courses + 6 electives + second language in each term):

Term –IV	Term –V	Term –VI
401- Corporate Social Responsibility	501 – Business Policy & Strategic Management	601 – Law & Corporate Governance
402 – Project Management	502 – Project Study	602 – International Business Environment
403 – Language	503 – Language	603 – Language

Out of the 30 core courses offered in 6 trimesters, 19 pertain to core management principles, 5 relate to communication and interpersonal skills, and 6 cover the area of public policy and social entrepreneurship. Several of these courses shall be offered in the form of workshops / field based studies.

List of Electives*

Area:

List of Electives

Public Policy	1.1: Infrastructure and Market Reforms 1.2: Political Economy 1.3: Economics of Business Policy 1.4: Trade and Industrial Policy 1.5: Country Risk Analysis 1.6: Contemporary Economic Policy 1.7: Public sector management 1.8: Land Acquisition Management
Social Entrepreneurship	2.1: Introduction to Social Entrepreneurship 2.2: Strategic management of New Ventures 2.3: Microfinance 2.4: NGOs as social ventures 2.5: Small Business and Micro Enterprises 2.6: Social Identity and Entrepreneurship 2.7: Creativity & Social Innovation 2.8: Gender and Entrepreneurship
Finance	3.1: Financial Derivatives 3.2: Investment Banking & Private Equity 3.3: Security Analysis and Portfolio Management 3.4: Banking and Financial Institutions 3.5: Mergers and Acquisitions 3.6: Financial Markets 3.7: Econometrics of financial markets 3.8: Corporate Taxation 3.9: Treasury and Risk Management 3.10: Business Valuation and Financial Modelling
Marketing	4.1: Brand Management 4.2: Consumer Behaviour 4.3: Advertising Management 4.4: Services Marketing 4.5: Retail Marketing 4.6: Rural Marketing 4.7: B2B Marketing 4.8: Sales & Distribution Management 4.9: Product Development and Management 4.10: Advanced Research Techniques in Marketing
HR & OB	5.1: Inter Personal & Group Processes 5.2: Diversity and Inter Cultural Management 5.3: Strategic HRM 5.4: Compensation & Talent Management 5.5: Counselling Skills for Managers 5.6: Performance Management 5.7: Organisational Change and Development 5.8: Management of Industrial Relations

Operations Management	6.1: Supply Chain Management 6.2: Logistics Management 6.3: Operations Strategy 6.4: Enterprise Resource Planning 6.5: Production Planning and Control 6.6: Data and Decision Models 6.7: Advanced Optimization for Decision Making 6.8: Total Quality Management
Information Systems	7.1: Database Management Systems 7.2: E-Commerce 7.3: Business Process Re-Engineering 7.4: Managing IT-Enabled Services 7.5: Strategic Management of Information Technology 7.6: Information Security Management 7.7: Managing open source 7.8: New advances in IT in organisation
International Management	8.1: International Financial Management 8.2: International Marketing 8.3: International Economics 8.4: Global Operations 8.5: Doing Business in Emerging Markets 8.6: Social Entrepreneurship in Global Context 8.7: International Human Resource Management 8.8: International Business Strategy

*Only a limited number of courses shall be offered in each term depending on availability of faculty and student interest.

Rules of Attendance, Assessment & Promotion

Attendance:

Attendance in 85 per cent of classes held in each course is mandatory. If a student fails to meet the minimum requirement, s/he will not be permitted to appear for the end-term examination in that course. A relaxation of maximum 10 per cent shall be allowed in extraordinary cases, at the discretion of the assessment committee.

Assessment:

Each course will carry two credits. Assessment will consist of both continuous evaluation and performance in the end-term examination, with 60 per cent weightage to the former and 40 per cent to the latter. Evaluation is based on the 11-point grading system prescribed by the University. The minimum passing grade in each course is C+ (or 4 grade points out of 10). The student is required to pass separately in internal evaluation, and end-term examination. If the student fails to obtain the necessary grade in a course, s/he will be given a second opportunity to appear for a re-examination within 4 weeks of the commencement of the next term. However the internal examination marks (based on continuous evaluation) once submitted by the faculty will not be modified. Internal assessment will be based on a minimum of three criteria – term paper, presentation, mid-term examination, quizzes etc.

Promotion:

Admission to Second Year of the programme shall be open to only those who have successfully cleared at least twenty one courses out of the twenty seven courses offered during First Year of the programme (with a minimum of C+ grade, or 4 grade points out of 10 in each of the courses), comprising Terms-I, II, & III taken together. If the student fails to clear 21 courses out of 27, s/he will have to repeat the first year of the course (by repaying the tuition fee of the first year). However if a student is able to clear not all but more than 21 courses in first year, s/he will be given a last opportunity to reappear for a supplementary examination in the last week of the academic session, failing which the student is required to repeat the entire first year of the course curriculum.

If a student fails to secure passing grades in any of the courses in Term-IV, Term-V or Term-VI, s/he will be given a second opportunity to appear for a re-examination within 4 weeks of the commencement of the next term. However the internal examination marks (based on continuous evaluation) once submitted by the faculty will not be modified. If the student fails to clear 21 courses out of 27 offered in second year, s/he will have to repeat the second year of the course (by repaying the tuition fee of the second year). However if a student is able to clear not all but more than 21 courses in second year, s/he will be given a last opportunity to reappear for a supplementary examination in the last week of the academic session, failing which the student is required to repeat the entire second year of the course curriculum.

The overall passing grade for a student to get an MBA degree is B- (or 5 grade points out of 10), failing which a student will be offered a Post graduate Diploma in Management (instead of the MBA degree). The maximum time period (span period) given to a student for completion of the programme shall be three years.

Course Details of the Two-Year MBA Programme

TERM – 1

101 – Business, Culture and Society

No. of hours: 32

Objective:

The objective of this module is to introduce the students to the Indian business environment and the evolution of business

Course Content:

1. Business: origin & growth (3 hours): Origin of business, market society; Diversity of businesses; Complexity of business environment; Dynamics of growth
2. Business in Context (4 hours): Free market society: trade, finance and debt in social and ecological context; Trends and directions in the economy; Variety of spatial levels
3. Social Structure (4 hours): Caste & class in India; Protestant ethics & capitalism; Caste and business in India
4. Demographic aspects (3 hours): Demographic trends in India and implications for business
5. Gender and Inequality (3 hours): Patterns of inequality and business in India; Changing role of women in Indian society and business
6. Culture and Business (6 hours): Types of Culture; Two-way interaction between business, culture and society; Organizational culture
7. Immigration and multiculturalism (3 hours): Implications of immigration for business and society; Understanding multiculturalism and their impact on business
8. Stakeholders and Business (3 hours): State and business; Business and environment; Business and community
9. Values and Business (3 hours): Understanding diversity of lifestyle and values in modern society; Pluralistic and cosmopolitan societies.

Suggested Readings

- Bagla, G. (2008). Doing business in 21st century India: how to profit today in tomorrow's most exciting market (1st Edition), Hachette Book Publishing India
- Barbara, H. (2005). India's Market Society: Three Essays In Political Economy, Glorious Printers, New Delhi.
- Bardhan, P. (2010). Awakening Giants, Feet of Clay: Assessing the Economic Rise of China and India (1st Edition), Princeton University Press
- Bayly, S., Johnson, G., Bayly, A. (2001). Caste, Society and Politics in India from the Eighteenth Century to the Modern Age, Cambridge University Press
- Kumar, D. (2005). Cambridge Economic History of India, Orient Longman
- Lawrence, A. (2010). Business and Society – Stakeholders, Ethics and Public Policy (1st Edition), Academic Internet Publishers
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102: Organisational Behaviour

No. of Hours: 32

Objective:

The objective of this course is to familiarize the students to the behavioural processes in organisations. The module lays the foundation for advanced concepts which will be discussed in the module on Leadership and Change in Term II and Interpersonal and Group Processes in term VI

Course Content:

1. Introduction to Organizational Behaviour (3 hours): Importance of OB; Challenges for OB; Theories of learning; Shaping Behavior
2. Personality and Ability (3 hours): Personality Models; Organizationally relevant personality traits; Nature of ability; Management of ability in organizations
3. Perception, Attribution and Decision Making (3 hours): Nature of Perception, Factors influencing perception; Attribution and attribution theories; Decision making process; Errors, biases and constraints in decision making.
4. Values, Attitudes and Emotions (3 hours): Importance of Values; Terminal and instrumental values; Nature of attitudes, attitudes and behaviour; Workplace emotions, emotional intelligence and emotional labour
5. Motivation and Job Performance (4 hours): Nature of work motivation; Theories of motivation; Methods of motivating individuals; Factors influencing job performance.
6. Job satisfaction and Organizational Commitment (3 hours): Nature of Job satisfaction; Theories of job satisfaction; Potential consequences of job satisfaction; Nature of organizational commitment, Potential determinants and consequences of organizational commitment.
7. Leadership (4 hours): Leadership and management; Theories of leadership; Comparing leadership styles; Qualities and skills of a good leader.
8. Power and Politics (3 hours): Leadership vs power; Power tactics; Factors that simulate political behaviour
9. Work groups and Teams (3 hours): Types of groups; Steps in group formation; Characteristics of work groups; Teams vs groups.
10. Communication Process (3 hours): Communication process; Improving effectiveness of communication; Barriers of effective communication.

Suggested Readings

- Brooks, I. (2007). Organizational Behaviour – Individuals, Groups and Organizations(3rd Edition), Pearson
- Kotter, J.P., Cohen, D.S. (2002). The Heart Of Change: Real Life Stories Of How People Change their Organizations(1st Edition), Harvard Business School Publishing
- Pfeffer, J. (2010). Power – Why Some People Have It and Others Don't(1st Edition), Harperbusiness
- Robbins, S.P., Sanghi, S., Judge, T.A. (2009). Organizational Behaviour (13th Edition), Pearson Education
- Schein, E. (2010). Organizational Culture and Leadership(4th Edition), Jossey Bass Publishers
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103: Quantitative Methods

No. of Hours: 32

Objective:

The objective of the module is to equip the students with basic statistical and linear optimization tools and their applications in business decision making.

Course Content:

1. Statistic for Business Application (3 hours): Meaning and applications of statistics in business decision making, collection, presentation and tabulation of data
2. Measures of Central Tendency and Dispersion (4 hours): Mean, median, mode, quartiles, range, standard deviation and variance, measures of skewness and kurtosis.
3. Correlation and Regression (3 hours): Correlation Analysis – Pearsons coefficient and rank correlation, regression using OLS, relationship between regression and correlation
4. Probability (5 hours): Basic concepts, conditional probability and theorems, Bayes theorem, random variables, introduction to some discrete and continuous distributions
5. Sampling Methods and Hypothesis testing (6 Hours): Types of sampling, estimation concepts and properties, sampling distributions, hypothesis testing procedure and applications, test of significance for small and large samples
6. Index Numbers (3 hours): Aggregated and un-aggregated indexes, weighted and un-weighted procedures
7. Linear programming (8 hours): Problem formulation and introduction to LP applications, graphical and simplex methods, special cases, duality and sensitivity analysis

Suggested Readings

Anderson, D.R., Sweeney, D.J., and Williams, T.A. (2002). Statistics for Business and Economics (1st Edition), South-western Press

Anderson, D.R., Sweeney, D.J., and Williams, T.A. (2006). An Introduction to Management Science-Quantitative Approaches to Decision Making, 11th edition, South-Western Press.

Fung, K. (2010). Numbers Rule Your World: The Hidden Influence Of Probabilities And Statistics On Everything You Do (1st Edition), McGraw Hill

Levin, R.I and Rubin, D.S. (2011). Statistics for Management (7th Edition), Prentice Hall

Sharma, J.K. (2009). Operations Research: Theory and Applications (4th Edition), Macmillan India Limited

104: Economics – I

No. of Hours: 32

Objective:

The objective of the module is to apply micro-economic concepts, tools and techniques in evaluating business decisions taken by the firm.

Course Content:

1. Introduction to economics (3 hours): Branches of economics; Introduction to basic microeconomic concepts – demand and supply; Decision making; Conditions of risk and uncertainty
2. Theory of Demand (3 hours): Law of demand; Factors affecting demand; Market demand; Theory of consumer behaviour; Utility analysis; Shifts in demand; Concepts of average and marginal revenue
3. Applications of Demand Theory (3 hours): Elasticity of demand; Price controls and price ceilings; Elasticity and taxation
4. Theory of Production (3 hours): Production function; Short run and long run analysis; Returns to variable factor; Stages of production; Returns to scale; Optimization.
5. Cost Functions (3 hours): Types of costs; Short run and long run cost functions; Economies and diseconomies of scale; Economies of scope; Learning curves
6. Goods and Factor Markets (3 hours): Goods and factor markets; Labour market analysis – demand curve and backward bending supply curves
7. Market Structures: Perfect Competition (3 hours): Characteristics of perfect competition; Profit maximizing conditions in the long run and the short run; Derivation of the supply curve for the firm; Shut down point; Concepts of normal and abnormal profits.
8. Market Structures: Monopoly and Monopolistic Competition (3 hours): Created vs. natural monopoly; Profit maximizing conditions; Measuring monopoly and monopoly power; Social costs of monopoly; Profit maximizing conditions for monopolistic competition.
9. Game Theory and Oligopoly (5 hours): Characteristic of oligopoly; Models of oligopoly – reaction curves, dominant firm model, rigid prices model; Introduction to game theory – prisoners dilemma, nash equilibrium and dominant strategies.
10. Pricing Practices (3 hours): Discriminating monopoly (1st, 2nd and 3rd degree discriminations); Peak load pricing

Suggested Readings

- Baumol, W.J., Blinder, A.S. (2007). Microeconomics – Theory and Applications (9th Edition), Cengage
- Peterson, H.C., Lewis, W.C., Jain, S.K. (2006). Managerial Economics (4th Edition), Prentice Hall of India
- Pindyck, R.S., Rubenfield, D.L., Mehta, P.L. (2009). Microeconomics (7th Edition), Pearson Education
- Salvatore, D. (2011). Managerial Economics in a Global Economy (7th Edition), Oxford University Press
- Smith, A. (1982). The Wealth of Nations, Penguin Books

105 – Financial Accounting

No. of hours: 32

Objective:

The objective of the module is to understand principles and techniques of accounting, and using accounting information for planning, decision making and control. The theme of the module is to introduce accounting as the language of business while emphasizing its underlying principles and

concepts. The module lays the foundation for the course on Financial Management in Term II, Management Accounting in Term III, and various other Finance electives courses in the second year.

Course Content:

1. Meaning and Scope of Accounting (1& 1/2hours): Need and development of accounting; Branches of accounting; Meaning of accounting principles; Bookkeeping and system of accounting; Accounting standards: concepts and common accounting terms
2. The Accounting mechanics (3 hours): Journalising transactions: rules of debit and credit; Posting the transactions to a ledger; Preparation of trial balance.
3. Preparation of Financial Statements (6 hours): Accounting for Fixed Assets; Accounting for liabilities; Preparing the statement of financial position (SOPF), income statement, statement of retained earnings and how to read an annual report.
4. Merchandising and Inventory Valuation (3 hours): Understanding different inventory systems and methods to value inventory
5. Depreciation (3 hours): Understanding depreciation; Methods of calculating depreciation; Depreciation policy
6. The concept of Revenue recognition(3 hours): Meaning and the various methods of revenue recognition.
7. Financial Statement Analysis (3 hours): Understanding, analyzing and interpreting different financial statements; Techniques of financial analysis
8. Legal Framework of Corporate Financial Statement(1& 1/2hours)
9. Ratio Analysis (4 hours): Meaning of Ratios; Types of Ratios – solvency, liquidity, profitability and turnover ratios; Using ratios for cross-sectional and inter-temporal comparison
10. Cash Flow Statement (3 hours): Preparation of cash flow statement; Understanding difference between cash flow and fund flow
11. International Financial Reporting Standards (1hour): Difference between Indian GAAP, US GAAP and IFRS; India's convergence to IFRS and various other related issues.

Suggested Readings

Anthony, R., Hawkins, D., Merchant, K. (2008). Accounting – Text and Cases (12th Edition), Tata Mc-Graw Hill, New Delhi.

Graham, B., Meredith, S. (1998). The Interpretation Of Financial Statements: The Classic 1937 Edition, Harper Business Publishing

Narayanaswamy, R. (2010). Financial Accounting: A Managerial Perspective (3rd Edition), PHI, New Delhi.

Homgren, C.T., Philbrick, D. (2008). Introduction to Financial Accounting (9th Edition), Pearson Education

Parker, R.H. (2009). Understanding Company Financial Statements (6th Edition), Penguin Books.

Saini, A. (2010). IFRS for India(1st Edition), Snowwhite Publishing

106 – Marketing Management

No. of hours: 32

Objective:

The objective of the course is to develop an understanding of the concepts, issues and strategies involved in marketing of products and services.

Course Content:

1. Marketing and its Applications (3 hours): Marketing concepts; Marketing in a developing economy; Marketing of services
2. Marketing planning and organization (4 hours): Planning marketing mix (4Ps, 7Ps, 4Cs); Market segmentation; Marketing organizations; Marketing research and its applications
3. Understanding Consumers (3 hours): Understanding consumer behaviour; Models of consumer behaviour; Institutional and government markets; Indian consumer environment
4. Product Management (3 hours): Product decision and strategies; Product life cycle and new product development; Branding and packaging decisions
5. Pricing and Differentiation Strategies (3 hours): Pricing approaches and policies; Value proposition and differentiation concepts
6. Sales Promotion concepts (3 hours): Marketing communications; Advertising and publicity; Personal selling and sales promotion; Consumer, business and trade promotion
7. Distribution and Public Relations (4 hours): Sales forecasting; Distribution strategy; Managing sales personnel; Marketing and public relations
8. Internet Marketing (3 hours): Technology and marketing; Buying and selling on the internet
9. Socially Responsible Marketing (3 hours): Concepts of SRM; Objectives, strategies and its applications in Marketing
10. Ethical perspective in Marketing (3 hours): Sources of ethics; Ethical concepts in marketing.

Suggested Readings

Clow, K.E., Baack, D.E. (2011). Cases in Marketing Management (1st Edition), Sage Publications
Kotler, P., Agnihotri, P.Y., Haque, E.U. (2010). Principles of Marketing – A South Asian Perspective (13th Edition), Pearson
Ramaswamy, V.S. (2010). Marketing Management – Global Perspective, Indian Context (4th Edition), Macmillan India
Ries, A., Trout, J. (2009). 22 Immutable Laws of Marketing (1st Edition), Viva Books
Tybout, A.M., Calder, B.J., Kotler, P. (2010). Kellogg on Marketing (2nd Edition), Wiley India

107: Introduction to Public Policy

No. of hours: 32

Objective:

The objective of the module is to discuss issues relating to public policy and the role of public institutions in shaping the business and economic environment

Course Content:

1. Introduction (3 hours): Role of public sector; Key issues and questions: problems facing the welfare state
2. Indian economic environment (5 hours): Indian economy after independence; planning and reform process; Models of development
3. Limits of the Market (3 hours): Market failures and inefficiencies of the free market system
4. Role of the State (3 hours): Understanding theories of the role of the state – utilitarianism, liberal and libertarian

5. Economic Rationale of the State (3 hours): A review of efficiency concepts, property rights, the efficiency argument; Equity role of the state; Public goods
6. Equality and Choice (3 hours): The importance of fairness, equality and choice in public services; Inequality
7. Private ownership vs. Public Ownership (3 hours): Ownership and provision; Private-public partnership; Bureaucracy and corruption.
8. Public Choice (3 hours): Collective choice and models of democratic politics.
9. Social Services (6 hours): Social Insurance, retirement pensions: targeting and poverty relief; Education and Health

Suggested Readings

Barr, N. (1998). *The Economics of the Welfare State* (3rd Edition), Stanford University Press
 Basu, K. (2005). *India's Emerging Economy: Performance and Prospects in the 1990s and Beyond* (1st Edition), Oxford University Press
 Kaur, S. (2003). *Privatization and Public Regulation: The Indian Experience*, Macmillan India
 Mathur, K., Bjorkman, J. (2009). *Policy making in India: Who speaks and who listens*, Haranand Publications, New Delhi
 Stiglitz, J. (2000). *Economics of the Public Sector* (3rd Edition), W. W. Norton & Company
 Vaidhyathan, A., Krishna, K.L. (2007). *Institutions and Markets in India's Development*, Oxford University Press

108: Business Communication

No. of hours: 32

Objective:

The objective of the module is to understand the importance of oral and written communication in business and help the participants communicate effectively in a business setup

Course Content:

1. Communication Foundations (3 hours): Communicating successfully in organizations; Technology's impact on communications; Communicating in teams
2. Effective Communication Skills (3 hours): Principles of business communication; Essentials of good communication; 6Ws and 7Cs of communication
3. Process of Communication (3 hours): Types of communication; Non-verbal communication; Barriers and gateways in communication
4. Persuasive communication (3 hours): Process of persuasion; Models of persuasive communication; Potential causes and effects of persuasive communication
5. Introduction to Business Writing (3 hours): Writing process – planning, composing and revising business messages
6. Writing Letters (5 hours): E-mail messages; Routine messages; Bad-news messages; Response letters; Customer relationship letters; Sales letters.
7. Writing Business Reports (3 hours): Writing reports; Types of report; Parts of the report; Proposals.
8. Writing Skills (3 hours): Writing minutes of the meeting; Preparing CV and resume; Preparing memos

9. Oral Communication (3 hours): Presentation of reports; Public speaking and negotiations
10. Inter-cultural Communication (3 hours): Communicating in a globalised world; Gender inclusive communication

Suggested Readings

Argenti, P. (2008). Strategic Corporate Communication (1st Edition), Tata McGraw Hill
 HBR (2011). Communicating Effectively, Harvard Business Press
 Klaff, O. (2011). Pitch Anything: An Innovative Methods For Presenting, Persuading And Winning (1st Edition), Tata McGraw Hill
 Murphy, H., Hildebrandt, H., Thomas, J. (2008). Effective Business Communication (7th Edition), Tata McGraw Hill Education
 Takbot, F. (2009). How To Write Effective Business English (The Essential Toolkit For Composing Powerful Letters, E-mails And More, For Today's Business Needs) (1st Edition), Kogan Page Ltd

109 – Business Ethics

No. of Hours: 32

Objective:

The objective of the module is to introduce the concept and awareness of business ethics in the current scenario. This module also lays the foundation for the course on Corporate Social Responsibility in Term IV

Course Content:

1. Introduction (3 hours): Ethics in business context; Relevance of business ethics within the context of global society
2. Utilitarian Ethics (4 hours): Bentham's utility theory; Forms of utilitarianism; Benefits and disadvantages of utilitarianism; Kantianism; Utilitarianism vs. deontology
3. Virtue Theory (3 hours): Concepts underlying virtue theory; Codes of ethical conduct
4. Theories of Justice (3 hours): Rawlsian theory of justice; Economic justice; Theory of equality of condition; Changes needed to implement equality of condition in the business world
5. Employer-employee relationship (3 hours): Management structures; Loyalty rewards; work conditions and facilities; unfair dismissal; sexual harassment
6. Company-consumer relationship (3 hours): Honesty in advertising; value for money; after- sales care
7. Relationship between business and the community (3 Hours): Local and global relationships; Aims and responsibilities of business; Long-term benefits of ethical business; Morality of capitalism and cultural relativism
8. Ethics and Environment (3 hours): Interaction between community production activities; Ecosystem focused resource base and human well-being; Trends in environmentalism; Emerging role of interest groups
9. Corporate Social Responsibility (3 hours): Evolution of CSR; CSR models; Social performance theories
10. Global Business Standards Codex (4 hours): 8 principles that make up the GBS codex – the fiduciary principle, the property principle, the reliability principle, the transparency principle, the dignity principle, the fairness principle, the citizenship principle, the responsiveness principle

Suggested Readings

Albuquerque, D. (2010). *Business Ethics – Principles and Practices* (1st Edition), Oxford University Press

Dasgupta, A. (2010). *Ethics, Business and Society – Managing Responsibility* (1st Edition), Response Books

Fernando, A.C. (2009). *Corporate Ethics, Governance and Social Responsibility: Precepts and Practice*, Pearson

Friedman, D. (2008). *Morals and Markets – An Evolutionary Account of the Modern World* (1st Edition), Palgrave Macmillan

Harvard Business School (2003). *HBR on Corporate Ethics*, Harvard Business School Press

Velasquez, M.G. (2011). *Business Ethics: Concepts and Cases* (7th Edition). Pearson

TERM – II

201: Business in a Globalised World

No. of Hours: 32

Objective:

The objective of this course is to enable the participants understand the opportunities and challenges posed by globalisation for business. This is a stepping stone to the core course in the second year – International Business Environment

Course Content:

1. Globalisation and Business (3 Hours): Forces behind globalisation; Criticisms of globalisations; Modes of business in a globalised world
2. Global Culture and Business (3 Hours): Dynamics of cultures; Behavioural practices affecting business; Dealing with cultural differences
3. Political, Legal and Economic Environment of Business (5 Hours): Political environment and ideologies; Legal issues in international business; International economic environment and business
4. Globalisation and Society (3 Hours): Impact of multinational organisations on society
5. Globalisation and Ethics (3 Hours): Ethical behaviour and environment issues; Environmental challenges of a global business
6. Trade and Factor Mobility (3 Hours): Interventionist and free trade theories; Dynamics of trade; Factor mobility and business
7. Trade Interventions (3 Hours): Government intervention in trade; Tariffs and non tariff barriers to trade
8. Cross National Cooperation and Agreements (3 Hours): WTO; Bilateral agreements; regional economic cooperation agreements
9. International Business Strategy (3 Hours): Global integration and local responsiveness; Global strategy types
10. Export-Import Strategies (3 Hours): Export strategy; Import Strategy; Export Process; Counter trade

Suggested Readings

Adhikary, M. (2009). Global Business Management, Macmillan India Limited
Daneils, J.D., Salwan, P., Sullivan, D.P., Radebaugh, L.H. (2010). International Business : Environments And Operations (12th Edition), Pearson
Hamilton, L., Webster, P. (2009). The International Business Environment, Oxford University Press
Kolk, A., Pinkse, J. (2008). International Business and Global Climate Change, Routledge
Paul, J., Aserkar, R. (2008). Export Import Management (1st Edition), OUP

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202: Leadership and Change

No. of Hours: 32

Objective:

The objective of the course is to build upon the leadership concepts discussed in Organisational Behaviour in Term I and the importance of change in the organisational context.

Course Content:

1. Introduction to Change (4 hours): Historic changes in business environment; Changes in labour laws; Internal and external factors creating the need for change
2. Types of Change (4 hours): Varieties of change; Change leadership; Leadership attitudes; Understanding the impact of organizational change
3. Change leadership (4 hours): Functions of change leaders; Relationship between leadership style and change; What successful change leaders do; Framework for change
4. Organisational readiness to change (4 hours): Previous experiences of change; Clarity of expectations; Support of top management; Compatibility of change with organizational goals
5. Role of Change Teams (4 hours): Inventors, Entrepreneurs, Integrators, Experts, Managers, Sponsors
6. Change Implementation Process (4 hours): Steps in Implementing change; Improving team effectiveness during change; Structured approach to communicating change
7. Change and Resistance (4 hours): People's resistance to change; Overcoming resistance; How personality affects an individual's relationship with change
8. Sustaining Change (4 hours): Change leadership practices that help; Dynamics of change; Change as an opportunity
9. Organisational Culture and Change (3 hours): Organisational culture and characteristics; Transmission of culture to employees; Forces that acts as stimulants to change; Approaches to managing organizational change; Creating a culture for change.

Suggested Readings

Bennis, W. G. and Nanus, B. (2003). Leaders: Strategies for Taking Charge (2nd Edition), Harper Paperbacks
Charmichael, J. L., Collins, C., Emsell, P. and Haydon, J. (2011). Leadership & Management Development, OUP
Daft, R. (2008). Organization Theory, Change and Design (1st Edition), South Western
Harvard Business School (2003). Managing Change And Transition: Hbr Essentials, Harvard Business School Press
Sharma, R.R. (2008). Change Management: Concepts & Applications (1st Edition), Tata Mcgraw Hill Education Private Limited.

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203: Management Science

No. of Hours: 32

Objective:

This is an introductory course on operations research designed to introduce the basic concept of quantitative approaches to decision making. The course provide students with a sound conceptual understanding of the role that management science plays in the decision making process. It emphasizes the application of a wide variety of quantitative techniques to the solution of business problems

Course Content:

1. Operations Research (2 hours): Quantitative approach to business decision making, operations research models
2. Special Linear Programming Methods (5 hours): Transportation, assignment and transshipment models
3. Network Model (5 hours): Concept and preparation of networks, PERT and CPM, shortest route problem
4. Integer Linear Programming (4 Hours): Select applications, ILP algorithms, travelling salesman problem
5. Goal Programming (3 Hours): Goal programming formulations and algorithms
6. Inventory management (5 Hours): Inventory systems, single item inventory models with and without shortages, quantity discount models
7. Waiting Lines (4 Hours): Characteristics and structure of queuing systems, arrival and service process, interarrival time distribution, single and multiple server queuing models.
8. Decision Analysis (4 Hours): Decision making under certainty, risk and uncertainty

Suggested Readings

Anderson, D.R., Sweeney, D.J., and Williams, T.A. (2006). An Introduction to Management Science-Quantitative Approaches to Decision Making, 11th edition, South-Western Press.

Bronson, R. (2003). Theory And Problems of Operations Research (Schaum's Outline Series) (2nd Edition), Tata McGraw Hill Education Private Limited

Hillier, F. and Lieberman, G. (2008). Introduction To Operations Research: Concepts And Cases (8th Edition), Tata McGraw Hill Education Private Limited

Sharma, J.K. (2009). Operations Research: Theory and Applications (4th Edition), Macmillan India Limited

Taha, H.A. (2008). Operations Research: An Introduction (8th Edition), Pearson

Winston, W.L. (2004). Operations Research: Applications & Algorithms (4th Edition), Cengage Learning

204: Economics – II

No. of hours: 32

Objective:

The objective of this course is to develop knowledge and analytical skills in macroeconomic theory and its applications and develop an understanding of the past economic crises.

Course Content:

1. Macroeconomic Concepts (4 Hours): Macroeconomic problems; Macroeconomic aggregates; Circular flow of income between goods and factor markets; Components of GDP; Inflation and price indices; Business cycles and phases in a business cycle
2. Determination of Income and Employment (3 Hours): Keynesian model for two sectors; Fiscal policy in 20 corporate framework; Interest rates and investment; The IS (investment-saving curve) and fiscal policy
3. Money Markets (3 Hours): Components of money; The financial system; Money market equilibrium; The LM curve; Determination of interest rates and output in an ISLM framework; Quantity theory of money
4. Fiscal and Monetary Policy – 1 (3 Hours): Instruments of fiscal policy and monetary policy; Key policy rates of the RBI and their link with inflation
5. Inflation (3 Hours): Causes, types and consequences of inflation; Demand pull and cost push inflation; Food price inflation in India – trends, causes, and measures to control it
6. Aggregate Demand (3 Hour): Bringing together the equilibrium in the goods and the money markets and making prices flexible; Aggregate demand curve; Long run and short run aggregate supply curves; Short run and long run equilibriums
7. The Budget (3 Hours): The government budget; Classification of revenues and expenditures; India's fiscal deficit as a concern
8. Fiscal and Monetary Policies – 2 (3 Hours): Fiscal and monetary Policies with an impact on output and prices; Stagflation; Effectiveness of a combined fiscal and monetary expansion and contraction
9. International Linkages (3 Hours): Exchange rates; Fixed and flexible exchange rate regimes; Relationship between exchange rates and domestic prices and interest rates; Fiscal and monetary policy in an open economy; Balance of payments
10. Macroeconomic Issues in the World Economy (4 Hours): Financial crises, debt crises. Exchange rate crises

Suggested Readings

Blanchard, O. (2007). Macroeconomics (4th Edition), Pearson
Dornbusch, R., Fischer, S., Startz, R. (2004). Macroeconomics (9th Edition), Tata Mcgraw Hill Education Private Limited
Mankiw, G. (2008). Macroeconomics (6th Edition), Palgrave
Rangarajan, C., Dholakia, P. (1980). Principles Of Macroeconomics (1st Edition), Tata Mcgraw Hill Education Private Limited
Srinivasan, T.N. (2000). Eight Lectures On India's Economic Reforms, Oxford University Press, USA

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205: Corporate Finance

No. of Hours: 32

Objective:

The objective of this course is to understand the modern approach to financial decision making. The course aims to discuss the theories, concepts, assumptions and mechanics underlying financial decisions.

Course Contents:

1. Financial Management (3 hours): Scope; Functions of a finance manager; Goals of the firm; Recap of financial statement analysis and ratios; Financial decisions
2. Valuation (3 hours): Risk and Return; Time Preference for money; Present values and annuities
3. Portfolio theory and Capital Asset Pricing Model (3 Hours): Risk and return on single asset and on a portfolio; Capital asset pricing model
4. Capital Budgeting Decisions (5 Hours): Investment Decisions; Methods of capital budgeting; Determining cash flows and cost of capital in investment decisions
5. Capital Budgeting – Advanced Topics (3 hours): Complex investment decisions; Capital rationing; Risk analysis in capital budgeting
6. Financing Decisions (3 hours): Financial and operating leverage; Capital structure theories
7. Dividend Decision (3 Hours): Dividend policies; Dividend relevance and irrelevance theories
8. Working Capital Management (3 Hours): Issues in working capital management; Receivable, inventory and cash management
9. Financial Derivatives (3 hours): Forwards, futures and options
10. Mergers and Acquisitions (3 hours): Analysis of mergers and acquisitions; DCF valuations; LBOs

Suggested Readings

Bailey, R, Myers, S., Allen, F., and Mohanty, P. (2007). Principles Of Corporate Finance (8th Edition), Tata Mcgraw Hill Education Private Limited
Damodaran, A. (2007). Corporate Finance Theory And Practice (2nd Edition), Wiley India Pvt Ltd
Horne, V. (2011). Financial Management & Policy (12th Edition), Pearson Education
Pandey, I.M. (2010). Financial Management (10th Edition), Vikas Publication House Pvt. Ltd.
Parikh, P. (2009). Value Investing And Behavioral Finance (1st Edition), Tata Mcgraw Hill Education Private Limited

206: Structured Thinking & Problem Solving

No. of hours: 32

Objective:

The objective of the course is to equip the participants with the essentials of Structured Thinking & Problem solving techniques to facilitate them in playing an important role in helping organizations maximize their potential.

Course Content:

1. Nature of Problems (1.5 hours): Simple and complex problems; Need to solve complex problems
2. Problem Solving Overview (1.5 hours): Common methodologies
3. Structured Problem Solving construct (5 hours): Understanding the problem; Structuring the problem; Solving the problem; Presenting the solution
4. Understanding the problem (6 hours): Situation; Complication; Key Questions; Barriers to understanding; Active listening techniques and practice; Layers of the problem – getting to the core; Context based problem definition; Techniques: context setting, mind maps
5. Structuring the problem (6 hours): Deconstructing one/few complex problems to many simple problems; Types of structuring techniques; Levels of issue trees; MECE principle
6. Solving the problem (6 hours): Work plan to resolve issue branches; Generate options with outcomes; Prioritization: dependencies, impact, resources, techniques; When to use hypothesis driven v/s issue driven
7. Presenting the solution (6 hours): Pyramid principle and pyramid to page – structured communication; Understand the audience: positioning overview; Business English; Microsoft Powerpoint overview; Document writing; Other Resources

Suggested Readings

Arthur, E. (2005). Problem-Solving Strategies (1st Edition), Springer India
Krantz, S.G. (2000). Techniques of Problem Solving, American Mathematical Society
Minto, B. (1996). The Pyramid Principle: Logic in Thinking and Writing (1st Edition), Financial Times Prentice Hall
Vangundy, A.B. (1998). Techniques of Structured Problem Solving (2nd Edition), Springer
Watanabe, K. (2009). Problem Solving 101: A Simple Book For Smart People, Vermillion

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207: Management of Information Systems

No. of Hours: 32

Objective:

The objective of this course is to help students learn using and managing information technologies to improve business processes and decision making.

Course Content:

1. Information systems in Business (3 Hours): Information systems in business; Role of e-business; Managerial challenges of information systems; Information system resources and activities
2. Strategic Advantage & IT (3 Hours): Strategic use of information technology; Business process reengineering
3. Computer Hardware and Software (5 Hours): Types of computer systems; Computer peripherals; New technologies in input, output and storage; Managing application and system software
4. Data Resource Management (3 Hours): Data resource management; Database management procedures; Database structures
5. Networks and IT (3 Hours): Telecommunication networks; Business use of internet and intranets; Telecommunication processors and soft-wares; Network architectures

6. Enterprise Business Systems (3 Hours): Functional business systems; CRM; ERP; SCM
7. E-Commerce (3 Hours): Scope and Processes; E-commerce application trends; B2C and B2B e-commerce
8. Decision Support Systems (3 Hours): Decision support systems; MIS; Artificial intelligence
9. Developing IT strategies (3 Hours): Business/IT planning; Implementing information technology; Systems development cycle; Implementing business systems
10. Security and Ethical Challenges (3 Hours): Technology ethics; Computer crime; Privacy issues; Security management of information technology

Suggested Readings

Goyal, D.P. (2006). Management Information Systems: Managerial Perspectives (2nd Edition), Macmillan India

Laudon, K.C., Dass, R. and Laudon, J.P. (2010). Management Information Systems: Managing The Digital Firm (11th Edition), Pearson

Mohapatra, S. and Joseph, P.T. (2009). Management Information Systems in a Knowledge Economy (1st Edition), Phi Learning

O'Brien, J.A. (2006). Management Information Systems (7th Edition), Tata McGraw Hill

Robert, M.G., Joel, R.E. and Claggett, R. J. (2009). Information Systems for Modern Management (3rd Edition), Phi Learning

208: Personality Development & Presentation

No. of Hours: 32

Objective:

The objective of the module is to help the students in personality development and in enhancing their presentation skills.

Course Content:

1. Introduction to Personality (4 hours): Basics of personality; Human growth and behaviour; Determinants of personality
2. Developing Personality (4 hours): How personalities develop; Influences on personality- heredity; Environment and situations
3. Theoretical approaches to personality (5 hours): Psychodynamic theories – Freud, Carl Jung and Alfred Adler; Humanistic approach – Maslow, Carl Rogers; Learning theories- Alfred Bandura
4. Communication Skills and Personality Development (4 hours) – Intrapersonal communication and body language; Interpersonal communication and relationships; Leadership skills; Team building and public speaking
5. Personality and Career Choice (5 hours) – Matching your career and personality; Big Five; MBTI; FIRO B
6. Self (4 hours) – Concept of Self; Self Esteem; Self Efficacy; Issues regarding self and workplaces
7. Techniques in Personality Development (3 hours) – Mnemonics; Goal Setting; Time Management and Effective Planning

8. Techniques in Personality Development (3 hours) – Stress Management; Meditation and concentration; Self acceptance and growth.

Suggested Readings

Gallo, C. (2009). The presentation secrets of Steve Jobs: How to be insanely great in front of any audience, Tata McGraw Hill Education Private Limited
Mitra, B. K. (2011). Personality Development and Soft Skills, OUP
Simanowitz, V. and Pearce, P. (2003). Personality Development, Open University Press
Theobald, T. (2011). Develop Your Presentation Skills, Kogan Page Limited
Weissman, J. (2006). Presenting To Win: The Art Of Telling Your Story, Pearson

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209: Language
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TERM – III

301: Competitive Strategy

No. of Hours: 32

Objective:

The objective of this course is to get an understanding of competition in different industry environments, and get acquainted with techniques and frameworks in the field of business strategy

Course Content:

1. Introduction (4 Hours): What is Strategy; Meeting the needs of multiple stakeholders; Creating economic value; Competitive advantage as the focal point of strategy; How companies can achieve competitive advantage
2. Strategy Development Process (4 Hours): Different forms of strategy; Strategy planning process; Organisational learning perspective
3. Assessing Competitive Position – Internal perspective (4 Hours): Importance of internal analysis; Resource based view of the firm; Methods to assess internal strengths and weaknesses
4. Assessing Competitive Position – External perspective I (4 Hours): Tools and techniques for environmental analysis and Industry Analysis
5. Assessing Competitive Position – External perspective II (4 Hours): Framework for analysing competition; Cooperation in a competitive environment; Influence of strategy on the external environment; Structural analysis of industries
6. Competitive Strategy and Business Designs (4 Hours): Creating competitive advantage; Generic competitive strategies
7. Competitive Strategy in different types of industries (4 Hours): Competitive strategy in fragmented, emerging, declining and global industries
8. Business and Corporate Level Strategy (4 Hours): Operations level strategy; Defining the business and gaining competitive advantage across the market life cycle; Evaluation the benefits and limits to diversification

Suggested Readings

Keller, S., Price, C. (2011). Beyond Performance – How Great Organisations Build Ultimate Competitive Advantage, John Wiley and Sons

Kim, W.C. and Mauborgne, R. (2005). Blue Ocean Strategy: How to Create Uncontested Market Space And Make The Competition Irrelevant (1st Edition), Harvard Business Review

Pandit, S. (2007). Dabawalas: Lessons For Building Lasting Success Based On Values, Tata Mcgraw Hill Education Private Limited

Porter, M.E. (2010). Competitive Strategy: Techniques For Analyzing Industries And Competitors, Simon And Schuster Editions

Walker, G. (2007). Modern Competitive Strategy (2nd Edition), Tata Mcgraw Hill Education Private Limited

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302: Human Resource Management

No. of Hours: 32

Objective:

The objective of this course is to help the students to understand how to develop best practices and acquire skills to create an environment to enhance performance of people in organisations.

Course Content:

1. HRM Perspectives (3 Hours): Scope of personnel function in an organisation; Perspective of human resource management
2. Human Resource Planning (3 Hours): Steps, methods and techniques
3. Job Analysis and Job Description (3 hours): Methods and steps
4. Recruitment and Selection (3 Hours): Processes and methods
5. Learning and Development (3 Hours): Socializing the new employee; Learning and development methods
6. Employee Training (4 hours) – Training needs analysis; Organizational, operational and individual needs analysis; Methods of training; Off site and Onsite techniques
7. Performance Management (3 Hours): Performance evaluation and assessment techniques
8. Compensation Management (3 Hours): Job evaluation; Compensation and reward systems
9. Employee Grievances (3 Hours): Nature and causes of grievances; Grievance procedure
10. Organizational Structure (4 hours)- Components and types of organizational structure; Virtual organization; Boundary-less organizations; Behavioural implications of different organizational designs

Suggested Readings

Armstrong, M. (2009). Armstrong's Handbook Of Human Resource Management Practice (11th Edition), Kogan Page India Pvt. Ltd.
Aswathappa, K. (2010). Human Resource Management (6th Edition), Tata Mcgraw Hill Education Private Limited
Decenzo, D.A., Robbins, S.P. (2011). Human Resource Management (10th Edition), Wiley India
Dessler, G., Varkkey, B. (2011). Human Resource Management (12th Edition), Pearson
Saiyaidain, M. (2008). Human Resource Management (3rd Edition), Tata Mcgraw Hill Publishing Company Limited

303: Operations Management

No. of Hours: 32

Objective:

The objective of the module is to provide the students with an introduction to the concepts, processes, and methods of managing and controlling operations in manufacturing or service settings

Course Content:

1. Introduction (3 Hours): Operations management, historical development of OM – JIT, TQC, BPR, SCM, current issues in OM
2. Operations Strategy (3 Hours): Corporate strategy design process, fitting operational activities to strategy, productivity measurement
3. Product Design (3 Hours): Product design and development process, designing product for customer, manufacture and assembly
4. Process Analysis (4 Hours): Process flowcharting, job design and work measurement, work methods, product-process matrix, service design matrix.
5. Facility location and Layout (4 Hours): Facility location, process layout, product layout, fixed position layout
6. Service process selection and design (3 Hours): Designing service organisations, service blue-printing, new service development process, waiting line management
7. Quality Management (4 Hours): Total quality management, six sigma, servqual, statistical quality control
8. Supply Chain Design (4 Hours): Supply chain strategy, strategic capacity management, lean production systems
9. Material Requirement Planning(4 Hours): MRP systems, lot sizing, theory of constraints

Suggested Readings

Arnold, J.R.T., Chapman, S.N., Clive, L.M. (2009). Introduction to Materials Management (6th Edition), Pearson

Chase, R., Jacobs, F.R., Aquilano, N., Agarwal, N. (2006). Operations Management for Competitive Advantage (11th Edition), Tata McGraw-Hill Education (India) Ltd

Gaither, N. and Frazier, G. (2011). Operations Management, Cengage Learning

Johnston, R., Chambers, S., Slack, N., Harrison, A., Harland, C. (2002), Cases in Operations Management, 3rd edition, Financial Times Press, Prentice Hall

Krajewski, L.J., Ritzman, L.P., Malhotra, M.K. (2007). Operations Management: Process And Value Chains (8th Edition), Pearson

Mathirajan, M., Krishnaswamy, K. N., (2008), Cases in Operations Management, Prentice Hall India

304: Legal Framework of Business

No. of Hours: 32

Objective:

The objective of this course is to help the students understand basic business laws affecting the operation of business enterprises.

Course Content:

1. Contract Law (9 Hours): The Indian contract act; Offer and acceptance; Consideration; Free Consent; Void agreements; Contingent contracts; Discharge of contracts; Quasi contracts; Breach of contracts; Indemnity and Guarantee; Bailment and pledge; Principal and agency
2. Law of Sale of Goods (3 Hours): Sale of goods contract; Conditions and warranties; Re-sale and unpaid sellers

3. Partnership Law (3 Hours): Formation and dissolution of partnership; Rights, duties and liabilities of partners
4. Law of Negotiable Instruments (5 Hours): Negotiable instruments; Holder; Holder in due-course; Presentation and Negotiation; Dishonour and discharge
5. Company Law (9 Hours): Types of companies; Formation; MOA & AOA; Prospectus; Allotment of shares; Share and share capital; Winding up
6. Consumer protection Act (3 Hours): Consumer protection act 1986; Rights of a consumer

Suggested Readings

Jain, N.K. (2007). Company Law Law And Practice, Deep & Deep Publication
 Kuchhal, M.C. (2010). Business Law (5th Edition), Vikas Publishing House
 Moda, S. (2011). Business Organisations And Corporate Law (1st Edition), Global India Publication
 Ramagopal, C. (2007). Business Legislation (1st Edition), New Age International
 Taxmann (2011). Business Laws, Taxmann Publications Pvt. Ltd.

305: Cost and Management Accounting

No. of Hours: 32

Objective:

The objective of this module is to help students use accounting information for financial analysis, profit planning, cost control and decision making

Course Content:

1. Introduction (3 Hours): Financial, cost and management Accounting; Recap of financial statement analysis
2. Costing (3 Hours): Costs concepts for profit planning; Control and decision making; Costing and control of materials and labour
3. Costing and control of overheads (3 Hours): Factory overheads; Absorption; Over-and-under absorption; Administrative, selling and distribution overheads
4. Activity Based Costing (3 Hours): ABC system for various cost heads; ABC for service Industry
5. Advanced Concepts (5 Hours): Job-order and batch costing; Process, joint and by-product costing; Variable costing and absorption costing
6. Profit Planning I (3 Hours): CVP analysis; Break even analysis
7. Profit Planning II (3 Hours): Budgeting; Preparation of different types of budget
8. Standard Costing (3 Hours): Establishing cost standards; Components of standard cost
9. Variance Analysis (3 Hours): Material, labour and overhead variance analysis; Sales and profit variance
10. Responsibility Accounting (3 Hours): Responsibility Centres; Target Costing

Suggested Readings

Coombs, H., Hobbs, D., Jenkins, E. (2007). Management Accounting: Principles and Applications (1st Edition), Sage South Asia
 Horngren, C.T., Datar, S.M., Foster, G.M., Rajan, M.V., Ittner, C.D. (2009). Cost Accounting: A Managerial Emphasis (13th Edition), Pearson

Kaplan, R.S., Atkinson, A.A. (2009). Advanced Management Accounting (3rd Edition), Phi Learning Pvt. Ltd.

Khan, M.Y., Jain, P.K., Management Accounting (4th Edition), Tata McGraw Hill

Kishore, R.M. (2011). Cost & Management Accounting: Text And Cases (5th Edition), Taxmann Allied Services Pvt. Ltd.

306: Business Research

No. of Hours: 32

Objective:

The objective of the course is to equip the students with basic understanding of research methodology and the modern analytical tools

Course Content:

1. Introduction (3 Hours): Marketing research process; Role of marketing research; Ethics in marketing research
2. Problem Definition (3 Hours): Defining the marketing research problem; Formulating the research design; Exploratory research design using secondary data; Qualitative research
3. Descriptive and Causal Research Designs (3 Hours): Survey methods; Observation methods; Ethnography; Experimentation; Quasi-experimental methods
4. Measurement and Scaling (3 Hours): Methods of comparative scaling; Non comparative scaling techniques
5. Questionnaire and Form Design (3 Hours): Questionnaire design process; Form and layout
6. Sampling (5 Hours): Sampling design process; Sampling techniques; Sampling distribution; Statistical approach to sampling; Introduction to SPSS
7. Data Analysis – I (3 Hours): Fieldwork and data collection process; Coding and preparation of data; Frequency distribution; cross tabulations and hypothesis testing
8. Data Analysis – II (3 Hours): Analysis of variance and covariance; Correlation and regression
9. Data Analysis – III (3 Hours): Discriminant analysis; Factor analysis; Cluster Analysis; Multidimensional scaling and conjoint analysis
10. Report preparation and presentation (3 Hours): Report format and writing; Oral presentation; Research follow-up

Suggested Readings

Krishnaswamy, K.N., Sivakumar, A.I., Mathirajan, M. (2009). Management Research Methodology: Integration Of Principles, Methods And Techniques, Pearson

Malhotra, N.K., Dash, S. (2010). Marketing Research: An Applied Orientation (6th Edition), Pearson

Nargundkar, R. (2008). Marketing Research Text And Cases (3rd Edition), Tata McGraw Hill Education Private Limited

Paul, D., Yeates, D., Cadle, J. (2010). Business Analysis (2nd Edition), British Informatics Society Ltd

Shajahan, S. (2005). Marketing Research: Concepts & Practices In India (1st Edition), Macmillan

307: Spread-sheet Modelling

No. of Hours: 32

Objective:

The objective of the course is to enable the students solve managerial decision problems using spread-sheet modelling techniques.

Course Content:

1. Basic Excel (3 Hours): Introduction to spread-sheet modelling; Using goal seek and data tables to do break-even analysis; Investment-saving problems
2. Use of Solver (3 Hours): Optimization using solver; Solving problems related to product mix; Portfolio planning; Cash flow management; Production planning
3. Sensitivity Analysis (3 Hours): Using sensitivity analysis and scenario analysis to solve problems related to portfolio optimization; Workforce planning and cash flow management
4. Simulation (3 Hours): Monte Carlo simulation on excel using rand () function; Applications to inventory planning; Competitor analysis
5. Statistics and Probability Distribution Functions (6 Hours): Using probability distribution functions to do statistical analysis on excel; Use of advanced function such as VLOOKUP and HLOOKUP
6. Data Analysis (3 Hours): Data analysis using pivot tables; Filters; Applications to sales and distribution management
7. Forecasting (3 Hours): Forecasting methods using time series analysis on excel; Application to revenue, sales and cash flow forecasting
8. Capital Budgeting (5 Hours): Discounting and compounding using excel; Applications for calculating DCF, cost of capital; Capital asset pricing model
9. Mergers and Acquisitions (3 Hours): Spread-sheet modelling to calculate acquisition premium/discount and synergies

Suggested Readings

Levine, S. (2009). Statistics for Managers Using Microsoft Excel (5th Edition), Phi Learning
Proctor, K.S. (2010). Building Financial Models with Microsoft Excel: A Guide For Business Professionals (2nd Edition), Wiley India Pvt Ltd
Sah, A.N. (2009). Data Analysis Using Microsoft Excel (1st Edition), Excel Books
Walkenbach, J. (2007). Microsoft Office Excel 2007 Bible, Wiley India Pvt. Ltd
Whigham, D. (2007). Business Data Analysis Using Excel (1st Edition), Oxford University Press

308: Practice of Entrepreneurship

No. of Hours: 32

Objective:

The objective of this course is to expose students to the establishment and working of a new enterprise and its proper management

Course Content:

1. Introduction (3 Hours): Characteristics and qualities of an entrepreneur; Pre-requisites of entrepreneurship; Wealth creators vs. wealth managers
2. Self-employment (3 Hours): Methods to start and expand one's own business; Factors underlying success and reasons for failure; Turnaround strategies
3. Idea Generation (3 Hours): Opportunity identification; Demand analysis and market potential
4. Positioning (3 Hours): Spotting trends and opportunities; Positioning yourself as an entrepreneur for market opportunities
5. Targeting (3 Hours): Profiling your target customer; Learning from competition; Marketing strategies and promotion; Location planning
6. Financing (5 Hours): Capital saving and project costing; Working capital requirement; Profit making in perspective; Social cost benefit analysis; Tax planning; Capital raising
7. Feasibility Analysis (3 Hours): Technical, commercial, economic, financial and managerial feasibility analysis
8. Legal concerns (3 Hours): Government support and entrepreneurship; Legal concerns; Ethics and social responsibility
9. Sustaining the team (3 Hours): Building and managing a winning team
10. Evaluation (3 Hours): Evaluating performance of entrepreneurial ventures

Suggested Readings

Bansal, R. (2008). Stay Hungry Stay Foolish (1st Edition), Shree Book Centre
Drucker, P. F. (2006). Innovation and Entrepreneurship (4th Edition), Harpercollins Publishers
Hisrich, R., Peters, M., Shepherd, D. (2006). Entrepreneurship (6th Edition), Tata Mcgraw Hill Education Private Limited
Piramal, G. (2000). Business Legends, Penguin Books.
Sahlman, W.A. (2008). How To Write A Great Business Plan, Harvard Business School Press

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309: Language

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TERM – IV

401: Corporate Social Responsibility

No. of Hours: 32

Objective:

The objective of this course is to provide the students with in-depth knowledge of CSR issues in the business world, and to introduce the students to the trade-offs involved in the adoption of CSR in a competitive economy.

Course Content:

1. Introduction (3 Hours): Overview of CSR; Challenges and trends in CSR – economic, social and environmental; Future scenarios; Societal level changes; Corporate sustainability; Business ethics
2. Internal organisation (3 Hours): The corporation; Politics and tension in the organisation
3. Stakeholder management I (3 Hours): Consumers; shareholders; Business case for responsibility
4. Stakeholder management II (3 Hours): Suppliers and competitors
5. Environment & Business (4 Hours): Climate Change; Environmental impacts; Policy responses; Business solutions
6. Civil society and corporate citizenship (4 Hours): Civil society as a stakeholder; Policy responses; Business solutions; Community social organisation and its local representation; Corporate citizenship
7. Government and CSR (3 Hours): Government as a stakeholder in ethics and corporate social responsibility
8. Role of NGOs and advocates (3 Hours): Host country and international NGOs; Local and regional networks
9. CSR Campaigns (3 Hours): CSR Campaigns; Role of the media; CSR professional
10. Future Trends in CSR (3 Hours): Industry sector initiatives; Organisational system and changes; Personal values and change

Suggested Readings

- Chatterji, M. (2011). Corporate Social Responsibility, Oxford University Press
- Crane, A., Matten, D., Spence, L., (2007). Corporate Social Responsibility: Readings And Cases In A Global Context, Routledge
- Heineman, B.W. Jr. (2008). High Performance With High Integrity, Harvard Business School Publishing
- Mill, J.S. (2009). Corporate Social Responsibility: Challenges In The Age Of Globalisation, Global Vision Publishing House
- Werther, W.B., Chandler, D. (2010). Strategic Corporate Social Responsibility: Stakeholders In A Global Environment (2nd Edition), Sage Publications
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402: Project Management

No. of Hours: 32

Objective:

The objective of the course is to help students understand the processes and decisions involved in project appraisal and selection

Course Content:

1. Project Planning (3 Hours): Project planning; Feasibility analysis; Phases of capital budgeting; Strategic planning; Generation and screening of ideas
2. Project Analysis (3 Hours): Market and demand analysis; Technical analysis; Cost analysis and forecasting
3. Project Selection Techniques (3 Hours): Investment decisions; Capital budgeting; Discounting and non-discounting techniques; Cash flow and cost of capital
4. Risk Analysis (3 Hours): Sensitivity, scenario and decision tree analysis; Project selection under risk; Managing risk
5. Advanced Techniques of Project Selection (5 Hours): Portfolio theory and capital budgeting; CAPM; Capital rationing; International capital budgeting; Linear programming methods to choose between multiple projects
6. Social Cost Benefit Analysis (3 Hours): Rationale for SCBA; Estimating impacts
7. Project Financing (3 Hours): Internal and external sources of finance; Raising capital in international markets; Financing for infrastructure projects
8. Project Management (3 Hours): Project planning and control; Human aspects of project management; Project scheduling; Critical path; PERT and CPM
9. Project Review (3 Hours): Project audit; Abandonment analysis

Suggested Readings

Chandra, P. (2009). Projects (7th Edition), Tata McGraw Hill Education Pvt. Ltd.

Gupta, R.M. (2011). Project Management, Phi Learning Pvt Ltd

Mantel, S.J., Meredith, J.R. (2010). Project Management: A Managerial Approach (7th Edition), Wiley India Pvt Ltd

Pinto, J.K. (2009). Project Management : Achieving Competitive Advantage (1st Edition), Pearson

Sharma, A.K. (2007). Project Planning, Analysis and Management (1st Edition), Anmol Publishers

403: Language

TERM – V

501: Business Policy and Strategic Management

No. of Hours: 32

Objective:

The objective of this course is to develop an understanding of strategic analysis and their impact on business

Course Content:

1. Introduction (4 Hours): Nature and scope of strategic management; Mission, vision and objectives; Strategic intent
2. Core Competence (4 Hours): Core capabilities; Power games among competing players; Elements of competition and types of tactics
3. Strategy Planning and Implementation (4 Hours): Difficulties in strategy implementation; Organisational values and their impact on strategy; Change and its implication for strategy implementation; Organisational learning; Instrumental leadership and levers for change
4. Organisational Structures as levers for change (4 Hours): Macro-and-Micro organisational structure as levers for change; Organisational culture and strategy
5. Organisational Systems as levers for change (4 Hours): Importance of various systems such as information-resourcing, human-resourcing, capital-resourcing and control systems
6. Importance of Personnel Actions (4 Hours): Organizational politics; The Leader as a role model; Work of top management, executive and the board
7. Mergers and Acquisitions (4 Hours): Mergers, acquisitions and organisational change; Turnaround management
8. Strategic Management in International Context (3 Hours): Importance of a global perspective on strategy; Types of international strategies; International strategy and competitive advantage

Suggested Readings

Barney, J.B. (2006). *Gaining And Sustaining Competitive Advantage* (2nd Edition), Pearson
Dixit, A.K., Nalebuff, B.J. (2010). *Thinking Strategically: The Competitive Edge In Business, Politics, And Everyday Life*, Viva Books Private Limited
Grant, R.M. (2005). *Contemporary Strategy Analysis: Concepts, Techniques, Applications* (5th Edition), Wiley-blackwell
Herbert, J.M., Fitzroy, P. (2007). *Strategic Management: Creating Value In A Turbulent World*, Wiley India Pvt Ltd
Wheelen, T.L., Hunger, J.D. (2010). *Concepts In Strategic Management And Business Policy* (12th Edition), Pearson

502: Project Study

The project study shall commence from the fourth term and the report shall be submitted before the end of the fifth term. The written report of the project study shall carry 50 percentage of assessment (1 credit)

and the viva-voce examination to be conducted by a duly constituted examination board shall carry the other 50 percentage of assessment (1 credit).

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503: Language

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TERM – VI

601: Law and Corporate Governance

No. of Hours: 32

Objective:

The objective of the course builds upon the fundamentals of corporate law discussed in the 3rd term, and provides an introduction to legal and non-legal governance mechanisms that affect economic activities.

Course Content:

1. Indian legal environment (4 hours) – Securities law; Tax laws; Capital markets law; Law related to IPRs
2. Responsibilities and rights of Directors (4 hours): Appointment and removal of directors; Composition of the board; Duties of the directors; Internal controls and accountability; Executive pay
3. Shareholder rights (4 hours): Ways in which shareholders can enforce their rights; Investor litigation; Role of institutional investors; Role of venture capitalists and gatekeepers
4. Corporate governance issues (4 hours) – Evolution of corporate governance in India and abroad; Concepts; Domain of corporate governance; Codes of best practices and norms of behaviour – disclosure requirements; Reporting requirements; Related party transactions; Effects of corporate governance on value and performance of firms
5. Governance and financial market economics (4 hours) – Capital market regulation in the light of credit crisis; Reforms across the world aimed at ensuring financial stability; Regulation of large financial sector firms (with presence in many verticals); Moral hazard and agency problems in financial corporations (banking and non-banking)
6. Corporate governance in public enterprises (2 hours) – Role of institutional investors in public enterprises
7. Global corporate governance (2 hours) – Review of major scandals across the world; Differences in corporate governance laws in select economies
8. Accounting information and corporate governance (4 hours) – Management discussion and analysis; Preparation of financial statements; Impact of management decisions on performance and valuation; Effect of accounting information on financial markets; Litigation related accounting issues
9. Corporate governance and M&A (4 hours) – Securities law; Tax law; Corporate finance theory; Laws affecting cross border M&A; Merger agreements.

Suggested Readings

Malla, P. (2010). Corporate Governance History, Evolution And India Story (1st Edition), Routledge
Parthasarthy, S. (2011). Corporate Governance: Principles, Mechanism & Practice, Wiley India Pvt Ltd
Sharma, S. U. (2009). Corporate Governance In India (1st Edition), New Century Publications
Soloman, J., Soloman, A. (2007). Corporate Governance And Accountability (1st Edition), Wiley India Pvt. Ltd.
Swamy, S. (2009). Corruption And Corporate Governance In India, Har-anand Publications Pvt Ltd

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602: International Business Environment

No. of Hours: 32

Objective:

The objective of the course is to get the students acquainted to the global trends in Business Environment, building on the foundations laid in the module 'Business in a Globalised World' in Term – II

Course Content

1. International Business Environment (Recap) (3 Hours): Globalisation and international business; Cultural, economic, political, social and economic environment facing businesses; International trade theory; Cross national cooperation and agreements
2. Organisation of International Business (3 Hours): Types of organisational structure in international business; Cross-cultural management
3. World Financial Environment (4 Hours): Characteristics of foreign exchange markets; Major foreign exchange instruments; Raising money in the global capital markets
4. Exchange Rate Determination (4 Hours): Exchange rate agreements; Determination of exchange rates; Role of IMF and central banks; Business implications of exchange rate changes
5. Foreign currency transactions (3 Hours): Transactions in foreign currency; Translation of foreign currency financial statements; Transfer pricing; Balanced scorecard; Foreign exchange risk management; Capital budgeting and cash flow in a global context
6. Business Strategy and International Business (3 Hours): International; multi-domestic; global and transnational strategy; Country evaluation, comparison and selection; Deciding locations
7. Direct Investment and Collaboration Strategies (3 Hours): FDI; Motives and types of collaborative agreements; Problems associated and managing foreign agreements
8. Marketing function and International Business (3 Hours): Marketing strategies; Product and pricing policies; Sales promotion and distribution strategies
9. Global Supply Chain Management (3 Hours): Global manufacturing strategies; IT and global SCM; Inventory management; Managing quality
10. Global Human Resource Management (3 Hours): Staffing policies; Expatriate management; International labour relations

Suggested Readings

- Black, J.S., Sundaram, A.K. (1994). The International Business Environment: Text And Cases, Prentice Hall
- Daneils, J.D., Salwan, P., Sullivan, D.P., Radebaugh, L.H. (2010). International Business : Environments And Operations (12th Edition), Pearson
- Meier, G. (1998). The International Environment of Business: Competition And Governance In The Global Economy, Oxford University Press
- Shajahan, S. (2006). International Business (1st Edition), Macmillan India Limited
- Stiglitz, J. (2007). Making Globalization Work, Penguin Books India

603: Language

Elective Courses

Electives – Area 1: Public Policy

1.1	Infrastructure and Market Reforms	No. of Hours: 32 The objective of the course is to see the evolution of Indian economy since Independence, and understand the nationalisation-privatisation debate. Course Content: Approaches to economic development; Planning in India and role of the state; Resource base and infrastructure – physical and social in India; Privatisation and disinvestment debate; Rationale behind internal and external reforms in India since 1990s; Financial sector reforms; Review of monetary policies of RBI; Capital market reforms; Policies for foreign capital and MNCs in India; Implications of the reform process in current times; Need for another reform process; Sectoral infrastructure development i.e. transport, power, water supply and sanitation; Public-private partnership approaches for economic development; financing issues in infrastructure, Projects management and development Suggested Readings Ahluwalia, I.J., Little, I.M.D. (1999). India's Economic Reforms And Development: Essays For Manmohan Singh, OUP Jetli, K.N., Sethi, V. (2007). Infrastructure Development In India: Post-Liberalisation Initiatives And Challenges, New Century Publications Joshi, V., Little, I.M.D. (2010). India's Economic Reforms 1991-2001, OUP Kapila, U. (2009). Indian Economic Developments Since 1947 (3rd Edition), Academic Foundation Srinivasan, T.N. (2011). Growth, Sustainability, and India's Economic Reforms, OUP
1.2	Political Economy	No. of Hours: 32 The objective of the course is to gain an understanding of the political economy, and how policies are formed and implemented. Course Content: Comparative economic theories – Schumpeter, Keynes, Friedman, New Classicalists; Indian constitutional arrangements; Institutions of politics and governance; Bureaucracy and public management; Theories of administration; Administrative values; Public administration in developing countries; Administrative reforms in India; Public service management; District and village administration; How policies are formed, adopted and implemented; Relationship between politicians, bureaucrats, lobbyists and media; Impact of public opinion; Factors behind successful policy implementation; Evaluation of public policies; Law and public policy; Prospects for global democracy; Multilateral platforms to address international political economic issues, including relatively new forums such as the G20; Interlinkages between economic and security relations; International coalitions to fight common problems such as terrorism, environmental challenges and economic crises. Suggested Readings Bardhan, P. (1998). The Political Economy Of Development In India, OUP Chatterjee, P. (1998). State And Politics In India, OUP Maheswari, S.R. (2000). Public Administration In India, Macmillan India Meier, G. (2005). Leading Issues In Economic Development, OUP

		Ravenhill, J. (2011). Global Political Economy (1st Edition), OUP Singh, A. (2005). Administrative Reforms : Towards Sustainable Practices, Sage India Zartman, I.W., Touval, S. (2010). International Cooperation: The Extents And Limits Of Multilateralism, Cambridge University Press
1.3	Economics of Business Policy	No. of Hours: 32 The objective of the course is to get an understanding of economic concepts for policy analysis, theories and models of development and public finance. Course Content: Basic microeconomic theory and policy applications; Welfare economics – externality, public goods; Decision analysis, social cost-benefit analysis; Theories of development; Economic growth models; Approaches to development; Public policy analysis models; Strategies for interventions and instruments; Public budgeting and finance; Privatization and the role of regulation; Government expenditure, tax and debt policy issues; Fairness and efficiency; Fiscal federalism and fiscal reforms in India; Global capitalism since the last century- great depression, pre-and-post war era, stagflation in 1970s, Thatcher-Reagan-Greenspan-Bush era of market liberalization, financial crises Suggested Readings Benassy-quere, A., Coeure, B., Pisani-ferry, J., Jacquet, P. (2010). Economic Policy: Theory And Practice, OUP Govindrao, M., Rakshit, M. (2011). Public Economics : Theory And Policy Essays In Honor Of Amaresh Bagchi (1st Edition), Sage India Musgrave, R.A., Musgrave, P.B. (2005). Public Finance In Theory And Practice (5th Edition), Tata Mcgraw Hill Education Private Limited Weimer, D., Vining, A.R. (2010). Policy Analysis: Concepts And Practice (5th Edition), Longman Thomas, B.A. (2011). An Introduction To The Policy Process : Theories, Concepts, And Models Of Public Policy Making (3rd Edition), Phi Learning Todaro, M.P., Smith, S.C. (2002). Economic Development (8th Edition), Pearson
1.4	Trade and Industrial Policy	No. of Hours: 32 The objective of the course is to understand the trade policy, industrial policy and economic reforms in India after the liberalisation of the economy in the 1990s. Course Content: International trade policies; WTO and regional blocs; International policy for economic cooperation and development; EXIM, FEMA and exchange rate policies in India; Growth and pattern of industrialisation in India; Urbanisation and industrial policy in India; Theories of industrial location and localized economic growth; Social and institutional foundations and dynamics of regional/urban economic growth; Small-scale sector; Current trade and industrial policies and critical evaluation. Suggested Readings Asian Development Bank (2008). Trade Policy, Industrial Performance, And Private Sector Development In India, OUP Gallagher, K.P. (2005). Putting Development First: The Importance Of Policy Space In The WTO And IFIs, Zed Books Mathur, V. (2009). Foreign Trade Policy And Trends In India, 1947-48 To

		2008-09, New Century Publishers Ray, D. (1998). Development Economics, Princeton University Press Tendulkar, S.D., Mitra, A., Narayanan, K. (2006). India: Industrialisation In A Reforming Economy: Essays For K. L. Krishna, Academic Foundation
1.5	Country Risk Analysis	No. of Hours: 32 The objective of the course is to understand the role of country risk analysis in global decision making in the 41orporate and governments. Course Content: Types of risks; Analytic tools for country risk analysis; Country risk assessment models; Ratings agency approach; Political risk analysis; Democratic institutions and political risk; Political risk and government performance; Country risk and credit worthiness; Risk management and mitigation strategies; Role of international financial organisations in risk analysis. Suggested Readings Frenkel, M., Karmann, A., Scholtens, B. (2010). Sovereign Risk And Financial Crises, Springer Kosmidou, K., Doumpos, M., Zoupounidis, C. (2008). Country Risk Evaluation: Methods And Applications, Springer Madura, J. (2009). International Financial Management, Cengage Moran, T.H., West, G.T. (2005). International Political Risk Management: Looking To The Future, World Bank Publications World Bank (2010). World Investment And Political Risk, World Bank Publications
1.6	Contemporary Economic Policy	No. of Hours: 32 The objective of the course is to discuss contemporary issues in economic policy Course Content: International public policy; Domestic policy options that nations are using in response to globalization; Normative issues in policy analysis; Special topics – poor and welfare reforms, education and health policy, policy for children, youth and women, environment and land policy, race, ethnicity and public policy; Public opinion and media; Activists, collective action and private politics; Challenges in federal polity – problems in the North-East, J&K, formation of smaller states, naxalism; Human rights, internal and external security and public policy; Disaster risk management Suggested Readings Asokkumar, S. (2010). Global Financial Crisis And The Indian Economy, New Century Publications Banerjee, A.V. and Duflo, E. (2011) Poor Economics: Rethinking Poverty and Ways to end it, Random House India Publications Das, G. (2002). India Unbound: The Social And Economic Revolution From Independence To The Global Information Age, Knopf Doubleday Publishing Group Dashmishra, M. (2011). Political Economy Of Development And Environmental Degradation In India, Concept Publishing Company (p) Ltd. Deb, S. (2006). Contemporary Social Problems In India, Anmol Publishers

1.7	Public Sector Management	No. of Hours: 32 The objective of the course is to expose the students to managerial aspects of public sector enterprises, and evaluating their performance and efficiency. Course Content: Public sector enterprises in India and their performance; Objectives and role of public sector enterprises; Public enterprise policy and reform – project management methodologies, management of technologies, pricing policy and administered prices, budgetary techniques and financial control systems, personnel administration, marketing problems, problems of industrial relations and trade unions; Autonomy vs. accountability in public enterprises; Problem of sick units in India; Public policy for select sectors – telecommunications, power, financial sector, airports, ports and highways; Public private partnership in India. Suggested Readings Coombs, H., Jenkins, E. (2001). Public Sector Financial Management (3rd Edition), Cengage Learning Flynn, N. (2007). Public Sector Management (5th Edition), Sage Publications Ganesh, G. (2010). State Level Public Sector Enterprises In India: Performance And Prospects, Bookwell Publications Ramesh, G., Nagadevara, V.P., Naik, G. (2010). Public Private Partnerships (1st Edition), Routledge India World Bank (2000). Reforming Public Institutions And Strengthening Governance: A World Bank Strategy, World Bank Publications
1.8	Land Acquisition Management	No. of Hours: 32 The objective of the course is to equip the participants with concepts and case studies related to land policy, administration, acquisition management, and tenure rights. Course Content: Geographic information systems and land information systems management; Spatial analysis; Land conflicts and management; Land rights and land tenure systems; Land policy, administration and economics; Rural and urban development; Approaches to natural resource management; Implications of climatic and demographic changes; Legal, civil society and governance in land reforms. Suggested Readings Bhattacharya, J. (2010). Land Acquisition And Strategic Corporate Social Responsibility Management, Wide Publishing Infrastructure 3i Network (2009). India Infrastructure Report 2009: Land – A Critical Resource For Infrastructure, OUP Modi, R. (2009). Beyond Relocation : The Imperative Of Sustainable Resettlement, Sage India Sarkar, P.K. (2007). Law Of Acquisition Of Land In India: Including Requisition & Acquisition Of Immovable Property (2nd Edition), Eastern Law House Somayaji, S., Talwar, S. (2011). Development induced Displacement, Rehabilitation And Resettlement In India: Current Issues And Challenges, Routledge

Electives – Area 2: Social Entrepreneurship

2.1	Introduction to Social Entrepreneurship	No. of Hours: 32 The objective of the course is to familiarize the students with the key challenges and opportunities that are encountered by social entrepreneurs. Course Content: Social entrepreneurship and how it differs from business as usual; Types of social enterprises; Roles and needs; Starting an early stage social venture – challenges, managing capital, financing; Public-private partnerships; Marketing strategies in social enterprises; Role of corporate governance in initial years of operations; Key focus areas – education, healthcare, rural development, human rights, child welfare, microfinance Suggested Readings Bornstein, D., Davis, S. (2010). Social Entrepreneurship – What Everyone Needs To Know (1st Edition), Oxford University Press, USA Mycoskie, B. (2011). Start Something that Matters, Random House Publishing Group Venkatapathy, R., Malar, M., Uma, D. (2010). Social Entrepreneurship (1st Edition), Excel Books Verma, A. (2009). Social Entrepreneurship Management, Global India Publications Pvt Ltd. Ziegler, R. (2011). An Introduction To Social Entrepreneurship: Voices, Preconditions, Contexts, Edward Elgar Publishing
2.2	Strategic Management of New Ventures	No. of Hours: 32 The objective of the course is to expose the students to factors that will help the effective management of a new enterprise. The topics covered in the course are: Factors underlying success and reasons for failure in entrepreneurship ventures; Expanding one's business; Turn-around strategies; Business model analysis for entrepreneurs; Managing growth of the entrepreneurial business; Effective sales and marketing strategies, relationship management – suppliers, customer, employees; Exit and harvest strategies. Suggested Readings Aardt, I.V., Hewitt, M., Bank, J.V.D. (2011). Entrepreneurship And New Venture Management (4th Edition), Oxford University Press, USA Bagchi, S. (2008). The High-Performance Entrepreneur : Golden Rules For Success In Today's World (1st Edition), Penguin Bradberry, J., Slim, P. (2011). 6 Secrets to Startup Success, American Management Association. Govindrajan, V., Trimble, C. (2010). The Other Side Of Innovation: Solving The Execution Challenge (1st Edition), Harvard Business School Publishing Hawken, P. (1988). Growing a Business (1st Edition), Simon & Schuster

2.3	Microfinance	No. of Hours: 32 The objective of the course is to give the participants a basic understanding of the microfinance sector Course Content: Nature of microfinance; Growth of microfinance in recent times; Features of microcredit – beneficiary screening, interest rates, risk management; Sustainability and outreach of microfinance projects; Monitoring and performance appraisal of microfinance projects; Ethical finance Suggested Readings Bisoyi, T. (2010). Rural Credit, Regional Rural Banks and Micro-Finance, Abhijeet Publications Brakema, L. (2011). Microfinance: Profit or Poverty Reduction?, Lap Lambert Academic Publishing Mohanty, C. (2011). Public Economics And Welfare State: Indian Microfinance Sector, Surendra Publications. Panda, D. (2009). Understanding Microfinance, Wiley India Pvt Ltd Sarkar, S. (2011). Microfinance: Concepts, Systems, Perceptions and Impact, Readworthy Publications
2.4	NGOs as Social Ventures	No. of Hours: 32 The objective of the course is to introduce the students to Non-Governmental Organisations and their relevance in India. Course Content: NGOs – origin and need, roles and functions; Types of NGOs – by orientation and level of co-operation; Role of corporate governance in operations of NGOs; Leveraging private sector partnerships and resources; Monitoring and managing funds; NGOs in rural vs. urban areas; Challenges in expansion. Suggested Readings Bhatt, A. (2011). NGOs: Issues In Governance, Accountability, Policies And Principles, Surendra Publications Pawar, S.N., Ambekar, J.B., Shrikant, D. (2004). Ngos And Development: The Indian Scenario, Rawat Publications Sengupta, S.S. (2004). Partnership For Development: Business Ngos And Sustainable Development, Sonali Publications Steffek, J., Hahn, K. (2010). Evaluating Transnational NGOs: Legitimacy, Accountability, Representation, Palgrave Macmillan Yaziji, M., Doh, J. (2009). NGOs And Corporations: Conflict And Collaboration, Cambridge University Press
2.5	Small Business and Microenterprises	No. of Hours: 32 The objective of the course is to Course Content: Small business and microenterprises – role in building a sustainable society; Challenges in starting an early stage small scale venture; Mobilising funding; Effective working capital management in small businesses; Employee engagement and retention issues; Managing competition. Suggested Readings

		Bhaskaran, S., Saravanan, I.B. (2008). SME Entrepreneurs: Challenges And Opportunities, Icfai University Press Burns, P. (2010). Entrepreneurship And Small Business: Start-Up, Growth And Maturity (3rd Edition); Palgrave Macmillan Kakkar, A. (2009). Small Business Management, Global India Publications Pvt. Ltd. Schaper, M., Volery, T., Weber, P., Lewis, K. (2011). Entrepreneurship And Small Business (3rd Edition), Wiley India Pvt Ltd Zimmerer, T., Wilson, D.L., Scarborough, N.M. (2009). Essentials Of Entrepreneurship And Small Business Management (5th Edition), Phi Learning
2.6	Social Identity and Entrepreneurship	No. of Hours: 32 The objective of this course is to understand the issues regarding social entrepreneurship in the context of society and people. It would help in integrating the process of entrepreneurship with respect to identity and influences of the society. Course Content: Social psychological perspective on entrepreneurship; Issues on social identity; Theories of social identity; Issues and factors influencing social identity and influence; Prejudice and discrimination and factors influencing them; Social identity theory and organizations; Social identity and social entrepreneurship; Social barriers to entrepreneurship. Suggested Readings: Aiken, L. (2002). Attitudes and Related Psychosocial Constructs: Theories, Assessment, and Research. Thousand Oaks, CA: Sage Publications. Augoustinos, M., & Reynolds, K. J. (Eds.). (2001). Understanding Prejudice, Racism, and Social Conflict. London: Sage Publications Baron, R. A., Branscombe, N. R., & Byrne, D. (2009). Social Psychology (12th ed.). Boston, MA: Pearson/Allyn and Bacon. Matsumoto, D., & Juang, L. (2007). Culture and Psychology (4th ed.). Belmont, CA: Wadsworth/Cengage Learning. Schultz, P. W., & Oskamp, S. (2000). Social Psychology: An Applied Perspective. Englewood Cliffs, NJ: Prentice Hall. Wetherell, M. (Ed.) (1996). Identities, Groups and Social Issues. London: Sage Publications. Zimbardo, P. G., & Leippe, M. R. (1991). The Psychology of Attitude Change and Social Influence (3rd ed.). New York: McGraw-Hill.
2.7	Creativity and Social Innovation	No. of Hours: 32 The objective of the course is to understand how vital it is to think creatively about new ways to engage people and new models of working together for a better future. Course Content: Sustainable development and stakeholders; Business strategy perspective – need for sustainable strategies and tools; Indicators for sustainable development; Creative Thinking –collaborative leadership, adaptive thinking, social reflection, experiential learning; Creativity as a social process; Social Institutions and Creativity (education system, government and legal system); Creativity, imitation and innovation; Delivering Innovation; Dynamics of Innovation; Innovation and Ethics

		Suggested Readings Armstrong, S.C. (2007). Sustaining Continuous Innovation Through Problem Solving, Industrial Press Blanchard, Z.J., Blencke, C. (2010). Creativity, Innovation, And Entrepreneurship, Needle Rat Business Castro, G.M.D., Saez, P.L., Lopez, J.E.N. (2007). Knowledge Creation Processes: Theory And Empirical Evidence From Knowledge-Intensive Firms (1st Edition), Palgrave Macmillan Kelley, T. (2008). The Art of Innovation, Viva Books Private Ltd Livingston, J. (2008). Founders At Work: Stories Of Startups' Early Days (1st Edition), Apress Maxwell, I.E. (2009). Managing Sustainable Innovation: The Driver For Global Growth, Springer Robinson, K. (2007). Out Of Our Minds: Learning To Be Creative, Wiley India Pvt. Ltd
2.8	Gender and Entrepreneurship	No. of Hours: 32 The objective of the course is to analyse the global gender gap along with looking at how economic circumstances, social structure, social networks and culture impact the determinants of female entrepreneurial activity. This course will also study the problems and prospects of women entrepreneurship in India. Course Content: Understanding gender; Socialisation process; Global gender gap in entrepreneurship; Impact of socio-economic determinants, culture, and social networks on entrepreneurship; Venture financing and the gender gap; Women entrepreneurship in India: prospects and problems; Impact of globalisation on women entrepreneurship in India Suggested Readings Ben, S. (1993). The lens of Gender: Transforming the debate on sexual inequality, New Haven, CT, Yale University press. Brush, C., Carter, N., Gatewood, E. (2004). Clearing the Hurdles: Women Building High-Growth Businesses, Prentice Hall, New York. Elam, A. (2008). Gender and Entrepreneurship: A multilevel theory and analysis, Edward Elgar Publishing. Nagaya, D., Begum, S. (2012). Women Entrepreneurship and Small Enterprises in India, New Century Publications. Minniti, M., Arenius, P. (2003). Women in Entrepreneurship, Sage Publications.

Electives –Area 3: Finance

3.1	Financial Derivatives	No. of Hours: 32 The objective of the course is to get an understanding of the financial products such as forwards, futures and options. Course Content: Derivative Markets; Derivative pricing; Market for forwards and futures; Valuing forward contracts and futures; Swaps; Options; Valuation of European and American options; Black-Scholes model; Hedging and Greeks. Suggested Readings Hull, J.C., Basu, S. (2009). Options, Futures and Other Derivatives (7th Edition), Pearson Neftci, S.N. (2009). Principles Of Financial Engineering, Elsevier India Parameswaran, S.K. (2009). Futures And Options: Concepts And Applications, Parameswaran (1st Edition), Tata Mcgraw Hill Education Private Limited Verma, J. (2008). Derivatives And Risk Management (1st Edition), Tata Mcgraw Hill Education Private Limited Vohra, N.D., Bagri, B. (2003). Futures and Options (2nd Edition), Tata Mcgraw Hill Education Private Limited
3.2	Investment Banking and Private Equity	No. of Hours: 32 The objective of the course is to familiarize the students with the current best practices in the IB-PE industry. Course content: Investment banking, stock broking and fund managers; Financial advisory services; Impact of the economy on financial markets; Equity, fixed income, currency and commodity markets – cash and derivative; Debt underwriting – syndicated lending, structured finance, money market instruments, government securities, sovereign bonds, securitization, project finance, private placement; Equity underwriting: IPOs, follow-ons, convertible issues; Market making, trading and investing; Private equity and venture capital; Current trends Suggested Readings Chakrabarti, R., De, S. (2010). Capital Markets in India (1st Edition), Response Books Machiraju, H.R. (2010). Merchant Banking (4th Edition), New Age International Malhotra, A. (2010). Private Equity And Venture Capital, Global Vision Publishing House Rolfe, J., Troob, P. (2010). Monkey Business: Swinging Through The Wall Street Jungle, Business Plus Imports Subramanyam, P.G. (2007). Investment Banking: Concepts, Analysis And Cases (1st Edition), Tata Mcgraw Hill Education Private Limited
3.3	Security Analysis and Portfolio Management	No. of Hours: 32 The objective of the course is to familiarize the students with basic concepts of security analysis and portfolio management, and various tools relating to the investing decision of financial assets

		Course content: Nature and scope of security analysis and portfolio management; Objectives and risks related to investment decisions; Risk and return; Fundamental analysis – EIC; Share valuation; Valuation of bonds and preference shares; Technical analysis; Efficient market hypothesis; Portfolio analysis; Portfolio selection models; Capital asset pricing model; Portfolio evaluation; Bond portfolio management strategies; Derivatives and hedging Suggested Readings Bodie, Z., Kane, A., Marcus, A., Mohanty, P. (2005). Investments (6th Edition), Mcgraw-hill Education (india) Ltd Chandra, P. (2008). Investment Analysis And Portfolio Management (3rd Edition), Tata Mcgraw Hill Education Private Limited Fischer, D.E., Jordan, R.J. (1995). Security Analysis And Portfolio Management (6th Edition), Pearson Graham, B., Dodd, D.L. (2008). Security Analysis (6th Edition), Tata Mcgraw Hill Education Private Limited Taleb, N.N. (2007). Fooled by Randomness: The Hidden Role of Chance in Life and in the Markets (1st Edition, India), Penguin Books Ltd.
3.4	Banking and Financial Institutions	No. of Hours: 32 The objective of the course is to understand the functioning of various financial institutions such as Banks, NBFCs, capital markets and other intermediaries Course content: Role and functioning of the financial system; Financial intermediaries and regulators; Retail and commercial banking; Investment banking and capital markets; Wealth management – mutual funds, hedge funds, pension funds; Capital markets; Regulation, efficiency and institutionalization of capital markets; Insurance companies; Consolidation of financial institutions; Corporate governance and financial institutions Suggested Readings Gopinath, M.N. (2010). Banking Principles And Operations (2nd Edition), Snowwhite IIBF (2010). Principles and Practices of Banking (2nd Edition), Macmillan India Macmillan (2010). Legal & Regulatory Aspects Of Banking, Macmillan India Limited Saunders, A. (2007). Financial Markets & Institutions (3rd Edition), Tata Mcgraw Hill Education Private Limited Suresh, P. (2010). Management Of Banking And Financial Services (2nd Edition), Pearson
3.5	Mergers and Acquisitions	No. of Hours: 32 The objective of the course is analyse mergers and acquisitions from a financial perspective, as well as understanding the strategic acquisition and divestiture process Course content: M&A trends globally and in India; Drivers of successful acquisition; Why M&As fail; Synergy; Types of acquisition – purchase of assets, stocks, mergers, hostile takeovers; M&A deal process; Valuation – trading and transaction comparables; Structuring the acquisition – financing

		mix, mezzanine debt, bridge financing; LBOs. Suggested Readings Arzac, E.R. (2009). Valuation For Mergers, Buyouts, And Restructuring (2nd Edition), Wiley India Pvt Ltd Boeh, K.K., Beamish, P.W. (2008). Mergers And Acquisitions : Text And Cases, Sage South Asia Galpin, T.J., Mark, H. (2007) The Complete Guide to Mergers and Acquisitions (2nd Edition), Jossey-Bass publishers Gaughan, P.A. (2011). Mergers, Acquisitions, And Corporate Restructurings (5th Edition), Wiley India Pvt Ltd Weston, F., Weaver, S.C. (2002). Mergers And Acquisitions, Tata Mcgraw Hill Education Private Limited
3.6	Financial Markets	No. of Hours: 32 . The objective of the course is to get a broader understanding of the financial markets sector, and the various products that are available to both individuals and corporate Course content: Fixed income markets – evolution, advantages and disadvantages; Risks associated with fixed income markets; Bonds market, Eurobonds, convertibles, ratings; Equity markets – major equity markets, equity valuation, equity portfolio management, primary and secondary markets; Money markets; Foreign exchange markets; Derivative markets – swaps, forwards and futures, option markets; Regulatory environment for financial markets Suggested Readings Fabozzi, F.J. (1980). The Handbook Of Fixed Income Securities Books (7th Edition), Tata Mcgraw Hill Education Private Limited Fabozzi, F.J., Modigliani, F., Jones, F.J., Ferri, M.G. (2002). Foundations Of Financial Markets & Institutions (3rd Edition), Pearson Pathak, B.V. (2011). The Indian Financial System: Markets, Institutions And Services (3rd Edition), Pearson Raghunathan, V., Rajib, P. (2007). Stock Exchanges, Investments And Derivatives (3rd Edition), Tata Mcgraw Hill Education Private Limited Rajan, R. (2010). Fault Lines: How Hidden Fractures still threaten the World Economy, Harper Collins India
3.7	Econometrics of Financial Markets	No. of Hours: 32 The objective of the course is to familiarize the students with basic knowledge of financial time series data, and to understand proper use and limits of econometric methods in finance Course content: Functioning of financial markets; Empirical estimation of returns on financial assets; Market efficiency and asset return predictability; Linear time series models and their applications; Volatility modelling using conditional heteroscedasticity; Use of Stata and E-views in econometric modelling Suggested Readings Campbell, J.Y., Lo, A.W., Mackinlay, A.C. (2007). The Econometrics Of

		Financial Markets (1st Edition), New Age International Carol, A. (2009). Market Models: A Guide To Financial Data Analysis (1st Edition), Wiley India Pvt Ltd Greene, W.H. (2003). Econometric Analysis (5th Edition), Pearson Ramasastri, A.S. (2008). Quantitive Methods For Banking & Finance (1st Edition), Macmillan Publishers India Tsay, R.S. (2009). Analysis of Financial Time Series (2nd Edition), Wiley India Pvt. Ltd
3.8	Corporate Taxation	No. of Hours: 32 The objective of the course is to understand the taxation system in India and its implication for business Course content: Basic concepts on taxation; Residential status; Remuneration planning; Profits and gains from business and profession; Capital gains; Income from other sources; Set-off and carry forward; Deduction and exemptions; Depreciation; Direct tax code; MAT; Issues related to bonus shares, mergers and amalgamations. Suggested Readings Ahuja, G., Gupta, R. (2011). Simplified Approach To Corporate Tax Planning & Management, Bharat Law House Pvt. Ltd Datey, V.S. (2010). Indirect Tax Law & Practice 2011/2012, Taxmann Publications Pvt. Ltd. Manoharan, T.N., Hari, G.R. (2011). Direct Taxes Laws – AY 2011-12, Snowwhite Singhanian, V.K., Singhanian, M. (2011). Students Guide To Income TAX (Including Service TAX, VAT), Taxmann Publications Pvt. Ltd. Taxmann (2011). Income Tax Act, Taxmann Publication Pvt. Ltd.
3.9	Treasury and Risk Management	No. of Hours: 32 The objective of the course is to understand the role of the treasury operation, and how to management cash flows and different types of risk. Course Content: Role of treasury and the treasurer; Treasury performance management; Cash and working capital management; Raising capital – loan finance, debt securities, equity funding, financing mix, pricing, project finance, leasing; Types of risk – operational, credit and market; Ways to measure and control a bank's exposure to operational risk; Bond risk management; Management of financial risk; Currency risk management Suggested Readings Bagchi, S.K. (2006). Treasury Risk Management, Jaico Publishing House Dun and Bradstreet (2009). Wealth Management (1st Edition), Tata McGraw Hill Education Private Limited Hull, J.C. (2008). Risk Management And Financial Institutions (1st Edition), Pearson IIBF (2009). Theory And Practice Of Treasury And Risk Management In Banks (1st Edition), Taxmann Publication Pvt. Ltd. Saunders, A. (2010). Financial Institutions Management: A Risk Management Approach (7th Edition), Tata McGraw Hill Higher Education

3.10	Business Valuation and Financial Modelling	No. of Hours: 32 The objective of the source is to build upon the techniques of valuation learnt in financial management course and apply it to measuring the value of business. The focus is on understanding the inputs to various valuation models. Course Content: Review of valuation concepts – valuation ratios, discounting techniques, cost of capital; Trading and transaction comparables; Value drivers; Valuation of PP&E; Valuation of intangible assets; Valuation of contingent liabilities; Premiums and discounts; Asset valuation approaches for mergers, acquisitions and divestitures; Valuation of new business opportunities, Valuation of public vs. private companies; Building a financial valuation model on excel. Suggested Readings Damodaran, A. (2008). Damodaran On Valuation – Security Analysis For Investment And Corporate Finance (2nd Edition), Wiley India Pvt Ltd Day, A. (2008). Mastering Financial Modelling In Microsoft Excel (2nd Edition), Pearson Dun and Bradstreet (2007). Equity Research And Valuation (1st Edition), Tata McGraw Hill Education Private Limited Palepu, K.G., Healy, P.M., Bernard, V.L. (2006). Business Analysis And Valuation: Using Financial Statements, Texts And Cases (3rd Edition), South Western Valentine, J.J. (2011). Best Practices For Equity Research Analysts: Essentials For Buy-Side And Sell-Side Analysts, Tata Mc-Graw Hill

Electives- Area 4: Marketing

4.1	Brand Management	No. of Hours: 32 The objective of this course is to enable the participants understand, build, measure and analyze brands and product categories for a company. Course Content: Process of product brand management; Factors behind strong brands; Product management – category attractiveness analysis, product strategy development, pricing and channel strategy, new product development; Consumer based brand equity; Secondary brand associations; Measuring brand equity; Brand valuation; Designing, implementing and managing brands over time; Global perspectives. Suggested Readings Aaker, D.A. (2004). Brand Portfolio Strategy: Creating Relevance, Differentiation, Energy, Leverage, And Clarity (1st Edition), Free Press Buchholz, A., Wordemann, W. (2000). What Makes Winning Brands Different?: The Hidden Method Behind The World's Most Successful Brands (2nd Edition), John Wiley & Sons

		Keller, K. L. Jacob, I., Parmeswaran, A.M.G. (2011). Strategic Brand Management (3rd Edition), Pearson Miller, J., Muir, D. (2004). The Business Of Brands, John Wiley & Sons Verma, H.V. (2009). Brand Management Text And Cases, Excel Books
4.2	Consumer Behaviour	No. of Hours: 32 The objective of this course is to expose the students to perspectives on consumer behaviour and to explore, many social, cultural and marketing factors that influence the selection and usage of products and services Course Content: Study of consumer behaviour; Market segmentation and strategy; Personality and lifestyles; Consumer attitudes, involvement and perception; Internal influences on consumer behaviour; Consumer and decision making; Influences of cultures and subcultures on decision making; Product acquisition, consumption and disposal; Post purchase and satisfaction; Industrial buying behaviour. Suggested Readings Best, R., Coney, K., Hawkins, D., Mookerjee, A. (2005). Consumer Behaviour: Building Marketing Strategy, 5th Edition, Tata McGraw Hill Charan, R. (2008). What The Customer Wants You To Know : How Everybody Needs To Think Differently, Penguin Books India Loudon, D., Bitta, A. D. (2001). Consumer Behavior: Concepts And Applications (4th Edition), Tata McGraw Hill Education Private Limited Schiffman, L., Kanuk, L.L., Kumar, S.R. (2010). Consumer Behaviour (10th Edition), Pearson Solomon, M.R. (2010). Consumer Behavior : Buying, Having, And Being (8th Edition), Phi Learning
4.3	Advertising Management	No. of Hours: 32 The objective of this course is to understand advertising as a marketing form and develop the concepts and techniques to create an effective advertising programme. Course Content: Advertising and brand promotion; Recent trends in the ad industry; Process of marketing communication; DAGMAR approach; Advertisement management and the internet; Social aspects of advertising and branding; Ethics and advertising; Planning and ad programme – consumer behaviour, segmentation, positioning and value, creativity and branding, message strategy; Advertising media – outdoor media, print, electronic, internet and advertainment; Planning advertising expense and evaluation of effectiveness. Suggested Readings Balachandran, I. (2011). Don't Go Away. We'll Be Right Back: The Oops And Downs Of Advertising, Westland And Tranquebar Press Barry, P. (2008). The Advertising Concept Book: Think Now, Design Later: A Complete Guide To Creative Ideas, Strategies And Campaigns, Thames & Hudson Batra, R., Myers, J.G., Aaker, D.A. (1996). Advertising Management (5th Edition), Pearson Ogilvy, D. (1985). Ogilvy On Advertising, Knopf Doubleday Publishing Group Pricken, M. (2008). Creative Advertising: Ideas And Techniques From The

		World's Best Campaigns (2 nd Edition), Thames And Hudson
4.4	Services Marketing	No. of Hours: 32 The objective of the course is to understand how marketing is practiced in service organisations, and the recent trends in the services sector. Course Content: Services vs. products; Types of services; Growth of service sector in India; Services marketing mix; How consumer behaves in services; Service expectations; Consumer satisfaction and services; Relationship marketing; Delivering and performing services; Pricing and distribution of services; Complaints and service recovery; Integrated models of service marketing communications; Global trends. Suggested Readings Hoffman, K.D., Bateson, J.E.G., Wood, E.H., Kenyon, A.J. (2010). Services Marketing: Concepts, Strategies and Cases, Cengage Learning India Pvt. Ltd. Lovelock, C., Chatterjee, J., Wirtz, J. (2011). Services Marketing-people, technology, strategy (7th Edition), Pearson Srinivasan, R. (2008). Services Marketing: The Indian Context (2nd Edition), Phi Learning Wilson, A. (2008). Services Marketing: Integrating Customer Focus Across The Firm, Mcgraw Hill Higher Education Zeithaml, V.A. (2010). Services Marketing: Integrating Customer Focus Across The Firm (1st Edition), Tata McGraw Hill Education Private Limited
4.5	Retail Marketing	No. of Hours: 32 The objective of the course is to familiarize the students with marketing principles applied to retail organisations. Course Content: Approaches to retail marketing; Consumer behaviour and retail operations; Retail marketing mix; Managing service and quality in retailing; Pricing, promotion, distribution and supply chain management of retail products; Merchandise planning systems; Location planning, store design and retail assortment; Managing the retail brand; Multi-channel retailing; Ethics and retail management; Global retailing Suggested Readings Berman, B., Evans, J.R., Mathur, M. (2011). Retail Management (11th Edition), Pearson Bhalla, A.K. (2011). Retail Management, Wisdom Press Baishya, D. And Biyani, K. (2007). It happened in India, Rupa & Co. Gilbert, D. (2003). Retail Marketing Management(2nd Edition), Pearson Levy, M., Weitz, B., Pandit, A. (2010). Retailing Management (6th edition, India), Tata McGraw Hill Education Pvt. Ltd.
4.6	Rural Marketing	No. of Hours: 32 The objective of the course is to provide an overview of rural markets and the emerging perspectives on rural marketing Course Content: Overview of rural markets in India; Rural-urban linkages in marketing; BOP marketing; Challenges in rural markets; Risk assessment; Understanding the rural consumer; Building the brand in rural markets; Marketing for agricultural and non-agricultural rural markets; New issues and opportunities in rural markets.

		Suggested Readings Dogra, B. (2010). Rural Marketing Concepts And Practices (1st Edition), Tata Mcgraw Hill Education Private Limited Kashyap, P., Raut, S. (2005). The Rural Marketing Book (1st Edition), Dreamtech Press Krishnamacharyulu, C.S.G., Ramakrishnan, L. (2011). Rural Marketing: text And Cases (2nd Edition), Pearson Pralhad, C.K. (2009). Fortune At The Bottom Of The Pyramid : Eradicating Poverty Through Profits, Pearson Singh, K. (2009). Rural Development : Principles, Policies And Management (3rd Edition), Sage India
4.7	B2B Marketing	No. of Hours: 32 The objective of the course is to understand the complexities involved in B2B marketing, and to learn about techniques used in winning and retaining customers. Course Content: B2B vs B2C marketing; Direct marketing strategy; Understanding buying behaviour of business buyers; Profiling, segmenting and targeting; Understanding the value and supply chain; Business information systems; Inter organisational relationships, power and conflicts; B2B communication tools; Advertising, PR and sales promotion in B2B; Key account management; ICT and B2B. Suggested Readings Blythe, J., Zimmerman, A. (2004). Business To Business Marketing Management: A Global Perspective, Cengage Learning Brennan, R., Canning, L., McDowell, L. (2011). Business-To-Business Marketing (2nd Edition), Sage South Asia Ellis, N. (2010). Business-To-Business Marketing: Relationships, Networks & Strategies, OUP, USA Hutt, M.D., Speh, T.W. (2009). Business Marketing Management: B2B (10th Edition), South Western Educational Publishing McNeil, R. (2006). Business To Business Market Research (Understanding And Measuring Business Markets), Kogan Page Ltd.
4.8	Sales and Distribution Management	No. of Hours: 32 The objective of the course is to make the students aware of issues related to sales force management, focusing on the importance of selling function. Course Content: Roles and responsibility of a salesperson; The selling concept; Sales strategies and policies; Sales force management – budgeting, scheduling, personnel problems, motivating, compensation and evaluation; Distribution management – distribution channels, vertical and horizontal marketing systems; Logistics and supply chain management; Rural distribution. Suggested Readings Gupta, S.L. (2010). Sales And Distribution Management (2nd Edition), Excel Books Havaladar, K., Vasant, C. (2011). Sales & Distribution Management (2nd Edition), Tata Mcgraw Hill Education Private Limited Khera, S. (2010). You can Sell (India), Rupa & Co.

		Panda, T.K., Sahadev, S. (2005). Sales And Distribution Management (1st Edition), OUP Venugopal, P. (2008). Sales And Distribution Management : An Indian Perspective, Response Books
4.9	Product Development and Management	No. of Hours: 32 The objective of the course is to familiarize the students with techniques and models for new product development and management. Course Content: Product design and new concept evaluation; Idea generation and research; Idea screening; Understanding customer behaviour; Pre-test and test marketing; Market share estimation; Product development cycle; Product positioning; Pricing, packaging, advertising and promotion; Brand name selection and brand equity; Channel management in new product development; Best practices in product life cycle management; Global perspectives. Suggested Readings Cook, H.E. (1997). Product Management: Value, Quality, Cost, Price, Profit And Organization (1st Edition), Springer Lehmann (2005). Product Management (4th Edition), Tata Mcgraw Hill Education Private Limited Mazumdar, R. (2009). Product Management In India (3rd Edition), Phi Learning Mukherjee, K. (2009). Product Management: Text And Cases (1st Edition), Phi Learning Trout, J. (2008). Differentiate Or Die (2nd Edition), Westland Limited Ulrich, K., Eppinger, S., Goyal, A. (2009). Product Design & Development (SIE) (4th Edition), Tata Mcgraw Hill Education Private Limited
4.10	Advanced Research Techniques in Marketing	No. of Hours: 32 The objective of the course is to understand and apply new and advances techniques in marketing research. This builds on the topics studies under Business Research in the first year. Course Content: Analysis of variance; Regression analysis; Principle component analysis; Factor analysis; Conjoint analysis; Multidimensional scaling; Cluster analysis; Marketing research applications – forecasting procedures, market segmentation, evaluating new marketing strategies; Ethical issues in marketing research. Suggested Readings Churchill, G.A. (2008). Marketing Research : Methodological Foundations (9th Edition), Cengage Cooper, D. (2006). Marketing Research: Concepts And Cases (1st Edition), Tata McGraw-hill Pub. Co. Ltd. Hair, J.F., Black, B., Babin, B. (2007). Multivariate Data Analysis (6th Edition), Pearson Schmidt, M., Hollensen, S. (2007). Marketing Research : An International Approach (1st Edition), Pearson Scott, D.M. (2010). The New Rules Of Marketing & PR (2nd Edition), Wiley India Pvt Ltd

Electives – Area 5: Human Resource Management & Organisation Behaviour

5.1	Inter-Personal and Group Processes	No. of Hours: 32 The objective of this course is to introduce the practices and principles of interpersonal communication in both dyadic and group settings. Course Content: Intrapersonal processes; Interpersonal processes – transaction analysis, Johari window; Interpersonal styles; Influence of authority; Affiliation, attraction and close relationships; Interpersonal trust; Group Processes; Collaboration and competition; How groups influence individual thinking; How groups get things done; Organisational Processes. Suggested Readings Corey, M.S. (2006). Groups: Process And Practice (7th Edition), Thomson Business Information Goleman, D. (2007). Social Intelligence: The New Science Of Human Relationships, Arrow Forsyth, D.R. (2008). Group Processes (1st Edition), South Western Press Levi, D. (2010). Group Dynamics For Teams (3rd Edition), Sage Publications Thompson, L. (2008). Making The Team (3rd Edition), Pearson
5.2	Diversity and Inter Cultural Management	No. of Hours: 32 The objective of the course is to identify cultural differences and diversity in behavioural patterns in international management relations. Course Content: Nature and dimensions of culture; Stereotyping; Challenges and issues in cross cultural management; Cross cultural differences in organizations; Managing multicultural groups and teams; Knowledge sharing in a cross cultural context; Exploring diversity in organizations; Importance of diversity; Individual, social and organizational perspectives on diversity. Suggested Readings Browayes, M., Price, R. (2008). Understanding Cross-cultural Management (1st Edition), Pearson Earley, P.C., Ang, S., Tan, J.S. (2010). CQ: Developing Cultural Intelligence At Work, Stanford University Press Hofstede, G. (2009). Cultures And Organizations (Intercultural Cooperation And Its Importance Fr Survival), Profile Books Mead, R. (1991). International Management: Cross-Cultural Dimensions (3rd Edition), Wiley-blackwell Thomas, D.C. (2008). Cross-Cultural Management: Essential Concepts (2nd Edition), Sage Publications
5.3	Strategic HRM	No. of Hours: 32 The objective of the course is to develop an understanding of knowledge and skills that can be effectively used to manage human resources to achieve organisational goals, and to take a strategic approach to HRM. Course Content: Strategic human resources; Understanding human resources as stakeholders; Personal effectiveness; Recruitment strategies, performance management, appraisal and work security; Strategic HRM and sustainable

		competitive advantage; Linking HR systems to organisational performance; Human resource management from a systems perspective; New paradigms in HRM. Suggested Readings Agarwala, T. (2007). Strategic Human Resource Management, OUP Boselie, P. (2011). Strategic Human Resource Management (1st Edition), Tata McGraw Hill Education Private Limited Mello, J.A. (2010). Strategic Human Resource Management (3rd Edition), South Western Educational Publishing Nayar, V. (2010). Employees First, Customers Second: Turning Conventional Management Upside Down, Harvard Business School Press Roberts, G. (2007). Recruitment and Selection (1st Edition), Jaico Publishing House
5.4	Compensation & Talent Management	No. of Hours: 32 The objective of the course is to develop an understanding an understanding of different reward systems and of designing compensation systems that lead talent management in organisations. Course Content: Strategic and behavioural frameworks for compensation; Job design and job description; Job market evaluation and individual evaluation; Pay models; Designing pay levels; Components of compensation; Performance appraisals; Pay for performance plans; Reward systems & Talent management. Suggested Readings Berger (2004). The Talent Management Handbook (1st Edition), Tata Mcgraw Hill Edu Pvt. Ltd Henderson, R.I. (2007). Compensation Management In A Knowledge – Based World (10th Edition), Pearson Milcovich, G., Newman, J., Venkataratnam, C.S. (2009). Compensation (9th Edition), Tata McGraw Hill Education Private Limited Rynes, S.L., Gerhart, B.A. (2000). Compensation In Organizations: Current Research And Practice, Pfeiffer & Company Schweyer, A., Pascal, C. (2004). Talent Management Systems: Best Practices In Technology Solutions For Recruitment, Retention And Workforce Planning, John Wiley & Sons
5.5	Counselling skills for Managers	No. of Hours: 32 The objective of the course is to understand the role of management counselling, and gain skills in counselling employees. Course Content: Counselling in workplace; Counselling vs. coaching; Stages in counselling; Preparing for the session; Communication skills; Interviews involving counselling skills; Ethical issues in the use of counselling skills; Special issues in counselling – career, home and stress management Suggested Readings Caroll, M. (1996). Workplace Counselling: A Systematic Approach To Employee Care, Sage Publications Coles, A. (2003). Counselling In The Workplace, Open University Press Kottler, J. (2011). Introduction To Counseling: Voices From The Field (7th Edition), Wadsworth

		Schafer, W. (2007). Stress Management (4th Edition), Cengage Learning (Thompson) Singh, K. (2010). Counselling Skills For Managers (1st Edition), Phi Learning
5.6	Performance Management	No. of Hours: 32 The objective of the course is to develop skills and understand theory relevant to performance management and reward systems in organisations. Course Content: Examining performance variation; Work design, employee commitment and employee well-being; Improving performance – role of people’s manager; Motivation and communication; Individual and team performance; Performance appraisal process and practices; Rewarding performance and nurturing initiatives Suggested Readings Armstrong, M., Baron, A. (2008). Performance Management And Development (1st Edition), Jaico Publishing House Brain, L., Robert, C.L. (2011). Performance Management : Concepts,Skills And Exercises (2nd Edition), Phi Learning Cokins, G. (2009). Performance Management: Integrating Strategy Execution, Methodologies, Risk, And Analytics, John Wiley & Sons Harvard Business School (2006). Performance Management: Measure And Improve The Effectiveness Of Your Employees, Harvard Business School Press Huselid, M.A., Becker, B.E., Beatty, R.W. (2005). The Workforce Scorecard: Managing Human Capital To Execute Strategy, Harvard Business School Press
5.7	Organisational Change and Development	No. of Hours: 32 The objective of the course is to develop an understanding of more in-depth knowledge of people and processes that can help the organizations to develop and manage change. Course Content: Introduction to organizational development; Historical perspective to OD; Theories of planned change, Models of change; OD practitioners and competencies; Process of OD – entering in OD relation, developing contract; Need for a diagnostic model, open systems model; Collecting and analysing diagnostic information, methods of data collection, sampling issues Suggested Readings Cummings, T.G. & Vorley, G.V. (2009). Organizational Development and change, 9th edition, South Western Cengage Learning. Hamlin, B., Keep, J. & Ash K. (2001). Organizational change and development: A relative guide for managers, trainers and developers, Prentice Hall. Dalton, G.W. (2008). Organizational change and Development, R.D. Irwin Publishers.
5.8	Management of Industrial Relations	No. of Hours: 32 The objective of the course is to understand the conceptual and practical dimension of industrial relations and their impacts on organisational efficiency. Course Content: Industrial Relations Models; Trade unionism; Collective bargaining; Negotiation; Participative management; Dispute and grievance management; Social security; Labour laws – implications for management,

		union, labour, and society; Wages and working conditions; Role of the state in industrial relations; Industrial relation and technological innovation. Suggested Readings Dundon, T., Rollinson, D. (2004). Employment Relations In Non-Union Firms, Routledge Jerome, J. (2004). Industrial Relations : Towards A Theory Of Negotiated Connectedness, Response Books Kaufman, B.E. (2005). The Global Evolution Of Industrial Relations, International Labour Office Sen, R. (2009). Industrial Relations(2nd Edition), Macmillan India Limited Venkataratnam, C.S. (2004). Industrial Relations (1st Editon), OUP

Electives- Area 6: Operations Management

6.1	Supply Chain Management	No. of Hours: 32 The objective of the course is to enable students to understand SCM in order to design and manage the processes, assets, and flows of material and information required to satisfy customers' demands. Course Content: Introduction to Supply chain Management; Linking SCM to business strategies; Supply chain drivers; Design and management of supply chain; Customer focus; Supply chain coordination; Supply management tools and techniques - cycle time management; Just in time management; Lean management; Price and revenue management; Benchmarking management; Supply Continuous Improvement; Supply Management Future Suggested Readings Chopra, S., Meindl, P. and Kalra, D.V., (2010). Supply Chain Management Strategy, Planning And Operations, 4th Edition, Pearson Education Mohanty, R.P., Deshmukh, S.G. (2011). Indian Case Studies In Supply Chain Management (1st Edition), Dreamtech Press Sahay, B.S. (2004). Supply Chain Management For Global Competiveness (2nd Edition), Macmillan Shah, J. (2009). Supply Chain Management: Text and Cases (1st Edition), Pearson Simchi-Levi, D., Kaminsky, P., Simchi-Levi, E., Shankar, R. (2008). Designing and Managing the Supply Chain: Concept, Strategies and Case Studies, 3rd edition, McGraw Hill publication
6.2	Logistics Management	No. of Hours: 32 The objective of this course is to provide a comprehensive understanding of the logistics function in business. It creates the ability to identify logistical problems, control them strategically and generate better business solutions using logistics methodologies.

		Course Content: Introduction to logistics; Scope and function; Logistic interaction with supply chain; Understanding the logistic mix-warehousing and storage; Material handling; Inventory management; Transportation; Logistical packing; Information system in logistic management; Role of logistics in distribution planning; Emerging issues in logistics-technology and outsourcing; Reverse logistics; Cost of logistics Suggested Readings Anthony, R.S., Sudalaimuthu, S. (2009). Logistics Management For International Business: Text And Cases (1st Edition), Phi Learning Ballou, R.H., Srivastava, S.K. (2007). Business Logistics/Supply Chain Management (5th Edition), Pearson Bowersox, D., Closs, D., Cooper, M.B. (2007). Supply Chain Logistics Management (2nd Edition), Tata Mcgraw Hill Education Private Limited Raghuram, G. (2001). Logistics And Supply Chain Management: Cases And Concepts (1st Edition), Macmillan Ailawadi, S., Singh, R. (2005) Logistics Management, Prentice Hall. Sople S.S., (2010) Logistics Management, 2nd edition, Pearson Education.
6.3	Operations Strategy	No. of Hours: 32 The objective of the course is to introduce students the basic principles for development and implementation of operations strategy that create foundation for an organization's operational success Course Content: Introduction to operations strategy – designing, managing and improving operations; Competing on cost; Competing on product quality; Competing on service quality; Quality improvement tools; Competing on speed and flexibility; Competing on innovation-management of intellectual capital; Introduction to business process outsourcing and off-shoring; Factors in choosing an offshore location Suggested Readings Beckman, S., Rosenfield, D. (2008). Operations Strategy: Competing on 21st Century, McGraw Hill Education Bozarth, C. (2006). Introduction To Operations And Supply Chain Management (1st Edition), Pearson Hayes, R., Pisano, G., Upton, D., Wheelwright, S. (2011). Operations, strategy and Technology: Pursuing The Competitive Edge, Wiley India Pvt Ltd Slack, N. and Lewis M. (2011). Operations Strategy, 3/e, FT Prentice Hall. Waters, D. (2006). Operations Strategy, Thompson Learning
6.4	Enterprise Resource Planning	No. of Hours: 32 The course aims to familiarize students with the concepts involved in design and implementation of ERP systems. It focuses on how ERP integrates the cross-functional processes and thereby expand the overall organizational efficiency Course Content: Understanding how ERP systems improve the effectiveness of information systems in organizations; Business benefits of ERP systems; Evolution of ERP systems; Cost and risk in ERP; ERP related technologies-

		BPR, data warehousing and mining, integrated databases, enterprise systems - SAP (evolution, resource & relationship); Planning & design of an effective ERP system; Generic implementation process; ERP in sales and marketing, CRM, accounting and finance, HRM, project management, SCM; ERP and e-commerce Suggested Readings Jaiswal, M., Vanapalli, G., (2005), Textbook of Enterprise Resource Planning, Macmillan publishers India Limited Leon, A. (2007). Enterprise Resource Planning (2nd Edition), Tata McGraw Hill Education Private Limited O'leary, D. E. (2000). Enterprise Resource Planning Systems: Systems, Life Cycle, Electronic Commerce, And Risk (1st Edition), Cambridge University Press Olson, D. (2004). Managerial Issues Of Enterprise Resource Planning Systems (1st Edition), Tata McGraw Hill Education Private Limited Parthasarthy, S. (2007). Enterprise Resource Planning: A Managerial & Technical Perspective (1st Edition), New Age International Sumner, M. (2006). Enterprise Resource Planning (1st Edition), Pearson
6.5	Production Planning and Control	No. of Hours: 32 The objective of the course is to will help students in developing knowledge and skills with respect to effective production planning and control techniques Course Content: Introduction to PPC system; PPC functions; Production requirement analysis; Production system design and analysis; Capacity planning; Product design; Manufacturing process design; Cost-benefit analysis; Manufacturing resource planning - material requirement planning; Procurement of material; Bill of materials; Scheduling production - master schedule, manufacture schedule, job scheduling and sequencing; Demand management and forecasting; Managing PPC parameters and variables; Lot sizing rules; PPC performance; Information flow in PPC; Suggested Readings Dennis, P., Shook, J. (2007). Lean Production Simplified: A Plain Language Guide To The World's Most Powerful Production System (2nd Edition), Productivity Press Higgins, P., Roy, P.L., Tierney, L. (1996). Production Planning and Control Beyond MRP II, Chapman and Halls Mukhopadhyay, S.K. (2007), Production Planning and Control- Text and Cases, 2nd edition, PHI Learning Pvt. Ltd. Nicholas, J.M. (2001). Competitives Manufacturing Management (1st Edition), Tata McGraw Hill Education Private Limited Vollman, T., Berry, W., Whybark, D. C., Jacobs, R. (2004). Manufacturing Planning & Control For Supply Chain Management (5th Edition), Tata McGraw Hill Education Private Limited
6.6	Data and Decision Models	No. of Hours: 32 The objective of the course is to enable students to make effective operational and strategic decisions using concepts, methods, and quantitative tools from the fields of decision modelling and data analysis.

		Course Content: Quantitative decision-making under certainty, uncertainty and risk situations; Uses of Decision tree, Sensitivity analysis using Excel; Data analysis – univariate analysis, uncertainty models, Monte-Carlo simulation techniques, Linear and non-linear regression; Regression using multivariate analysis; Time series models; Attitude towards risk and uncertainty. Suggested Readings Balakrishnan, N., Render, B., Stair, R.M. (2007). Managerial Decision Modeling With Spreadsheets (2nd Edition), Pearson Donald L. H. , James, F. H. (1998). Data, Statistics, and Decision Models with Excel, John Wiley & Sons Hanke, J.E. (2009). Business Forecasting (8th Edition), Phi Learning Wooldridge, J.M. (2009). Econometrics (1st Edition), Southwestern Evans, J.R, (2010). Statistics, Data Analysis & Decision Modeling, 4/E Prentice Hall
6.7	Advanced Optimization for Decision Making	No. of Hours: 32 The objective of the course is to develop modeling and optimization skills for complex real world problems. The course focuses on application of optimization theory and algorithms to many business related disciplines such as rational decision- making, optimal design and economic efficiency. Course Content: Introduction to mathematical programming; Theories of mathematical programming, primal and dual theorems; Unconstrained optimization methods and application; Constrained optimization for linear models – integer programming methods, interior-point algorithm and hierarchical optimization, linear goal programming, zero – one programming; Constraint optimization for nonlinear models – Karush-Kuhn-Tucker conditions, quadratic programming method; Dynamic programming and optimization. Suggested Readings Baker, K.R. (2011). Optimization Modeling With Spreadsheets (2nd Edition), John Wiley & Sons Brinkhuis, J., Tikhomirov, V. (2010). Optimization: Insights And Applications (1st Edition), New Age International Miller, R.E. (2000). Optimization: Foundations and Applications, Wiley-Interscience Publication Sinha, S.M. (2006). Mathematical Programming: Theory And Methods (1st Edition), Elsevier India Zak, S.H., Chong, E.P. (2010). An Introduction To Optimization (2nd Edition), Wiley India Pvt. Ltd
6.8	Total Quality Management	No. of Hours: 32 This course provides in depth understanding of problems and issues in total quality management. It also incorporates the managerial reasoning and analysing in order to derive an appropriate course of action by focusing quality in products and services. Course Content: Quality concept overview and role of TQM in business; Quality Gurus and their philosophies; TQM principles; Strategic quality

		management and leadership; Designing quality into products and services- statistical concepts, six-sigma, quality improvement tools, FMEA; Kaizen and continuous improvement; Creativity in quality; Benchmarking, quality systems and auditing Suggested Readings Besterfield D. H., Besterfield-Michna C., Besterfield, G.H., Besterfield- Sacre, M. (2004) : Total Quality Management (3rd Edition), Pearson Education Crosby, P.B. (1995). Quality Without Tears: The Art of Hassle- Free Management, McGraw-Hill Publication Charantimath, P.M. (2006). Total quality management Pearson Education James R. Evans and William M. Lindsay (2002), The Management and Control of Quality, (5th Edition), South-Western (Thomson Learning) Janakiraman, B. and Gopal, R.K. (2006) Total Quality Management Text and Cases. Prentice Hall. Bedi, K. (2006). Quality Management, Oxford University Press

Electives – Area 7: Information Systems

7.1	Database Management Systems	No. of Hours: 32 The objective of the course is to acquaint students with designing, implementing and using database management systems. Course Content: Databases; Systems analysis and database modelling; Network storage systems; Entity relationship modelling, normalization and algorithms; Physical database design and SQL; Database administration; Database system architectures; Data mining, data warehouse and XML documents; Web based database applications; Transaction processing; Legal and ethical aspects of database management. Suggested Readings Hoffer, J.A. (2009). Modern Database Management Systems (9th Edition), Dorling Kindersley India Kahate, A. (2004). Introduction To Database Management Systems (1st Edition), Pearson Panneerselvam, R. (2011). Database Management Systems (2nd Edition), Phi Learning Ponniah, P. (2006). Data Warehousing Fundamentals: A Comprehensive Guide For It Professionals (1st Edition), Wiley India Pvt Ltd Pyle, D. (2003). Business Modelling And Data Mining, Morgan Kaufmann Publishers

7.2	E-Commerce	No. of Hours: 32 The objective of the course is to impart an understanding of how e-commerce and web based applications are designed, built and implemented, and the recent trends in e-business. Course Content: E-commerce – origin, features, types and growth; business models – B2B , B2C and others in e-commerce; Internet and the world wide web; Building e-commerce website, security and encryption; Web based business activities – payment systems, market research, advertising, e-tailing, and communications, auction and portals; Social, legal and ethical issues of e-commerce; Emerging issues in e-commerce; M-commerce. Suggested Readings Bajaja, K.K. (2005). E-Commerce: The Cutting Edge Of Business (2nd Edition), Tata Mcgraw Hill Education Private Limited Chan, H., Lee, R., Dillon, T., Chang, E. (2007). E-Commerce, Fundamentals And Applications (1st Edition), Wiley India Pvt Ltd Joseph, P.T. (2008). E-Commerce: An Indian Perspective (3rd Edition), Phi Learning Pearlson, K.E., Saunders, C.S. (2003). Managing And Using Information Systems: A Strategic Approach (2nd Edition), John Wiley & Sons Whiteley, D. (2004). E-Commerce: Strategy, Technologies And Applications (1st Edition), Tata Mcgraw Hill Education Private Limited
7.3	Business Process Re-Engineering	No. of Hours: 32 The objective of the course is to understand the methodologies used to redesign business processes, and also provide an overview and experience of the SAP software. Course Content: Business process systems; Enterprise architecture and strategy; Estimating enterprise resource requirements; SAP based applications – workflow builder, solution composer, business process modelling and SAP enterprise systems; Business process re-engineering; Best practices business processes; Business process analysis; Scorecard methodology. Suggested Readings Dey, B.R. (2004). Business Process Reengineering & Change Management (1st Edition), Dreamtech Press Johansson, H.J. (1994). Business Process Reengineering, John Wiley & Sons Radhakrishnan, R., Balasubramaniam, S. (2008). Business Process Reengineering : Text And Cases (1st Edition), Phi Learning Sethi, V., King, W. (1998). Organizational Transformation Through Business Process Reengineering : Applying Lessons Learned (1st Edition), Pearson Srinivasan, R. (2011). Business Process Reengineering (1st Edition), Tata McGraw Hill Education Private Limited

7.4	Managing IT-Enabled Services	No. of Hours: 32 The objective of the course is to enable the participants to address the challenges related to management of IT and ITes. Course Content: Development of service portfolios; Planning and management of service management processes and operations; Effective management of customer relationships and satisfaction; Sourcing management – sharing, outsourcing, onshore-offshore; Service delivery and service level management; Service improvement implementation; IT enabled services – application development and maintenance, voice based inbound and outbound services; Non voice customer support services; IT-ES infrastructure. Suggested Readings Anandkumar, V., Biswas S. (2008). Business Process Outsourcing: Oh! Bpo—Structure And Chaos, Fun And Agony, Response Books Johnson, M. (2011). It Service Portfolio Management: What You Need To Know For It Operations Management, Tebbo Manwani, S. (2008). IT Enabled Business Change, British Informatics Society Ltd Rajamanohar, T.P. (2010). Business Process Outsourcing: Growth And Country Experiences (1st Edition), Icfai University Press Sople, V.V. (2009). Business Process Outsourcing : A Supply Chain Of Expertises (1st Edition), Phi Learning
7.5	Strategic Management of Information Technology	No. of Hours: 32 The objective of the course is to develop a perspective on strategic use of information technology to get a competitive advantage in the technology-intensive corporate world. Course Content: Challenges and opportunities for IT business strategy; Developing IT strategy for competitive advantage; Stages of IT strategy development and implementation; Aligning IT strategy with business strategy; Strategic IT planning – motivation, process, approaches, challenges and best practices; Technology management strategy framework; IT change management strategies. Suggested Readings Benson, R.J., Bugnitz, T. (2004). From Business Strategy To IT Action: Right Decisions For A Better Bottom Line, John Wiley & Sons Clarke, S. (2001). Information System Strategic Management, Taylor and Francis Dinkar (2005). Strategic Planning In Information Technology, Viva Books Private Limited Lucas, H.C. (2008). Information Technology: Strategic Decision Making For Managers (1st Edition), Wiley India Pvt Ltd Robson, W. (1997). Strategic Management And Information Systems: An Integrated Approach (2nd Edition), Dorling Kindersly India

7.6	Information Security Management	No. of Hours: 32 The objective of the course is to enable the participants assess, plan, implement, monitor and mitigate security risks faced by information systems. Course Content: Copyrights, IPRs and Patents; Indian copyright/IPR laws; Caution with internet; E-mail etiquettes, spamming and broadcasting; Professional behaviour, social conduct and ease of misuse with computer; Computer crime; Software compliance and piracy; Principles of information security management; Hardware, software and network security; Information insurance, threat-vulnerability analysis, risk management strategies, security counter-measures and contingency planning. Suggested Readings Ben, N.R. (2006). Implementing Database Security And Auditing, Elsevier India Detmar, S., Seymour, G. (2009). Information Security: Policy, Processes, And Practices (1st Edition), Phi Learning Mark, S. (2006). Information Security: Principles And Practice (1st Edition), Wiley India Pvt Ltd Merkow, M., Breithaupt, J. (2007). Information Security : Principles And Practices (1st Edition), Pearson Peltier, T.R. (2011). Information Security Policies And Procedures (2nd Edition), Taylor & Francis
7.7	Managing Open Source	No. of Hours: 32 The objective of the course is to develop an understanding of the open source revolution, and enable the participants to manage effectively open source content. Course Content: Open Source – Evolution and methodology; Open source business models; Methods of support for open source software; Managing proprietary and open source applications – standards, challenges; Evaluating and assessing viability of open source projects; IPRs and licensing related to open source soft-wares. Suggested Readings Gandhi, K.V. (2009). Open Source Technology, USP Kavanagh, P. (2004). Open Source Software: Implementation And Management, Digital Press Lee, J., Ware, B. (2003). Open Source Development With LAMP (1st Edition), Pearson Varghese, S. (2010). Open Source Leader : The Future Of Organizations And Leadership, Portfolio Woods, D. (2005). Open Source For The Enterprise: Managing Risk Reaping Rewards, Shroff/o'reilly
7.8	New advances in IT in organisations	No. of Hours: 32 The objective of the course is to discuss some new advances in the Information technology industry and their use in organisations. Course Content: Biomedical informatics; Advanced applications in security informatics; Artificial intelligence; Mobile device programming; Virtual teams and technology – management of distributed business processes; Intelligent

		multi-agent systems; Knowledge management; Automation in organisations; IT management and governance; Managing global IT. Suggested Readings Bhatt, M.S. (2009). Information Technology (IT) In The Indian Economy - Policies, Prospects And Challenges, New Century Publications Dua, S., Sahni, S., Goyal, D.P. (2011). Information Intelligence, Systems, Technology And Management, Springer Evans, A., Esl, I., Lamport, L., Laudon, K.C., Rainer, H. (2009). Informatics : Technology In Action, Pearson Jaiswal, S. (2010). Advanced Information Technology, Galgotia Publications Pvt Ltd Russell, S., Norvig, P. (2003). Artificial Intelligence: A Modern Approach (2nd Edition), Pearson

Electives – Area 8: International Management

8.1	International Financial Management	No. of Hours: 32 The objective of the course is to learn the nature and purpose of financial management in the international context, gain skills in international investment, financing techniques and exchange risk management, including accounting and taxation aspects. Course Content: Markets and linkages in international financial management; Exchange rate systems and policies; Currency forecasting; Using forward exchange markets and money market hedging; Transactions hedging: forwards vs futures vs options; Currency risk: accounting vs economic exposure; Risk management: new approaches; International taxation and transfer pricing; International capital budgeting; International bond market; Swap financing techniques; Long term financing with eurobonds and hybrid instruments; Integrated financing decisions. Suggested Readings Dun and Bradstreet (2007). Cash And Derivatives Markets In Foreign Exchange (1st Edition), Tata McGraw Hill Education Private Limited Eiteman, D. K., Stonehill, A.I, Mofett, M.H., Pandey, A. (2007). Multinational Business Finance (10th Edition), Pearson IIBF (2007). International Banking Operations (1st Edition), Macmillian India Ltd Levi, M.D. (2009). International Finance (5th Edition), Taylor & Francis Shapiro, A.C. (2009). Multinational Financial Management (9th Edition), John Wiley & Sons Ltd

8.2	International Marketing	No. of Hours: 32 The objective of the course is to integrate the core concepts of marketing management with concepts of international business and cross-cultural management. Course Content: International marketing environment- social, cultural, political, economic and legal environment; Assessing international market-entry opportunities; Emerging markets; Planning and managing market entry strategies and products; International business-to-business marketing; Channels of international distribution; Marketing logistics and exporting; International pricing strategies; Global marketing communication and advertising; Negotiation with international customers, partners, and regulators Suggested Readings Friedman, T. (2007). The World Is Flat (2nd Edition), Penguin Paul, J., Kapoor, R. (2010). International Marketing: Text & Cases (1st Edition), Tata McGraw Hill Education Private Limited Schmidt, M., Hollensen, S. (2007). Marketing Research : An International Approach (1st Edition), Pearson Shaw, J.J., Onkvisit, S. (2009). International Marketing : Analysis And Strategy (3rd Edition), Phi Learning Srinivasan, R. (2008). International Marketing (3rd Edition), Phi Learning
8.3	International Economics	No. of Hours: 32 The objective of the course is to understand the theories of international economics and apply them to real world situations. Course Content: Ricardian trade model; Modern trade theory; Alternative trade theories; Commercial policy: tariffs; non-tariff trade barriers; Trade policies for the developing nations; Economic integration (free trade agreements); International factor movements and multinational enterprises; Balance of payments; Foreign exchange market; Exchange rate determination; modern exchange rate system and policies Suggested Readings Carbaugh, R. (2007). International Economics (11th Edition), Cengage Curry, J.E. (2009). International Economics : Understanding The Dynamics Of The Global Marketplace (3rd Edition), World Trade Press Krugman, P., Obstfeld, M. (2008). International Economics (8th Edition), Pearson Madeley, J. (2004). A People's World: Alternatives To Economic Globalization, Zed Books Salvatore, D. (2007). International Economics (8th Edition), Wiley India Pvt Ltd
8.4	Global operations	No. of Hours: 32 The objective of the course is to build an understanding of terminologies, concepts, and tools essential to analyse global operations with a special emphasis on the nature and role of global supply chains, logistics and their impact on operations, corporate strategy and future business environment. Course Content: Globalization of operations – forces, challenges and benefits;

		Strategic decision for global operations; Risk management, offshore manufacturing and economies of scale; Facility location and relocation; International sourcing; Global ERP; International R&D; Managing operations in emerging markets; Managing customer/supplier relationships; Environmental management; Redesigning distribution and logistics networks; Supply chain management in global context, Global differences in quality management Suggested Readings Branch, A. (2008). Global Supply Chain Management And International Logistics (1st Edition), Routledge Branes, D. (2008). Operations Management: AN International Prespective. Cengage Learning Dornier, P. P., Ernst, R., Fender, M. and Kouvelis, P. (1998) Global operations and logistics: text and cases, New York: John Wiley. Flynn, B., Morita, M., Machuca, J. (2010). Managing Global Supply Chain Relationships: Operations, Strategies And Practices, Business Science Reference Gupta, O.K. (1998). Operations And Quantitative Management In The Global Business Environment, Tata Mcgraw Hill Education Schniederjans, M.J. (1998). Operations Management in Global Context, Greenwood publishing house
8.5	Doing Business in Emerging Markets	No. of Hours: 32 The course provides students with knowledge of the key economic, political, and social dynamics of emerging markets. Course Content: Introduction to emerging markets; Role of states in late industrialization and development; Economic transition: liberalization, privatization and restructuring; Market study- target market drivers, distribution channel network, consumption mode, barriers to entry, standards and local business practices; Government, economic and business policies; The role of technology; Entry mode determinant factors; Financing international ventures- Role of foreign trade and FDI in national development; Institutional challenges to globalization; Cultural differences; Global and regional integration under international organizations Suggested Readings Harvard Business Review (2011). Harvard Business Review On Thriving In Emerging Markets, Harvard Business School Press Khanna, T., Palepu, K. (2010). Winning In Emerging Markets: A Road Map For Strategy And Execution, Harvard Business School Publishing (India) Pvt Ltd Pacek, N., Thorniley, D. (2007). Emerging Markets :Lessons For Business Success And The Outlook For Different Markets, Bloomberg Press Pelle, S. (2007). Understanding Emerging Markets : Building Business Bric By Brick (1st Edition), Response Books Zhang, Y. (2003). China's Emerging Global Businesses, Palgrave Macmillan
8.6	Social Entrepreneurship in Global Context	No. of Hours: 32 The objective of the course is to expose the participants to best practices, successes and failures, opportunities and constraints in developing new social enterprises.

		Course Content: Introduction to social enterprise-advantages and disadvantages of social enterprise; Global models of social enterprise; Creating and evaluating opportunities for social enterprise development; Corporate partnerships- creating value for shareholders; Global enterprise plan and business models; Measuring the social impact of social enterprise; Acquiring necessary resources; Managing the growing venture - challenges of launching and scaling from the concept stage Suggested Readings Corker, R. (2010). 21st Century Foundation And Principles For Socioeconomic Development And Social Entrepreneurship, Trafford Publishing Ellis, T. (2010). The New Pioneers: Sustainable Business Success Through Social Innovation And Social Entrepreneurship, John Wiley & Sons Kariv, D. (2011). Entrepreneurship: An International Introduction, Routledge Munoz, J.M. (2010). International Social Entrepreneurship: Pathways To Personal And Corporate Impact, Business Expert Press Samli, A.K. (2010). International Entrepreneurship: Innovative Solutions For A Fragile Planet, Springer
8.7	International Human Resource Management	No. of Hours: 32 This course focuses on international human resource management & development issues as well as cross-cultural negotiations, international dimensions of leadership, motivation, team work, and communication. Course Content: Cross-cultural management; Communication process and cultural noise; Intercultural communication conflicts; Cross-cultural negotiation process; Managing negotiation: tactics; Cross-cultural research on motivation; Managing team work and workforce diversity; Leadership & ethics in international management; Recruitment/selection and repatriation of international employees; International compensation; Training and development for international assignments; Performance management in international context. Suggested Readings Aswathappa, K. (2007). International Human Resource Management Text And Cases (1st Edition), Tata Mcgraw Hill Education Private Limited Edwards, T., Rees, C. (2007). International Human Resource Management (1st Edition), Pearson Gupta, S.C. (2010). International Human Resource Management : Text And Cases, Macmillan Publishers India Mccall, M.W., Hollenback, G.P. (2002). Developing Global Executives, Harvard Business School Press Mendenhall, M.E., Oddou, G.K., Stahl, G.K. (2006). Reading And Cases In International Human Resource Management (4th Edition), Routledge
8.8	International Business Strategy	No. of Hours: 32 The objective of the course is to understand the challenges and opportunities that Globalization brings for organizations operating internationally, and to appreciate the organization's international strategic, tactical, and operational planning processes. Course Content: Contemporary global business environment - drivers of globalization, effects of globalization; Global business strategy formulation-

	business risk analysis, modes of entry into global markets; Global strategic planning process; Strategic implementation; Impact of global expansion on an organization's supply chain and technology systems; Finance and marketing in global business- legal, cultural, and ethical challenges, global marketing analysis for a product or service, global financing and exchange rate mechanisms; Changing environment of global business- contemporary trends in the global environment; Exit strategies for global organizations <i>Suggested Readings</i> Brown, R.L. (2009). International Business Plans : Charting A Strategy For Success In Global Commerce (3rd Edition), World Trade Press Ghemawat, P. (2007). Redefining Global Strategy: Crossing Borders In A World Where Differences Still Matter (1st Edition), Harvard Business School Press Horn, S.S. (2003). Dynamics Of International Strategy (1st Edition), Thomson Business Information Sharan, V. (2010). International Business : Concept, Environment And Strategy (3rd Edition), Pearson Stonehouse, G., Campbell, D., Hamill, J., Purdie, T. (2007). Global And Transnational Business: Strategy And Management (2nd Edition), Wiley India

Enclosures & Annexure 2.

भारत रत्न डा. बी. आर.
अम्बेडकर विश्वविद्यालय, दिल्ली



Bharat Ratna Dr B R
Ambedkar University, Delhi

School of Culture and Creative Expressions

MA Programmes & Course Structures

2012-14

Pedagogic Vision, Objective, Philosophy and Thrust: The School for Culture and Creative Expression is visualized to impart a new vision of art pedagogy and practice. It aims at being constituted by the principle of integration, creative overlap and interdisciplinary processes between varied creative practices and disciplines, including historical, theoretical and critical engagements. The School is imagined as a breeding ground for the development of newer and different art making practices and theoretical insights.

The objective of the School is in the direction of implementing interdisciplinary paradigms, engaged scholarship, greater amalgamation between various arts; theory and practice on one hand, and between various arts on the other. The School will have equal focus on training in theory and practice of art. While keeping in view the possible inclusion of a larger or the total range of artistic media and forms within the School's curriculum, it had been envisaged that the School would primarily organize itself around four major streams of artistic practice. These are: (1) Visual Art (2) Literary Art (3) Performance Art and (4) Cinematic Art. The programmes and the course structures of each of the streams and specializations is designed keeping in view the composite and generic focus of the School, which would facilitate conceptual commonalities to interactively and creatively coexist between the various disciplines and streams of specialization.

The focus of almost all the existing visual art, literature, performing art, and film educational institutions is in the direction of imparting various kinds of technical knowledge and skills and/or in the nature of routine, if not uncritical learning of theory and history. The area of creative concept developing, newer presentation modes and experimentation in newer mediums, and an intention for effective viewer/reader participation are most often or at least relatively sidelined in the currently available institutions. Considering that there are numerous undergraduate level art schools in the country that impart technical skills and training, and imparting historical and theoretical knowledge in specific mediums of art such as painting, sculpture, in theatre and in specific forms of music and dance, in literature and in the area of film, the School at AUD will offer Postgraduate, M.Phil and PhD level Programmes in Visual Art, Literary Art, Performance Art and Cinematic Art. In this context it is logical that bachelor's level programme/s in any or all of the four streams of art would be possible to visualize and implement once the proposed Masters' programme is instituted and regularized. However, it is being proposed even at this initial stage that the Bachelors level programmes would be more basic, introductory, and the intention would be to expose students to diverse forms and practices, knowledge development through survey courses, historiography, introductory and broad based historical exposures and to a lesser degree geared towards introduction to critical practices and theories while inculcating critical thinking.

The trust of the MA programs the School will offer is imagined to lend an intense learning experience through incorporating elements from various disciplines such as art making, history, philosophy, sociology, political science, anthropology, critical theory, literary studies, media studies, psychology, art history, art criticism and cultural studies. Keeping the above in perspective, the major differences that the proposed School intends to make while training the students will be in the direction of:

- (1) Developing ability in conceptual thinking.
- (2) Promoting historical and critical thinking.
- (3) In inculcating research orientation.
- (4) In instilling creative concept development.
- (5) In enabling adventurous and active creative experimentation.
- (6) In empowering for creative self-expression.
- (7) In sharpening the intention for effective viewer/reader participation.

While the School will seek a direction in creating an amalgamation of various disciplines of arts into a single curricular structure/format, the attempt will also be directed towards retaining the methodological characteristics specific to disciplines which will provide possibilities of specialization. The thrust of the School would be in the direction of exploring the possibilities of imparting training in the emergent modes of art making and forms in the four above mentioned streams that are not yet systematized and imparted as part of an integrated and holistic curriculum at the university level in the country.

The organizing principle of the School shall be that for inspiration it may look anywhere and everywhere, or in other words pedagogic practice will be based on liberty to experiment that give all involved a chance and applying themselves to the needs and dictates of our times. Contemporary relevance in terms of socio-political affect, social change and if needed transgression too should be possible through the programmes instituted by the School.

The attempt in the pedagogy of art in all the streams would be adequate disciplinary rooting which would at the same time allow and enable interdisciplinarity. The proposed pedagogy is imagined as a breeding ground for the development of newer and different art making practices and developing theoretical and historical insights which will be fulfilled by having equal focus on training in theory and in practice and their creative interaction.

A major focus of the art pedagogy will be to look at art and its relation to the community, in other words, will be to critically engage with art in terms of its contemporary relevance, interpretation, socio-political affect, social change and transgression. In this attempt to connect art with the people, there will be a focus so that art is not practiced in isolation but in connection with the concerns of the most marginalized communities. The aim will be that through all this, the students develop robust secular attitudes and egalitarian, democratic, emancipatory and ecological concerns. Engaged scholarship and subversion of conventional discourses will be a core part of the curriculum as well as teaching of radical schools of thought.

Programmes: Apart from Masters programmes to be offered at the initial phase, in due course the School proposes to offer MPhil and PhD programmes in Visual Art, Literary Art, Performance Art and Cinematic Art. If a need or a possibility is realized, a Bachelor's course in any or all of the four streams will be designed after the Masters' programmes are instituted and regularized.

In each of the streams of specialization, there will be an equal focus on theory and practice, and two sets of courses; one with a specialization in practice and another in theory, history and criticism will be offered. For all the courses at the Masters level, the students will undergo common foundation courses which will be theoretical and historical in content.

- (1) **Visual Art:** The practice oriented MA in artistic research and experimental practices would include training in varied new trends of art making that fall under diverse nomenclatures and practices such as New-Media Art, Meta-Media Art, Installation Art, Performance Art, Photography, Video Art, Public Art, and Collaborative Art etc. Since the School is focusing on research orientation and experimental practices the focus of historical and theoretical studies/subjects for the students of MA in Visual Art practices would be on contemporary art history, which will include world art history, the history of national art scene with adequate inputs of regional/local art scene. The theory, history and criticism oriented MA in Visual Studies would include imparting knowledge and skill in writing in the areas of critical art history/new art history, art criticism, art theory, and cultural studies/visual studies.
- (2) **Literary Art:** With regard to Master's degree in Literary Art, the School proposes to offer programmes in (1) Creative Writing and (2) Translation with an elaborate module on language and conceptual editing, since editing is a very important aspect of both creative writing and translation. Instead of running three Programmes in Creative Writing, Translation and Editing, the School will run one Programme which would be inclusive of Critical Reading, Creative Writing, Translation and Editing. Students opting for Masters in Literary Art would be required to do all the options and then could specialize in any one of them. Besides this, the students would be required to do modules in Literary Appreciation and Literary Journalism.

For the course in Critical reading, the students could take up papers from the various schools related to humanities, and especially from the Master's programmes in English and Hindi Literatures.. Hence opting for two courses from Literature, for the students of literary Art could be made mandatory.

The course on Translation will include Translation Studies and Theory of Translation. This would entail imparting knowledge on social, psychological and cultural aspects of language, the history of translation, craft and art of translation, and literary sense of language. The students will study contemporary history and conventions of translation in some specific languages as well. The course will also aim at imparting skills in translating non-fiction and academic translation. Adaptations of Literary texts into performing and Cinematic texts would also come within the arena of translation. The programme on translation will have an interface with the programme on Cinematic Art, as it is possible to translate conceptually and develop screenplays and scripts from literary texts. Teaching the art of dubbing and subtitling will also be undertaken as these components also do come within the arena of translation. The course in Creative Writing would impart knowledge in the areas of style, genres, mechanics and theory of writing, experimentation in writing, oral narrative traditions, academic writing/literary criticism and literary journalism.

The Literary Studies course will impart knowledge and skill in the areas of literary history, literary theory, and literary criticism.

- (3) **Performance Art:** The Masters programme in Performance Art will have two sets of courses, one with a specialisation in practice and the other in theory, history and criticism. The practice-oriented MA in Performance Art will focus on emergent, unconventional and cutting edge performance practices which will be based on concept development, research orientation and experimental practice. Rather than purely skill oriented training, the course will be oriented towards enabling, enhancing and honing talents and training students in acting/*abhinaya*, dance choreography, music composing, play direction, costume and set design etc. The Performance Studies course will impart knowledge and skill in the areas of performance history, performance theory, and performance criticism.
- (4) **Cinematic Art:** The practice oriented Masters programme in Cinematic Art will offer courses in cinematic research and experimental practices through videography. There will be greater emphasis on the community aspect of cinematic art and this programme will promote attempts in this direction by implanting community oriented video art practices. The programme will also include training in various genres of cinematic art such as experimental films, documentary film, docu-fiction etc.

The theory and history oriented specialization of Masters programme of Cinematic Studies would deal with critical history and theory of cinema and of film making. This would include imparting knowledge and skill in writing in the areas of film criticism, film theory, history of cinema, film studies and visual/cultural studies. There would be a special emphasis on the regional cinema in the Indian context. This programme also would initiate an in-depth study of world cinema with a special focus on experimental cinema and documentary cinema from across the world. The programme would give a special emphasis on the regional cinema in the Indian context. To facilitate this, the school would undertake the collection and organization of regional resources. On the one hand, this emphasis allows the programme to engage with the regional ethos and heterogeneity of language and culture and on the other hand, would enable a more comprehensive, non-hegemonic and inclusive history of Indian cinema. This would also allow the students to explore the influence of cinema in everyday life and their political ramification.

In terms of the study of history of world cinema it is proposed that the programme would attempt to bring into focus newer currents from across global regions. The Hollywood centric approach of many of the film studies would be replaced by developments in cinema in other continents, cultures and regions. The newer developments in both practices and theorization across the globe regarding cinematic art would be introduced in order to equip students/practitioners with changing paradigm of cinematic art practices.

Pedagogic Structure: In all the taught courses, apart from the lecture based classroom teaching and with regard to modalities of balancing theory and practice in order to initialize the implementation, the pedagogy will gather intellectual resources simultaneously through the system of studio model/ project model, workshop model, and visiting faculty/artists in residence programmes. While the studio model would entail the engagement of an artist in residence for a limited period of time to interact with the students on their

ongoing work, the workshop model will involve an honorary engagement of an artist in producing a work of art in association/collaboration with the students and faculty members. Within the visiting faculty/artist in residence scheme, the invited faculty member will share the work experience with the students. The projects of the students are being envisaged as developing in a research and experimentation framework in a laboratory kind of situation.

The Masters programmes across specializations will comprise of 64 credits in all. All the taught courses will have common foundation courses of 16 credits which will be theoretical and historical in content. Apart from these, there will be core courses of 8 credits, which will be common and compulsory within each stream. 32 credits will be reserved for training in the chosen specialization. Apart from these, 8 credits will be assigned for elective papers for all the streams of specialization.

The class room teaching and guidance in the practice oriented courses will involve five projects for the students to work with, namely (1) A project based on archival investigation (2) Production of an art work – left to the student to define (3) An art work to be produced in the public domain (4) Making of a collaborative art work (5) Production of a critical, analytical treatise concerning the works produced by the student. There would be an inbuilt scope for students to accrue skills from outside the School in the form of apprenticeship with artists/artisans/ technicians/or any other.

Admission Criteria: The medium of instruction will be English and the eligibility for admission for MA courses would be a Bachelor's degree in any discipline with 45% marks (or an equivalent grade) from a recognised university; relaxation of 5% for candidates belonging to SC, ST and Physically Disabled (PD) Categories will be given. Candidates will be expected to have demonstrable skills and/or documented achievements in the various strands of literary, performance, visual and cinematic art, as well as those with adequate knowledge and training in history, theory and criticism in literary, performance, visual and cinema studies will be considered for the postgraduate courses in the School. The admission process will consist of an entrance test and a process of auditions/trials to judge aptitude in the case of candidates applying for practice oriented programmes and an interview in the case of those applying for the theoretical programme. Admission will be made according to the procedures and guidelines of the University.

Student Assessment and Evaluation: The purpose of assessment and would be to facilitate and promote learning with understanding. Students are expected to be regular in attending classes, studio practices, workshops and other educational exercises. Work done by students during the teaching semester will count for more than the end-of-course examination. Grades will be given to students for performance in tests, classroom presentations, group discussions, fieldwork/project works, term papers and other exercises designed by teachers. Ability to work in a group or design an investigative project may be tested and evaluation may include peer assessment. Results of assessment will be communicated to students in a timely manner so that they have adequate opportunity to improve their subsequent work. Tutorials and mentoring will be important features of all Programmes and 60% of marks will be reserved for internal assesment.

The evaluation process of the School will consist of multiple strategies for the different kinds of courses and pedagogy being envisaged. In all the taught courses, apart from the lecture based classroom teaching and with regard to modalities of balancing theory and practice in order to initialize the implementation, the pedagogy will gather intellectual resources simultaneously through the system of studio model/ project model, workshop model, and visiting faculty/artists in residence programmes. While the studio model would entail the engagement of an artist in residence for a limited period of time to interact with the students on their on-going work, the workshop model will involve an honorary engagement of an artist in producing a work of art in association/collaboration with the students and faculty members. Within the visiting faculty/artist in residence scheme, the invited faculty member will share the work experience with the students. The projects of the students are being envisaged as developing in a research and experimentation framework in a laboratory kind of situation. Given such an array of courses and the need for creative forms of assessment, the school will not only have to usual kinds of assessments that the university has, such as written tests, presentations, exams and written papers, but is also engaged in developing a framework for evaluating art productions in lieu of written work. It is recognised that an art production itself (such as a performance, or an exhibition or an installation in visual art, or a piece of creative writing or a film) can be evaluated in lieu of written output such as an essay or a dissertation at any level (MA, MPhil or PhD), but will be supplemented by a record of the process of creating that output as well as some writing about the work. For example, a Journal maintained by the student (to record the process of concept development and actualisation of the concept), a text extracted from the journal and a lens-based (including a moving image) documentation of the final output will be considered as evaluable outputs in the practice oriented courses in the school.

In due course School of Culture and Creative Expressions proposes to offer following nine MA Programmes:

1. MA Film Studies
2. MA Cinematic Art
3. MA Performance Art
4. MA Performance Studies
5. MA Visual Art
6. MA Visual Studies
7. MA Literary Art: Translation
8. MA Literary Art: Creative Writing
9. MA Art Curation

In the academic year starting by August 2012 SCCE would be offering four MA programmes as under:

1. MA Film Studies
2. MA Performance Studies
3. MA Visual Art
4. MA Literary Art: Creative Writing

Ambedkar University, Delhi

Proposal for Launch of an Academic Programme

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Programme: **M. A. Visual Art**
2. Name of the School/Centre proposing the Programme: **School of Culture and Creative Expressions**
3. Level of the Programme: **Masters**
4. Full time/Part time: **Full time**
5. Duration of the Programme: **2 years**
6. Proposed date/session for launch: **August 2012**
7. Particulars of the Programme Team (Coordinator, Members): **Shafalee Jain**
8. Rationale for the Programme (Link with AUD's vision, Availability of literature, source material, facilities and resources, Expertise in AUD faculty or outside, Nature of Prospective Students, Prospects for graduates):

The M. A. Visual Art programme takes into consideration certain crises in the discipline/field of visual arts and undertakes a critical overview of the programmes offered in various Indian Universities and related institutions of Fine Arts. The mainstream practices of high/fine art have been largely structured around the private gallery system, leading to a harrowing gap between artistic production and its circulation in the larger public sphere. This systemic crisis can be attributed primarily to the objectification and commodification of art. The artistic productions and their consumption are deeply associated with the symbolic capital of prestige, status and power, and are entrenched within the rather disproportionate monetary capital. This fetishistic commodification has deprived/restricted art practices from performing their larger social roles as agents of transformation and critical reflection.

At the same time, it is imperative to mention here that, there are examples in the last two decades where tenuous but significant individual and institutional initiatives and interventions have led to the creation of unconventional possibilities of producing and

circulating art within the community. However, it is most significant to note that the art teaching institutions have by and large shown apathy or non-concern towards such developments. Such apathy is also apparent towards non-objectifiable or non-commodifiable art, such as new media art; installation art, video art, new uses of photography, performance art, net art, digital art, happenings etc. The very nature of these new mediums either makes art more democratic or de-materializes art for possession or devolves art as concepts, rendering them as ideas that simply cannot be owned for private purposes of possession and symbolic value alone. Significantly, such practices have also enabled artists to shift towards community oriented collaborations that challenge the conventional values enshrined in art. However, in the current situation these are rather inchoate or even disparate, yet possess the potential to be cutting-edge practices which have the latent power to break the existing deadlock and the stultified interface between art and larger society, that can open up possibilities of greater integration of art into the social fabric.

This M.A. Visual Art Programme undertakes an initiative which would integrate various inputs of interdisciplinary nature combined with artistic/technical skills, methodological frameworks, conceptual thinking ability, theoretical and historical knowledge, socio-political awareness, purposiveness and clarity of address-points, moral and ethical integrity and commitment, and problem solving abilities.

This M.A. Programme gives ample emphasis to support, facilitate and mentor these new forms of artistic production and practices institutionally. The Programme is more concerned with concept development, artistic research and experimentation rather than the production of conventional art objects. Thus, in a broader sense, the attempt would be to democratize the field of cultural production. Keeping at par with Ambedkar University, Delhi's larger vision of engaged scholarship, this Programme would attempt to problematize the currently available practices of art and to initiate a new model of pedagogy which would be interdisciplinary in character and committed to impart socio-politically informed artistic values to the coming generation of the practitioners of art; thereby anticipating systemic transformations in the field of artistic production.

Even though there are not many substantial publications regarding these new modes of artistic practices in the context of India, a vast amount of material (theoretical, historical, practical and analytical studies) is available in other global contexts. It is also important to note that most of these practices are not bound by national identities and have much larger global reach due to the uses of technology. We have already procured a considerable amount of books, even though our request regarding the books was much larger. The Librarian of AUD informed us that many of the books are in the process of

procurement and will be available in a short span of time. Subscriptions of important journals are also under due process.

A large part of the Programme is designed as workshop and seminar oriented because it would provide students the possibility of integrating research and experimentation in their artistic practices. The Studio space is currently not fully ready for use and equipments (like high configuration computers, design softwares, audio-visual equipments etc.) are in the process of procurement. More equipments and additional space need to be procured in the future.

At this moment in time, SCCE has a small number of Faculty members, and enough number of in-house faculty expertise is not available. A few guest/ visiting/ adjunct faculty or invited speakers would be required to deliver some special lectures-cum-presentations, small-time workshops and to conduct certain modules of the courses for the whole semester. We have identified a pool of experts mostly within Delhi and few from other parts of the nation and abroad. This is also a special requirement of the Programme considering the fact that it is an absolutely new academic venture in the Indian context and people who have expertise in conventional art-making pedagogy may not able to fulfill the needs of the Programme.

The Programme would admit students with a Bachelors Degree regardless of disciplinary specializations. More than the merit of the previous degree, what is taken into account is their familiarity with the field of visual art and their aptitude in art making – both, in terms of skills and ideas. Students who have graduated from the art schools of Delhi (or elsewhere), independent practitioners of artists without formal training in art, and any student with proven or displayable skills in any forms of visual art can be possible candidates for the Programme.

Those graduating from the Programme would mostly work as freelance practitioners of art. They can also work with GO/NGO sector in community oriented programmes as visual developers. They can also opt for collaborative and public art projects with various institutions. University and School level teaching is one of the other options available to them.

9. Programme Objectives:

- Help students in expanding the horizon of art and thereby enable them to partake in the new modes of cultural and artistic production.

- Provide students adequate knowledge in all aspects of art-making: conceptual, practical, historical and theoretical
- Help students to develop capabilities which enable them to engage with more participatory modes of art production.
- To develop analytical and critical thinking regarding the production, dissemination, reception and consumption of work of art.
- Enable students to research around the initial concept through a multi-disciplinary approach.
- To provide the students a platform for experimentation and mentor them in this process.
- Enable the students to develop a structural and systemic understanding about issues and events through familiarizing them the theoretical understanding regarding the objective, aim and functions of culture and art.
- To provide a new understanding and sensibility regarding art through the sensitive integration of theory and practice.

10. Structure of the Programme:

Total No. of credits: 64

Total No. of courses: 8

- Compulsory Courses: 6 (Total Credits: 50)
- Optional/Elective Courses: 2 (Total Credits: 6)
- Practical/Dissertation/Internship/Seminar: Dissertation (Total Credits: 8)

(Please attach the programme structure roughly along the following lines)

See attached

11. List of Courses

S. No.	Title of the course	Type / Nature of course: (Taught Course or otherwise - specify), (Compulsory / Elective), Any other	No. of credits	A Brief Course Description

1.	Cultural Studies and Critical Theories (Four Parts – Part/semester I: Contemporary Critical Theories, II: Understanding Cultural Studies, III: Theories on Marginalities and IV: Art and Politics	Taught course, Compulsory	8	This core course is imagined as an integrating thread of all the M.A. programmes offered by the School of Culture and Creative Expressions. Even though intricately connected to each other, this course is comprised of four parts, and to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theory from the Frankfurt School to date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular. It attempts to engage with and problematize concepts such as avant-garde, art, activism and academia, public and community art, etc. in order to envisage newer frameworks which would be more inclusive and non-hegemonic.
2.	Art and Technological Revolutions	Taught course, compulsory	4	This course explores the links between culture, politics, consumer society and technology on the one hand and the impact of postmodernism, remix, montage, appropriation art and video

				art in our cultural habitus. This course also deals with the technological aspects of kinetic art, Russian avant-garde, conceptual art, net art, electronic art, sound art and light art.
3.	Curation (Theory & Practice)	Taught course, compulsory	6	This course attempts to introduce the basics of curatorial practices both in terms of theory and practical considerations. This would enable the students not only to organize works of art in a conceptual framework, but also to think through processes of selection, modes of display, spatial and temporal dynamics, etc. in terms of the ways in which meanings are generated.
4.	Modern Aesthetic Theories	Taught course, compulsory	4	This course attempts to familiarize students with modern aesthetic theories and currents across the globe. An overview of various aesthetical theories would enable them to engage with the complex terrain of artistic and aesthetic production and its various interlinkages in a much more objective manner.
5.	Foundation Art Practice: Explorations in Concept and Media	Studio Practices (Partly taught and Seminar/Workshop oriented course), compulsory	8	This course explores the importance of concept development in the mediatic art practices. It provides a practical understanding regarding the relationship between concept and media in order to deal with the complexities of this engagement.
6.	Technical Foundations of Digital Media or Exploring	Studio Practices (Partly taught and Seminar/Workshop)	20	This course is designed to impart foundational knowledge pertaining to digital media such as: Information, Algorithms, Storage, Data

	Diversified Art Media: From Collage to Installation/Multi media	op oriented course), compulsory		compression, Transmission, Colour models, Computer vision, Interfaces, Encryption, etc. and an in-depth understanding of the foundational logics of digital media which would enable students to undertake cutting-edge experimental practices in this field. Or This course provides a detailed history of the practices which have departed from the conventional mode of art production. It not only provides a graphic history of these paradigm shifts but also examines various implications these diversions have brought to the field in terms of mediums and materials, and to the very notion of viewing art. The experiential dimension of these new modes of artistic production as well as the democratic and radical impulses of such diversification would also come under the purview of this course.
7.	Writings by Artists & Art Manifestos, Modern and Postmodern Art, Socio-Political Movements and Art etc.	Taught Course, Elective	2	This course is designed to impart critical awareness regarding various individual as well as collective artistic interventions in the field of cultural production. On the one hand, it deals with writings of artists and artistic manifestos and on the other, it deals with the role art has played in various socio-political movements. Further, it engages with more recent theorizations regarding the relationship between art and politics in the context of postmodern art

				practices.
8.	Gender Issues and Art, Race/Caste and Art, Queer Theory and Art etc.	Taught course, Elective	4	This course attempts to initiate a discussion regarding crucial socio-political concerns such as gender, race, caste, queer identities, etc. in the context of artistic practices. This course may address each of these concerns in the form of separate modules or a combination of them.
9.	Dissertation	compulsory	8	The students would maintain a journal of documentation of the process/work book/text extracts which would function as the basis of writing a dissertation. The dissertation would also contain a self-critical appraisal of the whole process. The dissertation will accompany a visual and/or audio, (video, photographic) documentation. A faculty committee will be responsible for the student getting necessary inputs through the process, if necessary from outside the School/University.

12. Please list the courses which are common with other programmes/schools:

Culture Studies and Critical Theory – Taught; Compulsory – 8 Common foundational course to all the programmes in the SCCE

13. Status of the development of course details (course objectives, course structures, instructional design, reading lists, schedule of teaching on the semester calendar, etc.) of the courses:

Courses for which course details have been worked out: (attach list and details)

1. Contemporary Critical Theories – First Semester part of the foundation course Cultural Studies and Critical Theories
2. Art and Technological Revolutions – First Semester

3. Foundation Art Practice: Explorations in Concept and Media – First Semester
4. Modern and Postmodern Art – First Semester, Elective I

Courses for which course details have not been worked out (attach list). Tentative timeframe for developing course details:

1. Curation (Theory and Practice): Nation and the Region – Will be taught in 4th semesters –compulsory; the course will be developed by December 2012.
2. Modern Aesthetic Theories – Will be taught in 3rd semester- compulsory; the course will be developed by December 2012.
3. Technical Foundations of Digital Media or Exploring Diversified Art Media: From Collage to Installation/Multimedia - Will be taught in 2nd and 3rd semesters- the course will be developed by December 2012.
4. Elective II – Will be taught in 2nd semester- the course will be developed by December 2012.

14. A note on Field Study / Practical / Project/ Internship / Workshop Components of the Programme:

Practical

In the studio practices for the M.A. Visual Arts Programme, there are various modes of teaching methods included. There is going to be a team of course instructors who will oversee and mentor the students' works. For instance, in the first semester, the practical course titled *Foundation Art Practice: Explorations in Concept and Media* explores the importance of concept development in the mediatic art practices. It provides a practical understanding regarding the relationship between concept and media in order to deal with the complexities of this engagement. Research assignments will provide a direct, focused engagement with ideas, as well as in creating a starting point for further discoveries in selecting the appropriate medium for its execution. For this, it is appropriate for the students to keep a research work book where all notes and sketches are taken as the immediate space to reflect upon. This workbook which includes regular drawings and sketches will allow the course instructors to evaluate the students' ongoing development. The course also includes bringing practicing artists for small-time workshops on specific themes and collaborative projects. These themes and artists are decided on the basis of the needs of the students.

Artistic Research

As an example, the students could choose a social/cultural issue or an environmental topic, write about it, work around it with historical referents to see how artists at different times have approached it and represented it visually. Here the students can take maximum advantage of the books in the library, archival documents, internet, and magazines for information and to take photo copies of visuals to include in the artistic research book. But this research is not necessarily limited to a study on artistic practices; on the contrary, this course encourages students to engage with the studies (scientific, sociological, philosophical etc.) on the chosen area in order to develop a holistic understanding of the issues they attempt to engage with. Further, students are advised to select two to three mediums as possible means for execution of the subject; and to select and study two to three artists who had worked with the same subject with different medium at different point of times in history. This method will be of advantage to understand the nature of the chosen visual vocabulary and how it expresses or transforms the subject the student has chosen.

Workshops/Artist-in-Residence

This module is an integral part of the studio art practices. This will provide the students first-hand knowledge of the way in which a concept is developed through various deliberations on the one hand, and a direct access to the working methods and modes of working of different artists on the other. Workshops are organized on specific thematic concerns and the artist-in-residence will work as an additional mentor for the students on their chosen area of concern. This mode will achieve more momentum from the middle of the first semester when the instructors will be in a better position to make judgments about the requirements of the students.

Seminars

The programme will consciously integrate seminars within its structure. Seminars will be organized by the SCCE regularly (at least one in every week), which will include presentations by members of the faculty (including the Adjunct Faculty), artists whose works resonate with the vision of the School, the artist in residence, and visiting scholars (not necessarily from the field of art and culture) and artists who are working in the field.

15. Assessment Design:

Students will be evaluated on the basis of attendance, participation and presentation in the class, assignments, term papers and end-term examination. The mode of assessment and its patterns may differ from course to course.

No assessment situation will carry a weightage of more than 40%. In general, each course would involve minimum of three assessment situations.

16. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

This Programme needs the regular help of faculty or artists or technicians from other Universities or working freelance in order to keep up with the rapid transformations of the field. Further, we need to build close relations with other institutions and individuals across the world to put in place a long-term collaboration. Studio facilities for the School need to be updated regularly in order that the students are acquainted with latest technologies and devises.

17. Additional Faculty Requirement:

- a. Full time: 4
- b. Visiting/Part time/Adjunct/Guest Faculty etc.: According to the requirements

18. Eligibility for admission:

Eligibility for M. A. (Visual Art)

Essential: Bachelor's/ Master's degree with minimum 45% marks (or equivalent grade) in any discipline. And a propensity towards visual art

Desirable: Proven or displayable skills regarding visual art.

(Relaxation of 5% for candidates belonging to SC and ST and Physically Disabled (PD) categories).

19. Mode of selection (Entrance test, Interview, Cut off of marks etc.):

Selection of candidates to the M.A. (Visual Art) Programme will be through a written test and an interview. The written test will carry a weightage of 75% and the interview will carry a weightage of 25%.

20. No. of students to be admitted:

8 (Maximum) for this academic year and 12 for the next academic year

Shefalee Jain

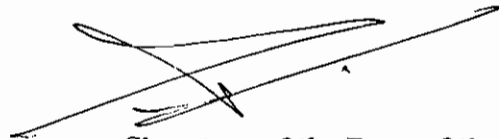
Signature of Programme Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic council.
2. In certain special cases, where a programme does not belong to any particular School, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its.....meeting held on and has been approved in the present form.



Signature of the Dean of the School

M. A. (Visual Art) Programme Structure

	Semester 1	Semester 2	Summer	Semester 3	Semester 4
Core	Cultural Studies and Critical Theories I (2)	Cultural Studies and Critical Theories II (2)		Cultural Studies and Critical Theories III (2)	Cultural Studies and Critical Theories IV (2)
	Art and Technological Revolutions (4)			Modern Aesthetic Theories (4)	Curation: Theory and Practice (6)
	Foundation Art Practice: Explorations in Concept and Media (8)	Technical Foundations of Digital Media or Exploring Diversified Art Media: From Collage to Installation/Multimedia (10)		Technical Foundations of Digital Media or Exploring Diversified Art Media: From Collage to Installation/Multimedia (10)	Dissertation (8)
Elective	Modernist and Postmodernist Art: A Critical Overview (2)	Elective II (4)			

List of Electives

Elective I: Writings by Artists & Art Manifestos, Modern and Postmodern Art: A Critical Overview, Socio-Political Movements and Art etc.

Elective II: Gender Issues and Art, Race/Caste and Art, Queer Theory and Art etc.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Cultural Studies and Critical Theories**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M. A. Visual Art, M. A. Film Studies, M. A. Literary Art: Creative Writing, and M. A. Performance Studies**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

Four Semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Santhosh. S**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is designed keeping in mind the antagonistic relation that exists between theory and cultural/artistic practices due to the over-emphasis on practical skill developments. In fact, most of the fine art and performing art institutions in India discourage students from engaging with contemporary theoretical developments in the field thereby reducing artistic production to the creation of beautiful objects and events. This course reflects SCCE's vision to integrate theory and practice in a more productive and sustainable manner. It also shares AUD's larger vision of more engaged and informed scholarship (or artistic practices). One of the reasons behind the spreading of this course (this has also been suggested by most of the experts in the consultation meetings) from the 1st through to the 4th semester is that it would enable the students to engage with complex concepts in a step-by-step manner. This is also keeping in mind that most of the students may not have any initiation towards theory.

A nuanced theoretical understanding regarding various discourses and fields of productions would certainly enable the students to deal with the complexities of everyday and systemic realities. Such an understanding also shares AUD's vision of developing institutions and individuals as the bearers of social transformation. An artistic production with theoretical nuances and sensitivity contributes immensely to the development of progressive discourses and an equal and equitable society.

There is no dearth of publications regarding critical theories and many of them are available in the AUD library. The course facilitator will provide the reading material in the form of a Reader. The course facilitator will also provide most of the other reference material, if and when necessary. We have already procured a considerable amount of books, even though our request regarding the books was much larger. The Librarian of AUD informed us that many of the books are in the process of procurement and will be available in a short span of time. Subscriptions to important journals are also under due process.

The course seeks help and assistance from Faculty members of other Schools in order to inculcate the nuances of specialized knowledge in students of this introductory course. For instance, to provide a broader but comprehensive understanding regarding the Psychoanalysis module, this course may seek the expertise from SHS. Similarly, the course identifies and seeks helps from specialized faculties, whenever it is required.

This course equips the students to engage with the nuances of theoretical propositions and conceptions and systematically makes them aware that such understandings are necessary for any form of productive and progressive human action. It enables them to articulate more confidently about the nuances of their own works and its various ramifications.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Compulsory course for all M.A. programmes offered by SCCE; it may be considered as an optional course for M. A. programmes of other Schools too.

10. A brief description of the Course:

This course is imagined as an integrating thread of all the M. A. Programmes offered by the School of Culture and Creative Expressions. Even though intricately connected to each other, this course comprises of four parts, and is to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theories from the Frankfurt School till date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on

marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular. It attempts to engage with and problematize concepts such as avant-garde, art, activism and academia, public and community art, etc. in order to envisage newer frameworks which would be more inclusive and non-hegemonic.

The first semester of Cultural Studies and Critical Theories course for the M.A. Programme combines the study of:

- the two main traditions of critical theory – the Frankfurt School and French anti-humanism
- their background in 19th-century European philosophy and especially a critical introduction to the key philosophical concepts of Kant, Hegel, Marx and Nietzsche
- There will be a focus on works by thinkers who have become influential in the last couple of decades – Jacques Derrida, Michael Foucault, Gilles Deleuze, Jean-Francoise Lyotard, Fredric Jameson, Paul Gilroy and Pierre Bourdieu.

The primary objective of the course in the first semester is to introduce the critical discourses which enable pedagogy as a whole to deal with the complexities involved in contemporary cultural production. One of the areas of focus of this course would be to frame theoretical formulations in their historical, cultural, and intellectual context. It attempts to familiarize students with several strands of contemporary critical thought from the Frankfurt School onwards. It also familiarises them with the history and methods of various streams of critical thoughts. Given that most of the historical and theoretical strands of each of the M.A. specializations is deeply informed by these larger philosophical discourses, this course is imagined as a (re)source which explores this dialectical relationship.

As an initial step, this course introduces four key thinkers of 19th century whose theoretical/philosophical ruminations still play a central role in contemporary critical theory, namely Immanuel Kant, G.W.F. Hegel, Friedrich Nietzsche and Karl Marx. Further, to provide a background to the works of Frankfurt School of critical theory, the course begins with a brief introduction to the Marxist literary/artistic theories and various strands of Marxism as a political philosophy, especially in the context of cultural production. Theodor Adorno and Walter Benjamin are the two key thinkers this course introduces through a series of lectures and discussions. As part of the continuous assessment process, a student or a group of students have to make half-hour long presentations on one of the key texts assigned to them. Similarly, each class of every week has thematic focuses and separate reading/reference materials.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for any of the four Masters Programmes in SCCE and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

Two assignments (40%) and a term paper (40%), group and individual presentations and participation (20%)

14. No. of students to be admitted:

All students enrolled in the M.A. Programmes offered by SCCE

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

n/a

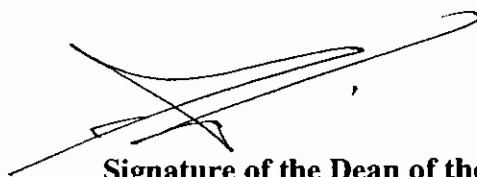
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.

A handwritten signature in black ink, consisting of several overlapping loops and strokes, positioned above the text 'Signature of the Dean of the School'.

Signature of the Dean of the School

Cultural Studies and Critical Theories

Course Facilitator - Santhosh S.

The course will be offered in all 4 Semesters and carries 2 credits each

Description of the Course (Course details are prepared only for the First Semester)

This course is imagined as an integrating thread of all the M.A. programmes offered by the School of Culture and Creative Expressions. Even though intricately connected to each other, this course comprises of four parts, and is to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theories from the Frankfurt School till date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular. It attempts to engage with and problematize concepts such as avant-garde, art, activism and academia, public and community art, etc. in order to envisage newer frameworks which would be more inclusive and non-hegemonic.

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- the two main traditions of critical theory – the Frankfurt School and French anti-humanism
- their background in 19th-century European philosophy and especially a critical introduction to the key philosophical concepts of Kant, Hegel, Marx and Nietzsche

There will be a focus on works by thinkers who have become influential in the last couple of decades – Jacques Derrida, Michael Foucault, Gilles Deleuze, Jean-Francoise Lyotard, Fredric Jameson, Paul Gilroy and Pierre Bourdieu

Objectives of the Course

The primary objective of this course is to introduce the critical discourses which enable pedagogy as a whole to deal with the complexities involved in contemporary cultural production. One of the areas of focus of this course would be to frame theoretical formulations in their historical, cultural, and intellectual context. It attempts to familiarize students with several strands of contemporary critical thought from the Frankfurt School onwards. It also familiarises them with the history and methods of various streams of critical

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Reading as a Critical Act

This course functions largely through classroom lectures. However, it is also imagined as being structured around informal classroom discussions. The lectures will work as a triggering point for discussions around the topics. The discussion format encourages and enables students to develop a sense of intellectual independence. Even though the course will attempt to expose students to the fundamental theoretical departures made in each of these strands, there will be a specific focus on the ways in which they engage the question of cultural production, dissemination reception and consumption.

Assessments of each Semester include the regular class room participations in discussions and interactions (20%), a mid-semester essay of minimum 2,000 words and the presentation (30%) and an end-semester essay of minimum 4,000 words and presentation (50%).

Week I – IV

Introduction to Critical Theory

- **Week I – Why Critical Theory?**

This class explores the significance of critical theories in the realm of academic knowledge production as well as the political relevance of them in our everyday life practices. It attempts to explain the ways in/through which these theories expand our understandings about the structural and lived realities of everyday life and practices.

Readings/References

1) Stephen Eric Bronner and Douglas Kellner eds., *Critical Theory and Society: A Reader*, London: Routledge, 1989

- **Week II-III – Immanuel Kant, G. W. F. Hegel, Karl Marx and Friedrich Nietzsche,**

These classes introduce the important concept of these key thinkers; the similarities and differences in their explorations of ideas and concepts. It includes the 'aesthetical' theories proposed by them, their notions regarding time, space, history and civilization values. It attempts to provide a genealogy of Nietzschean thoughts and his re-emergence in the second half of the 20th century as one of the most influential thinkers of all the ages. So also, they introduce key concepts of Marx and various streams of Marxian thoughts.

Readings/References

- 1) Stephen Houlgate ed., *The Hegel Reader*, Massachusetts: Blackwell Publishing, 1998
- 2) Salim Kemal, *Kant's Aesthetic Theory: An Introduction*, New York: St. Martin's Press, 1997
- 3) James J. Winchester, *Nietzsche's Aesthetic Turn: Reading Nietzsche after Heidegger, Deleuze, and Derrida*, New York: State University of New York Press, 1994
- 4) Étienne Balibar, *The Philosophy of Marx*, London and New York, Verso, 2007

- **Week IV – Various Streams of Marxian Thought and the Frankfurt School of Critical Theories**

This class continues its explorations on various streams of Marxism with a special focus on the contribution of Frankfurt School of Critical Theories. The works of Theodor Adorno and Walter Benjamin are deployed as the key entry point in understanding the contribution of the Frankfurt School, especially in the context of cultural production, dissemination reception and consumption (in the capitalist economy).

Readings/References

- 1) Raymond Williams, *Marxism and Literature*, London and New York: Oxford University Press, 1977
- 2) Andrew Arato and Dike Gebhardt eds., *The Essential Frankfurt School Reader*, New York: Continuum, 1982
- 3) Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", in *Illuminations*, New York: Schocken Books, 1968
- 4) Walter Benjamin, *The Correspondence of Walter Benjamin*, Chicago: University of Chicago Press, 1994
- 5) Theodor W. Adorno, *The Culture Industry*, New York and London: Routledge, 2003 (reprint)

6) Louis Althusser, "Ideology and Ideological State Apparatuses", in *Lenin and Philosophy and Other Essays*, Monthly Review Press, 1971

- **Week V – Psychoanalysis**

This week introduces the students to various psychoanalytical theories through the work of few seminal thinkers such as Sigmund Freud, Jacques Lacan, Julia Kristeva, Rosalind Krauss, Slavoj Zizek. It explores the role that psychoanalysis as a disciplinary thought played in the conceptualization of cultural/artistic production (like in the case of Surrealism) and the hermeneutical possibilities opened up by this discipline's explorations on the structures of the human psyche.

Readings/References

1) Jacques Lacan, "The Insistence of the Letter in the Unconscious", in David Lodge and Nigel Wood eds., *Modern Criticism and Theory: A Reader*, Harlow: Pearson Education Limited, 1999

2) Geoffrey Hartman. "The Interpreter's Freud", in David Lodge and Nigel Wood eds., *Modern Criticism and Theory: A Reader*, Harlow: Pearson Education Limited, 1999

3) J. Laplanche and J. B. Pontalis, *The Language of Psycho-Analysis*, London: The Hogarth Press and the Institute of Psycho-Analysis, 1973

4) Griselda Pollock, *Psychoanalysis and the Image*, Massachusetts: Blackwell Publishing, 2006

- **Week VI-VII – Presentations by a group of students on assigned readings and/or topics**

These two weeks are devoted for the presentations and discussions by students. Students are divided into four to five groups to make presentations (duration 30-45 min.). Each student has to produce a mid-semester essay (minimum 2000 words) of their choice from the course readings or a topic covered in the first half of the semester. These essays are imagined as a space in which a student critically reflects on her/his practices, any forms of cultural expressions or incidents or events in the light of any of these streams of thought. The essay has to be submitted before the commencement of the class of Week VIII.

- **Week VIII – IX: Structuralism and Semiotics**

This week introduces the so-called 'linguistic turn' in critical theory through the works of two of the most influential linguistic and semiotic philosophers like Saussure and Peirce and their concepts of the sign will also be studied. It produces an overview of their seminal contributions in the development of Semiotics as one of the core critical current in intellectual history. The second part of this class introduces the contribution of Levi-Strauss and his

structuralist anthropology and Barthes's usage of semiotic theories in the analysis of visual culture (along with an overview of his contribution as a cultural theorist).

Readings/References

- 1) Francoise Dosse, *History of Structuralism*, Minneapolis: University of Minnesota Press, 1997
- 2) Roland Barthes, *Mythologies*, New York: Hill and Wang, 1972
- 3) Susan Sontag ed., *A Barthes Reader*, New York: Hill and Wang, 1982
- 4) Roland Barthes, *Elements of Semiology*, New York: Hill and Wang, 1968
- 5) Umberto Eco, *Semiotics and the Philosophy of Language*, London: Macmillan, 1984
- 6) Herbert Dreyfus and Paul Rabinow, *Michel Foucault: Beyond Structuralism and Hermeneutics*, Chicago: University of Chicago Press, 1982

• **Week IX – X: Structuralism and Post-structuralism**

These classes further explore the pitfalls of the structuralist legacy and introduce the major currents of post-structuralism. It engages with the later works of Barthes and the early works of Foucault as an entry point to explore this most influential philosophical departure of our time. It briefly discusses the work of Heidegger and de Man to trace the historical trajectories of this departure. Further, it concentrates on the works of Deleuze, Bourdieu and Derrida.

Readings/References

- 1) John Sturrock ed., *Structuralism and Since: From Levi-Strauss to Derrida*, Oxford: Oxford University Press, 1979
- 2) Jonathan Culler, *On Deconstruction: Theory and Criticism after Structuralism*, New York: Cornell University Press, 1982
- 3) Paul de Man, "Roland Barthes and the Limits of Structuralism", in *Yale French Studies*, No. 77, 1990

• **Week XI – Post-Structuralism: The Order of Things of Foucault**

This class focuses on some specific studies of Michel Foucault, namely his readings of Velasquez's painting, 'Las Meninas' (Order of Things), his ruminations on the surrealist painter Rene Magritte (This is Not a Pipe), and his deliberations on aesthetics and ethics.

Readings/References

- 1) Michael Foucault, "What is Enlightenment?" in Paul Rabinow ed., *The Foucault Reader*, New York: Pantheon Books, 1984

2) Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, London: Tavistock, 1970

3) Michel Foucault, *This is not a Pipe*, Berkley, LA: University of California Press, 2008

- **Week XII - Post-structuralism and Deconstruction**

This class explores the works of Jacques Derrida, one of the most influential thinkers of post-structuralism. In critical theory, the word 'deconstruction' stands for the corpus of his theoretical contributions. This class attempts to familiarise few of Derrida's texts regarding art and culture, particularly his works such as, *Truth in Painting* and the *Memoirs of the Blind*.

Readings/References

1) Jacques Derrida, *The Truth in Painting*, Chicago: University of Chicago Press, 1987

2) Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins*, Chicago: University of Chicago Press, 1993

- **Week XIII – Gilles Deleuze and the Logic of the Senses**

This class attempts to engage with the works of Deleuze, another influential figure of our time. It tries to introduce his works on Kafka and 'minor' literature (*Language 'Minor' and 'Major'*), nomadic art, the works of British painter Francis Bacon (*The Logic of the Senses*), studies on cinema (*Cinema: Vol. 1&2*), music (*Music and Ritornello*) and theatre (of Carmelo Bene).

Readings/References

1) Constantine V. Boundas ed., *The Deleuze Reader*, New York: Columbia University Press, 1993

- **Week XIV – Pierre Bourdieu and the Field of Cultural Production**

This class explores the impact of Bourdieu's (sociological) analysis of the field of cultural production; his explorations on the social, cultural and symbolic capital. It tries to implant the modes and means of systemic critique on the field to the students through an engagement with Bourdieu's careful accumulation and analysis of data with what is called the 'subjective objectivity'.

Readings/References

1) Pierre Bourdieu, *The Field of Cultural Production*, New York: Columbia University Press, 1993

2) Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Cambridge, MA: Harvard University Press, 1984

- **Week XV-XVI: Postmodernism**

The last two classes explore various theoretical formulations regarding the historical conditions of postmodernism. They attempt to open up the conflicting theoretical (and experiential) positions regarding the historical character, condition (and the conditions of availability) of postmodernism through the works of Jameson, Lyotard, Baudrillard and Gilroy.

Readings/References

- 1) Fredric Jameson, *Postmodernism or, The Cultural Logic of Late Capitalism*, Durham, NC: Duke University Press, 1991
- 2) Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*, Manchester: Manchester University Press, 1984
- 3) Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*, London: Serpent's Tail, 1994

- **Week XVII – XVIII: End Term Evaluation**

These two weeks are devoted for the presentations and discussions by students. Students are divided into four to five groups to make presentations (duration 30-45 min.). Each student has to produce an essay (minimum 4000 words) of their choice from the readings of the course or a topic covered in the semester. These essays are imagined as a space in which a student critically reflects on her/his practices, any forms of cultural expressions or incidents or events in the light of any of these streams of thought. The essay has to be submitted before or during the XVIII week.

Note Regarding Readings/References for Classes

The readings/references are not necessarily preparatory readings for the students. Students can refer to this resource for their assignment works, presentations, etc. A separate Reader for the course will be available with preparatory readings and immediate references.

Select Bibliography

- Andrew Arato and Dike Gebhardt eds., *The Essential Frankfurt School Reader*, New York: Continuum, 1982
- Antony Easthope and Kate McGowan eds., *A Critical and Cultural Theory Reader*, Toronto: University of Toronto Press, 2004

- Christian Helmut Wenzel, *An Introduction to Kant's Aesthetics: Core Concepts and Problems*, MA: Blackwell Publishing, 2005
- David Held, *Introduction to Critical Theory: Horkheimer to Habermas*, Berkley, LA: University of California Press, 1989
- Étienne Balibar, *The Philosophy of Marx*, London and New York, Verso, 2007
- Fredric Jameson, *Postmodernism or, The Cultural Logic of Late Capitalism*, Durham, NC: Duke University Press, 1991
- Gilles Deleuze, "Minor Language and Nomad Art", in Constantine V. Boundas ed. *The Deleuze Reader*, New York: Columbia University Press, 1993
- Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins*, Chicago: University of Chicago Press, 1993
- Jacques Derrida, *The Truth in Painting*, Chicago: University of Chicago Press, 1987
- Jacques Ranciere, *The Future of the Image*, London: Verso, 2007
- Jacques Ranciere, *The Politics of Aesthetics: The Distribution of the Sensible*, London: Continuum, 2004
- James J. Winchester, *Nietzsche's Aesthetic Turn: Reading Nietzsche after Heidegger, Deleuze, and Derrida*, New York: State University of New York Press, 1994
- Jean Baudrillard, *Simulacra and Simulation*, Michigan: University of Michigan Press, 1994
- Jean-Francois Lyotard, *The Postmodern Condition: A report on knowledge*, Manchester: Manchester University Press, 1984
- John Sturrock (ed.), *Structuralism and Since: From Levi-Strauss to Derrida*, Oxford: Oxford University Press, 1979
- Jonathan Culler, *On Deconstruction: Theory and Criticism after Structuralism*, New York: Cornell University Press, 1982
- Martin Heidegger, "The Origin of the Work of Art", in Clive Cazeaux ed., *The Continental Aesthetics Reader*, New York: Routledge, 2000
- Michel Foucault, "What is Enlightenment?" and "What is an Author" in Paul Rabinow ed., *Foucault Reader*, Hammondsworth, Middlesex: Penguin, 1991
- Michel Foucault, *The Order of Things*, London: Tavistock, 1970
- Michel Foucault, *This is not a Pipe*, Berkley, LA: University of California Press, 2008

- Paul de Man, 'Roland Barthes and the Limits of Structuralism', *Yale French Studies*, No. 77, 1990
- Paul de Man, *The Resistance to Theory*, Minneapolis: University of Minnesota Press, 1986
- Paul Gilroy, *Small Acts: Thoughts on the Politics of Black Cultures*, London: Serpent's Tail, 1994.
- Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Cambridge MA: Harvard University Press, 1984
- Pierre Bourdieu, *The Field of Cultural Production*, New York: Columbia University Press, 1993
- Raymond Williams, *Marxism and Literature*, London and New York: Oxford University Press, 1977
- Roland Barthes, *Image, Music, Text*, New York: Hill, 1977
- Roland Barthes, *Mythologies*, New York: Hill and Wang, 1972
- Rosalind Minsky ed., *Psychoanalysis and Gender: An Introductory Reader*, London: Routledge, 1996
- Salim Kemal, *Kant's Aesthetic Theory: An Introduction*, New York: St. Martin's Press, 1997
- Stephen Eric Bronner and Douglas Kellner eds., *Critical Theory and Society: A Reader*, London: Routledge, 1989
- Stephen Houlgate (ed.) *The Hegel Reader*, MA: Blackwell Publishing, 1998

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Modern and Postmodern Art: A Critical Overview**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Visual Art**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

One Semester Course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Shefalee Jain**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is designed to provide conceptual understanding regarding the historical development of artistic production (modern and postmodern era) across the globe. This course provides a brief thematic introduction to what is considered as modern art but the thrust area of the course will be restricted to the developments of artistic practices after 1960. The reason behind this focus is that such a historical overview will resonate with SCCE's vision of encouraging new modes of artistic production and the thrust area of the M.A. Visual Arts Programme. The course also reflects AUD's vision of engaged scholarship; it will give the students a perspective on how art and artists over the years have engaged with their immediate political/cultural/social and technological changes. It will provide a detailed account of the way in which various artists have responded to these drastic changes. Such a history of accommodation, challenge and negotiation will enable students to make sense of the ways in which artists have over time devised strategies and tactics to counter various hegemonic models propagated by the state, market forces, or

hegemonic values and apparatuses. The course hopes to thus equip the students to be able to critically engage with their own lived-realities through their work and at the same time critically reflect upon the systemic realities of contemporary society and art practices.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Elective

10. A brief description of the Course:

This course aims to familiarize students with Postmodernism and to give them a broad understanding of the important innovations and moments in the art of post 1960s. This course is largely chronological in order but with a greater emphasis on conceptual understanding and engagement. It is designed to provide students a framework of how to engage with the interconnection between (or a dialectical relationship between) art movements and their conscious adoption/choice of ideology, media and materials and the specific historical/social/political/cultural conditions. This would enable the students to think and reflect more critically about their own practice in terms of ideas, material and concepts. It would also help them to place their practice within their own context in a more involved and committed way.

The course is mainly designed around visual material (images of artwork as well as videos). However the students will be required to read excerpts from some of the original documents of the time and to be able to critically analyze and discuss these in the light of their own practice.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is an Elective offered by M. A. Visual Art Programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

Classroom participation and discussion (15%), Regularity (15%) One mid-semester Assignment (minimum 2000 words and carries 30% of the assessment value) and an

end-semester assignment or examination (minimum 4000 words and carries 40% of the assessment value)

14. No. of students to be admitted:

All students enrolled in the programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Shafat Jais

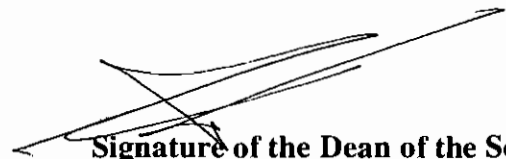
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Modern and Postmodern Art: A Critical Overview, Semester 1

Course Facilitator: Shefalee Jain

Course Description and Objectives of the Course

One of the major objectives of this course is to familiarize students with the major currents in modern and postmodern art practices across the globe. The course begins with a brief overview of modern art practices from the Romantic period onwards. Even though this course attempts to familiarise the chronologies of events and movements of modern art; the major thrust would be to introduce the conceptual undercurrents of each of the specific events and movements. Further, this course attempts to trace the journeys and transformations of these concepts across time and space. It attempts to organize itself around concepts such as modernisms, historical avant-garde, political art, formalistic avant-garde, postmodernism, anti-art and aesthetic, identities etc. in order to produce a non-hegemonic historical overview.

This course provides a brief thematic introduction to what is considered as the modern art but the thrust area of the course is restricted to the developments of artistic practices after 1960. The reason behind this focus is that such a historical overview will resonate with SCCE's vision of encouraging new modes of artistic production and the thrust area of the Programme. The course will give the students a perspective on how art and artists over the years have engaged with their immediate political/cultural/social and technological changes. It provides a detailed account of the way in which various artists are responded to these drastic changes. Such a history of accommodation, challenge and negotiation which in many instances have devised strategies and tactics to counter various hegemonic models propagated by the state, market forces, or hegemonic values and apparatuses. The course hopes to thus equip the students to be able to critically engage with their own lived-realities through their work and at the same time critically reflect upon the systemic realities of contemporary society and art practices.

This course aims to familiarize students with Postmodernism and to give them a broad understanding of the important innovations and moments in the art of post 1960's. This course is largely chronological in order but with a greater emphasis on conceptual understanding and engagement. It is designed to provide students a framework of how to engage with the interconnection between (or a dialectical relationship between) art movements and their conscious adoption/choice of ideology, media and materials and the specific historical/social/political/cultural conditions. This would enable the students to think and reflect more critically about their own practice in terms of ideas, material and concepts. It

would also help them to place their practice within their own context in a more involved and committed way.

The course is mainly designed around visual material (images of artwork as well as videos). However the students will be required to read excerpts from some of the original documents of the time and be able to critically analyze and discuss these in the light of their own practice.

Week I – Introduction: Romanticism and Realism

The first week introduces the historical conditions of modernism in general and modern art in particular through the works of artists belonging to these two historical moments. It attempts to trace various strands within the Romanticists and the Realists in the context of rapid industrialization and technological innovations.

Week II – The Crisis of Realism: Impressionism to Cubism

This week attempts to evaluate the crisis in the notion of realism especially in the context of technological advancement (like photography). It further engages with the works of Impressionists and Postimpressionists in the context of newly emerging urban spaces and large scale urbanization of major city centres (like the Haussmannization of Paris) to assess the impact of urban visibility in artistic production of this period. It also attempts to trace two specific streams in the Impressionist and Postimpressionist period, which later emerged as the two major currents of 20th century art, namely Expressionism and Abstraction. Further, it deals with the radical effect of Cubist art practices.

Week III-IV – The Historical Avant-Garde

This lecture concentrates on some important moments and movements of modern art: Dada, Futurism, Surrealism, Constructivism, Mexican Murals and the German Expressionism. It briefly deals with the concept of avant-garde and its various manifestations. It attempts to locate this crucial period (also considering the two World Wars) as an epistemic shift/break in the history of modern art, which has created the precedence for many of the future developments in art including the postmodern.

Week V - VI:

The lectures of these weeks attempt to produce a conceptual and historical understanding regarding postmodernism. They try to explore what distinguishes postmodernism from modernism or any other epoch and what are the traits one can trace from the earlier epochs. They introduce to students the postmodernist critique on 'grand narratives', Universalism, originality, etc. through a series of examples from the history of artistic practices.

Readings from excerpts:

Rosalind Krauss, *The Originality of the Avant-Garde*, Cambridge, MA: MIT Press, 1986

Hal Foster, "Subversive Signs", *Art in America*, vol. 70, March 1982, pp. 88-92

Jean Baudrillard, "The Hyper-realism of Simulation", *Art in Theory, 1900 – 2000: An Anthology of Changing Ideas*, Oxford: Blackwell Publishers, Ltd., 2003. Originally published in 1976.

Jean-Francois Lyotard, "Introduction", *The Postmodern Condition: A Report on Knowledge*, Trans. Geoffrey Bennington and Brian Massumi. Minneapolis: University of Minnesota Press, 1984

Michel Foucault and Paul Rabinow, *The Foucault Reader*, New York: Pantheon Books, 1984.

Week VII – Mid-Semester Assignment

Week VII - VIII

These lectures introduce the Pop Art movement and its criticism on elite art and culture. They analyze the post-war period of all-pervasive consumerism and mass culture (especially television, film and advertising) and its relationship with the emergence of Pop Art. They also take into account major historical events such as the rise of the civil rights movement, the anti-war movements in the context of American war against Vietnam etc. and their impact on cultural/artistic production. Further, they engage with the formalist modernism propagated by influential art critics such as Clement Greenberg and its critique and departure facilitated by various movements such as Pop Art, Happenings, Fluxus and Anti-art.

Week IX

This week introduces another radical shift from existing modes of practices which have altered the journey of object-oriented artistic production to Conceptual Art. This lecture attempts to trace the genealogies of this departure through the movements such as Dada and Surrealism. This lecture also introduces other important trends and movements such as Situationist International, Process art, Land art and Arte Povera.

Week X - XI

These lectures will concentrate on major social movements such as Feminism, Anti-Racism, and the Queer movement and their interaction with the artistic field. They examine significant artists, artworks and art movements which are intricately associated with these movements.

Week XII

This lecture extensively deals with the trope of body which became a central concern and thematic for many artistic endeavors. It historically analyzes this re-emergence of body in the context of Performance Art, video art, New Media art and photography. It also attempts to introduce major theoretical and political currents behind this re-emergence.

Week XIII - XIV

The last two lectures attempt to provide a broader overview of multiple currents which are central to understand the contemporary in a complex manner. These lectures provide various trends and choices like Photorealism, Installation, New/Multimedia etc. in order to explore the heterogeneity of contemporary artistic practices.

Week XV- XVI

End semester Examination, Assignments and presentation

Select Bibliography

Bishop, Claire. *Installation Art: A Critical History*. London: Tate, 2005

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012

Blais, Joline, and Jon Ippolito. *At the Edge of Art*. London: Thames & Hudson, 2006.

Campany, David. *Art and Photography*. London: Phaidon, 2003.

Chadwick, Whitney. *Women, Art, and Society*. New York, N.Y.: Thames and Hudson, 1990.

Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke University Press, 2003.

Cvetkovich, Ann. *Depression: A Public Feeling*, Durham, NC: Duke University Press, 2012

Doherty, Claire. *Contemporary Art: From Studio to Situation*. London: Black Dog Publishing, 2004

Ewing, William A, and Nathalie Herschdorfer, et al. *Regeneration: 50 Photographers of Tomorrow, 2005-2025*. Lausanne: Aperture, 2005

Foster, Hal. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. New York: Thames & Hudson, 2007.

Goldberg, RoseLee. *Performance: Live Art Since the 60s*. London: Thames and Hudson, 2004

Halberstam, Judith. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press, 2005.

- Halberstam, Judith. *The Queer Art of Failure*. Durham: Duke University Press, 2011.
- Harrison, Charles, and Paul Wood. *Art In Theory, 1900-2000: An Anthology of Changing Ideas*. New ed. Malden, MA: Blackwell Pub., 2003.
- Kemp, Martin, and Marina Wallace. *Spectacular Bodies : the Art and Science of the Human Body From Leonardo to Now*. London: Hayward Gallery, 2000.
- Kotz, Liz. *Words to Be Looked At: Language In 1960s Art*. Cambridge, Mass.: MIT Press, 2007.
- Osborne, Peter. *Conceptual Art*. London: Phaidon, 2002.
- PheIan, Peggy, and Helena Reckitt. *Art and Feminism*. London: Phaidon, 2001.
- Reilly, Maura, and Linda Nochlin. *Global Feminisms: New Directions In Contemporary Art*. London: Merrell, 2007.
- Rush, Michael. *Video Art*. London: Thames & Hudson, 2003.
- Sontag, Susan. *Illness As Metaphor: and Aids and Its Metaphors*. 1st Picador USA ed. New York: Picador USA, 2001.
- Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.
- Vergine, Lea. *Body Art and Performance: The Body as Language*. Milan: Skira, 2000
- Weibel, Peter, and Timothy Druckery. *Net Condition: Art and Global Media*. Minneapolis: MIT Press, 2001.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Foundation Art Practice: Explorations in Concept and Media**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Visual Art**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

One Semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Santhosh S.**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course will explore the importance of developing concept/s in art making practices in general and the direction of more recent diversified and non-conventional modes of art making practices in particular. It will provide a practical exposure and understanding regarding the relationship between concept/s and material/s and media in order to prepare the students with regard to the complexities in engaging with contemporary historical realities of art and their relationship with sociopolitical realities. This training should enable the students to decide to choose between *Technical Foundations of Digital Media* and *Exploring Diversified Art Media: from Collage to Installation/ Multimedia* for specializing in the 2nd and 3rd semesters.

The direction this course seeks perfectly blends with the vision of SCCE and AUD, especially in the context that the diversified and non-conventional art practices are invested in the larger cultural politics in general and community and participatory oriented practices in particular. This course can contribute to or partake in the works of the centers like Centre for Community Knowledge as visual developers. This course is also an attempt to contribute to the larger democratic goals through diversifying and de-mystifying art making practices. Further, this course implants seeds of critical thinking which problematizes the current modes of artistic production and its elite moorings.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Compulsory course for Visual Art

10. A brief description of the Course:

The course will begin with a review of Contemporary Art and art practices in India, and around the world at this juncture. A fresh stock-taking about new discourses addressed in developing countries is also a part of this exercise. A historically rooted and conceptually informed introduction and further discussions will help the students to understand the intricate relationship between creative expression and ones cultural referents. A study on the recurring themes and modes of practices in the visual arts, which moves beyond medium-based categories and a critical scrutiny of the diverse range of issues related to these shifts, may motivate students to understand the nuances and complexities of contemporary art. One of the other areas of study this course attempts to initiate is the importance and influences of the visual arts in the larger context of contemporary culture and society.

During lectures and discussion sessions, this course will examine the importance and implications of the visual arts in the larger context of visual culture. It will consider how cultural, social, economical and technological changes have impacted the field of contemporary arts and how artists have responded to these changes. A historical explanation regarding such a change also bring into fore the theoretical (and the political) understanding about the heterogeneity of identity and identity formations. The non-essential understanding regarding identity formation and cultural identification leads towards a more lucid and rhizomatic way of imagining the being and the becoming. The emphasis of the course is on providing students with tools to engage contemporary art on discursive, critical and intellectual levels.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's Programme in Visual Art and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

10% for classroom participation, 10% for classroom Presentations 10% for Regularity, 20% from mid Term assessment, 20% for workbook, 30% for final assessment

14. No. of students to be admitted:

All students enrolled in the M.A. Visual Art programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

The Workshops/Artist-in-Residence module is an integral part of the studio art practices. This will provide the students first-hand knowledge of the way in which a concept is developed through various deliberations on the one hand, and a direct access to the working methods and modes of working of different artists on the other. Workshops are organized on specific thematic concerns and the artist-in-residence will work as an additional mentor for the students on their chosen area of concern. This mode will achieve more momentum from the middle of the first semester when the instructors will be in a better position to make judgments about the requirements of the students. This course needs the regular help of faculty or artists or technicians from other Universities or working freelance in order to keep up with the rapid transformations of the field. Further, we need to build close relations with other institutions and individuals across the world to put in place a long-term collaboration. Studio facilities for the School need to be updated regularly in order that the students are acquainted with latest technologies and devises. The Studio space is currently not fully ready for use and equipments (like high configuration computers, design softwares, audio-visual equipments, etc.) are in the process of procurement. More equipments and additional space need to be procured in the future.



Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Foundation Art Practice: Explorations in Concept and Media, Semester 1

Course Facilitator: Santhosh S.

Detailed Course Structure

Course objective:

This course will explore the importance of developing concept/s in art making practices in general and the direction of more recent diversified and non-conventional modes of art making practices in particular. It will provide a practical exposure and understanding regarding the relationship between concept/s and material/s and media in order to prepare the students with regard to the complexities in engaging with contemporary historical realities of art and their relationship with sociopolitical realities. This training should enable the students to decide to choose between *Technical Foundations of Digital Media* and *Exploring Diversified Art Media: from Collage to Installation/ Multimedia* for specializing in the 2nd and 3rd semesters.

Course Description:

The course will begin with a review of Contemporary Art and art practices in India, and around the world at this juncture. A fresh stock-taking about new discourses addressed in developing countries is also a part of this exercise. A historically rooted and conceptually informed introduction and further discussions will help the students to understand the intricate relationship between creative expression and ones cultural referents. A study on the recurring themes and modes of practices in the visual arts, which moves beyond medium-based categories and a critical scrutiny of the diverse range of issues related to these shifts, may motivate students to understand the nuances and complexities of contemporary art. One of the other areas of study this course attempts to initiate is the importance and influences of the visual arts in the larger context of contemporary culture and society.

During lectures and discussion sessions, this course will examine the importance and implications of the visual arts in the larger context of visual culture. It will consider how cultural, social, economical and technological changes have impacted the field of contemporary arts and how artists have responded to these changes. A historical explanation regarding such a change also bring into fore the theoretical (and the political) understanding about the heterogeneity of identity and identity formations. The non-essential understanding regarding identity formation and cultural identification leads towards a more lucid and

rhizomatic way of imagining the being and the becoming. The emphasis of the course is on providing students with tools to engage contemporary art on discursive, critical and intellectual levels.

Broadly this course has a tripartite structure. 1) A series of lectures which review contemporary art and art practices in India, and around the world at this juncture 2) A study on the recurring themes and practices in the visual arts, which includes discussions with contemporary artists (according to the individual interests of different students), museum visits, gallery visits (outside class hours) and looking critically at an international artist of one's choice and doing an analysis of work and concept and issues undertaken. 3) Studio works and the methods (described below).

Studio work and Methods

(1) Investigation work book

Research assignments provide a direct, focused engagement with ideas, as well as creating starting point for further discoveries in selecting the appropriate medium for its execution. For this it is appropriate for the students to keep a research work book (16x10 inches cartridge paper, hard bound) where all notes and sketches are taken as the immediate space to reflect upon.

As an example the Students could choose a social/cultural issue or an environmental topic, write about it, work around it with historical referents to see how artists at different times have approached it and represented it visually. Here the students can take maximum advantage of the internet, magazines for information's and to take photo copies of visuals to include in the book.

Select two to three medium as possible means for execution of the subject. Select and study two to three artists who had worked with the same subject with different medium at different point of times in history. This method will be of advantage to understand the nature of the chosen visual vocabulary and how it expresses or transforms the subject the student has chosen.

A note on investigation work book

It will be good if the student could do at least ten pages a month so that by the end of the course the student will have two or three book to present.

Each page will have 50% of words and 50% of visuals, Page numbers, date, and source of information (Note on what magazine, book or net)

Visuals

Including drawings and sketches regularly will show its on going development. sample of experiments in colour or digital work, examples of the works of artist from different culture and time, Pictures from magazines etc to compare and improve.

Each picture you are pasting will have the following information's: name of artist, size, medium, date of execution, title of the work etc. should know all the details about any picture the student is pasting in the workbook.

Written materials

An elaborate note on the selected topic (idea/issue)

About the personal projects, its socio- cultural relevance, How and why the student came across with this idea etc.

Artists from different culture, style, and time which are helpful to improve your own works

Information from other subjects, TOK, books the student is reading out side or related reference from other fields like films videos music cartoons media images etc

Critical analysis of each work your are pasting for its form, content, style, technique, values etc (see the first hand out)

This is an endless process because you grow from one work to another.

What you write

Writing is to clarify the chosen project, to know its personal and socio-cultural relevance, to know the possibilities to develop the work undertaken, to solve the pictorial, formal, or technical difficulties or doubts. Should collect information's on any art work the student has come across and write about the essential issues.

Bibliography:

Dan Cameron, *William Kentridge*, London: Phaidon Press, 1999

Linda Candy and Ernest A. Edmonds eds., *Interacting: Art Research and the Creative Practitioner*, London: Libri Publishing, 2011

Linda Candy and Ernest A. Edmonds, *Explorations in Art and Technology*, London: Springer-Verlag, 2002

Octavio Zaya ed., *Shirin Neshat: La última Palabra = the Last Word* / [texts by Octavio Zaya, Hamid Dabashi]. Milano: Charta, 2005.

On Kawara, Ulrich Wilmes, Michael Butor eds., *On Kawara: Horizontality/Verticality*, München: Städtische Galerie im Lenbachhaus, 2000.

Richard Dorment, "Richard Long: Heaven and Earth at Tate Britain", *The Telegraph*, <http://www.telegraph.co.uk/culture/art/art-reviews/5422617/Richard-Long-Heaven-and-Earth-at-Tate-Britain-review.html>

Richard Long and Clarrie Wallis eds., *Heaven and Earth*, London: Tate Publishing, 2009.

Shirin Neshat, France Morin, Catherine Choron-Baix, et al. *Shirin Neshat: Games of Desire*, Milano: Charta, 2009

William Kentridge, *William Kentridge: Carnets D'Egypte*, Afterword by Marie-Laure Bernadac, Paris: Dilecta, 2011

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Art and Technological Revolutions**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Visual Art**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

One Semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Santhosh S.**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The course is imagined and designed as a fundamental ground course which introduces to the students the nuances of digital technology. It seeks to transform the students into critical consumers of digital technology through a course of study which charts a history of 'new' media. The students will be made aware of the historical lineages of digital culture. References from the emerging field of 'software studies' will be highlighted so that students develop a deep consciousness of the software tools they use. This aspect is especially important in the context of 'new' media practices in India by the reason that most the practitioners are unaware of the linguistic and semiotic dimensions of digital technology. This course attempts to initiate a debate around this crucial aspect in order to reclaim the 'agency' of the technology that one is 'using'. It tries to promote more interactive and experimental art practices, which moves away from what is 'familiar', 'commonsensical' and 'normal'.

This course shares and promotes SCCE's and AUD's vision of more interactive, informed and engaged artistic practices. The practical training involved in the course (which is equally theoretical) is programmed through a structure that enables students to deal with (digital) technology in a more sensitive, dialogic and dialectical manner. This training is also a preparatory ground for the students who will opt for the course titled *Technical Foundations of Digital Media* to be offered in the 2nd and 3rd semesters.

This course needs specific reading materials and some of them have been procured by the AUD library. Lot of material can be drawn from internet sources but it is equally important to create a digital archive of 'new' media art for reference. Procurement of digital art also can create a collaborative possibility between the digital art community and AUD in a longer term. Further, access to e-journals and procurement of important other journals too are considered as a matter of immediate concern. As the facilitator of this course I will be in touch with AUD library for help and assistance.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Compulsory course for Visual Art

10. A brief description of the Course:

One of the basic objectives of this course is to introduce students to the history of 'new' media, which will enable them to engage with the contemporary practices in the field more critically and creatively. Further, it introduces to the students the ways in which 'digital culture' has altered the notions of the real and reality in order to generate a critical consciousness regarding the tools they use. Basics of interface design and computer graphics will be studied from a semiotic point of view. The history of 'new media' art will be studied with a focus on its germination in the early 20th century. The roots of 'digital art' will be glanced at through some select early art exhibitions. The nature of digital devices will be explored through trivial examples of algorithm design and basics of computer programming.

This course will involve a heavy schedule of presentations and critical discussions among the students. The course ends with the submission of a case study on a topic of the student's choice and a final art and design exhibition.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

Final Display - 40% [Informal Art exhibition for the faculty and peers. : Concept and eloquence - 20% : Execution - 20%]

Case Study - 40% [Semi-technical document to be submitted 1 week after the last class.: Accuracy of References + adherence to Style guide - 20% : Demonstrating connections between art and technology - 10% : Innovative research - 10%]

Participation - 20% [: Compliance to the home-reading tasks - 15% : Routine Critical Curiosity / Attendance : 5%]

14. No. of students to be admitted:

All students enrolled in the M.A. Visual Art programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

This course may need the regular help of faculty or artists or technicians from other Universities or working freelance in order to keep up with the rapid transformations of the field. Further, we need to build close relations with other institutions and individuals across the world to put in place a long-term collaboration. Studio facilities for the School need to be updated regularly in order that the students are acquainted with latest technologies and devises. The Studio space is currently not fully ready for use and equipments (like high configuration computers, design softwares, audio-visual equipments etc.) are in the process of procurement. More equipments and additional space need to be procured in the future.



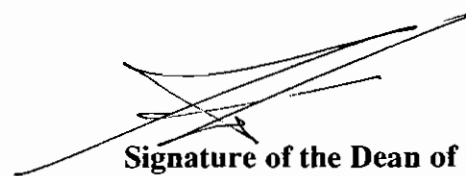
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Art and Technological Revolutions, Semester 1

Santhosh S.

AUGUST - NOV 2012

14/15 CLASSES

Objectives and Course Descriptions

The course is imagined and designed as a fundamental ground course which introduces to the students the nuances of digital technology. It seeks to transform the students into critical consumers of digital technology through a course of study which charts a history of 'new' media. The students will be made aware of the historical lineages of digital culture. References from the emerging field of 'software studies' will be highlighted so that students develop a deep consciousness of the software tools they use. This aspect is especially important in the context of 'new' media practices in India by the reason that most the practitioners are unaware of the linguistic and semiotic dimensions of digital technology. This course attempts to initiate a debate around this crucial aspect in order to reclaim the 'agency' of the technology that one is 'using'. It tries to promote more interactive and experimental art practices, which moves away from what is 'familiar', 'commonsensical' and 'normal'. This course shares and promotes SCCE's and AUD's vision of more interactive, informed and engaged artistic practices. The practical training involved in the course (which is equally theoretical) is programmed through a structure that enables the students to deal with (digital) technology in a more sensitive, dialogic and dialectical manner. This training is also a preparatory ground for the students who are opting for the course titled *Technical Foundations of Digital Media* in 2nd and 3rd semesters.

One of the basic objectives of this course is to introduce students to the history of 'new' media, which will enable them to engage with the contemporary practices in the field more critically and creatively. Further, it introduces to the students the ways in which 'digital culture' has altered the notions of the real and reality in order to generate a critical consciousness regarding the tools they use. Basics of interface design and computer graphics will be studied from a semiotic point of view. The history of 'new media' art will be studied with a focus on its germination in the early 20th century. The roots of 'digital art' will be glanced at through some select early art exhibitions. The nature of digital devices will be explored through trivial examples of algorithm design and basics of computer programming.

This course will involve a heavy schedule of presentations and critical discussions among the students. The course ends with the submission of a case study on a topic of the student's choice and a final art and design exhibition.

Class - 1 / 2 / 3

[12 hours - 3 weeks]

Overview of Digital Culture

Other than the classroom lectures and demonstrations case study topics are allotted to the students and the submission is due 1 week after the last class.

Software Consciousness

- History of communication and automation.

Media Design - 1

.....

- Heidegger, Martin. "The Question Concerning Technology (1954) . PDF file
- Gere, Charlie. "Digital Culture" . (2002, 2008) : Reaktion Books. Print
- Manovich, Lev. "The Language of New Media." (2001) : MIT Press . Print
- Manovich, Lev. "Software takes command".
- The Ars Electronica catalogue 2003 - "Code -The Language of Our Time". Ed Gerfried Stocker, Christine Schöpf.. (2003) .Hatje Cantz.
- MacKenzie, Donald. "Marx and the Machine" : Technology and Culture, Vol. 25, No.3. (Jul., 1984): 473-502.
- Reas, Casey and Fry, Ben. "Processing: a programming handbook for visual designers and artists" (2007) . MIT Press.

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Class - 4 / 5

[8 hours - 2 weeks]

Semiotics

Applied semiotics in context to a RAM and GUI.

Graphics

Graphics, image, color and vision.

Media Design - 2

-
- de Saussure, Ferdinand. "Third Course of Lectures on General Linguistics" (1910).
 - Kay, Alan and Goldberg, Adele. "Personal Dynamic Media" . Computer 10(3):31–41.(March, 1977).
 - Kay, Alan. " User Interface: A Personal View " -- in The Art of Human-Computer Interface Design. (1989).
 - Nake, Frieder. "Data, information, and knowledge - a semiotic view of phenomena of organization" .(2001).
 - Nake, Frieder and Grabowski, Susanne. "The Interface as Sign and as Aesthetic Event." "Aesthetic Computing" .(2006).
 - Kittler, Friedrich . "There is No Software" . in Stanford Literature Review. 9,1, Spring (1992).
 - Kittler, Friedrich and Ogger, Sara. "Computer Graphics: A Semi-Technical Introduction" .(2001).
 - Mateas, M. "Procedural Literacy: Educating the New Media Practitioner." (2005).

*

Class - 6 / 7 / 8

[12 hour - 3 weeks]

History of 'New Media' Art.

- Renaissance - Perspective
- Impressionism - Optical
- Futurism + Russian Avant Grade - Concept
- Op art + Minimalism + Fluxus + Kinetic art - Electronic
- Installation + Video art + Net Art - Digital

Digital Art Curation: First four 'new media' exhibitions between 1964 and 1969.

Media Design - 3 & 4

.....

- Reas, Casey , McWilliams, Chandler & Lust. "Form+Code in Design, Art, and Architecture" . (2010) Princeton Architectural Press .
- Art and Electronic Media (Themes & Movements) : Edward A. Shanken / Phaidon Press.
- Dietrich, Frank. "Visual Intelligence: The First Decade of Computer Art (1965-1975)" .Leonardo, Vol. 19, No. 2 (1986)
- Tekstura - Russian Essays on Visual Culture : Alla Efimova, Lev Manovich / University of Chicago press (Oct 1993).
- Gosling, James. "Java: an Overview " . The Java White paper (1995).
- Art, Time and Technology : Charlie Gere / Berg Publishers (2006).
- The New Media Reader: Noah Wardrip-Fruin and Nick Montfort / The MIT Press, Cambridge and London, (2003).
- Variantology 1 - On Deep Time Relations of Arts, Sciences and Technologies: Siegfried Zielinski (Editor), Silvia Wagnermaier (Editor) (2007).

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Class - 9 / 10

[8 hours - 2 weeks]

Algorithmic Revolution 1 & 2

- Agriculture to Conceptual Art
- Life, Hardware & Software

Media Design - 5 & 6

.....

- Mumford, Lewis. "Technics and Human Development." The Myth of the Machine (Volume 1) . Harcourt Brace Jovanovich . (1967) .
- Technics and Civilization : Lewis Mumford (1969).

- The Whale and the Reactor: A Search for Limits in an Age of High Technology : Langdon Winner.

- Latour, Bruno. "A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (with Special Attention to Peter Sloterdijk) ". (2008)

- Licklider, J.C.R. & Taylor, R. "The computer as a communication device" .
Science and Technology . (April, 1968)

- Licklider, J.C.R. "Man-Computer Symbiosis". IRE Transactions on Human
Factors in Electronics, volume HFE-1 (1960)

- Kittler, Friedrich . "The History of Communication Media" . Ctheory.(1996)

- Kittler, Friedrich . "On the Implementation of Knowledge- Toward a Theory of Hardware."
(1999)

*

Class - 11 / 12 / 13

[12 hours - 3 weeks]

Student Presentations: Discussion & Critique of case study topics and software composition.

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Class - 14 / 15

[8 hours - 2 weeks]

Final displays + Jury

Submission of project Draft - 1

>> Final case study submissions

> 1 week after the last class.

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Ambedkar University, Delhi

Proposal for Launch of an Academic Programme

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Programme: **M.A. Literary Art: Creative Writing**
2. Name of the School/Centre proposing the Programme: **School of Culture and Creative Expressions**
3. Level of the Programme: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
4. Full time/Part time: **Full Time**
5. Duration of the Programme: **Two years**
6. Proposed date/session for launch: **August 2012**
7. Particulars of the Programme Team (Coordinator, Members): **Moushumi Kandali**
8. Rationale for the Programme (Link with AUD's vision, Availability of literature, source material, facilities and resources, Expertise in AUD faculty or outside, Nature of Prospective Students, Prospects for graduates):

The 'M.A. Literary Art: Creative Writing' Programme offered by the School of Culture and Creative Expressions fully shares AUD's vision as a unique institution dedicated to innovative and meaningful ways of teaching, learning and generating knowledge. Keeping also with AUD's vision to focus on areas of knowledge and professional specializations which are relevant to our present social contexts, and at the same time, not being given enough emphasis by other universities in India, the SCCE has proposed to launch the M. A. Programme in Literary Art: Creative Writing. Although the study of literature, including courses on Indian regional literature, is well developed in most of the universities in India, an integrated pedagogic programme to instruct aspiring students in creative writing is currently unavailable in any of the Indian universities. Further, areas such as creative writing are generally subsumed within departments of language and literature; not explored and developed as artistic and creative expressions on their own or in interaction with other forms of artistic expressions.

It is in the above context that the location of the M.A. Programme in Literary Art: Creative Writing is imagined within the School of Culture and Creative Expressions, where students will not only be trained to be specialists in any one discipline of art but will be able to undertake courses that will help them to develop a much more holistic perspective and a deeper understanding of literary art and its socio-political relevance in its varied dimensions. Since the Programme is primarily literature oriented, it proposes to run with the source materials available in the library, online materials such as e-books downloaded from various sites and literary resources available with the faculty members. Moreover, the faculty members have been involved for quite some time with creative writing endeavors and organizational activities like workshops and seminars on creative writing. Students of literature and aspirant writers from different academic fields would benefit to a great extent from this proposed programme.

Programme Objectives: With regard to the M.A. Literary Art Programme in general, the School in its first phase will run programmes in Creative Writing at the Masters level with an elaborate module on language, concept building and critical reviewing of literary creative texts with major emphasis on critical reading and creative writing. For the course in Critical reading, the students will be given inputs from the disciplines/fields of Literary History and Comparative Literature so that they may gain holistic and poly-systemic knowledge about different literary traditions and genres in the world from across various cultures.

1. Structure of the Programme:

Total No. of credits: 64

Total No. of courses: 10

- a) Compulsory Courses: 7 (Total Credits: 44)
- b) Optional/Elective Courses: 3 (Total credits: 12)
- c) Practical/Dissertation/Internship/Seminar: Dissertation 1 (Total Credits: 8)
- d) Any other: _____

2. List of Courses

S. No.	Title of the course	Type / Nature of course: (Taught Course or otherwise - specify), (Compulsory / Elective), Any	No. of credits	A Brief Course Description

		other		
1	Cultural Studies and Critical Theories	Taught	8	This course is an integrating thread of all the M.A. programmes offered by the School of Culture and Creative Expressions. It comprises of four parts, and is to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theories from the Frankfurt School till date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular.
2	Creative Writing: Concept Development and Experimentation	Practice-oriented course with workshop mode and individual tutorials.	12	This course is concerned with the exploration, development, and expression of ideas through writing. Students will be encouraged to explore how ideas can be developed and transformed through critical thinking. The development of skills pertaining to conceptualization and training in concept, theme, character, plot, point of view, style and narrative devices is the main component of the course.
3	Ways of Reading: Interpreting Literature/Writing as an Art Form/Forms & Genres	Taught course with emphasis on simultaneous practice	4	Being largely theory oriented, this course will encourage students to reflect on and respond critically to published writings, their own writings, and their peers' writing. Through this, it is expected that

				students will become participants in the interactive process between writer and audience and be encouraged to avoid making quick judgments of unfamiliar work and, instead, arrive at informed personal interpretations. The course will also encourage students to welcome experimentation with writing, rather than judging new work against traditional norms.
4	Literary Histories	Taught	4	<i>Literary Histories</i> will deal with the role of literature in culture and the development and history of literature in various world cultures. In addition, it will also focus on writing in the context of contemporary cultures, popular cultures and cross-cultural studies. It will acquaint students with creative writing within a framework of cultural diversity as well as comparative and interdisciplinary analysis featuring a range of genres and works by authors from diverse backgrounds, genders, and racial/ethnic origins and covering as many different cultures and literary traditions as possible.
5	Comparative Literary studies/ Literature as Discipline : Thematology & Genology	Taught	8	<i>Comparative Literary Studies/Literature as Discipline</i> will introduce students to the world of comparative literary studies in particular, and literature as a discipline in general. Apart from covering the different approaches to Comparative Literature like types/forms, movements/periods, inter-relations of literature and other arts, etc., we would explore Comparative Literature as a discipline that maps the varieties of the 'literary phenomenon', the process by which it forms, crystallises and moves between and across the literary systems and languages.
6	Strategies of	Practice oriented	4	The course will require the students

	Creative Writing	taught course		to very minutely analyze a few chosen texts from the perspectives of strategies of creative writing.
7	Aesthetic / Literary Theories	Taught	4	The course will introduce students to various literary and aesthetic theories in order to introduce more nuanced literary and aesthetic sensibilities. It also provides them an opportunity to engage with important theories on language and linguistics.
8	Elective I: Writing for Media or Cinema	Taught course with emphasis on practice	4	This course is designed to inculcate different sets of professional skills such as media and cinema among other forms of applied writings.
9.	Elective II: Editing and Publishing	Taught course with emphasis on practice	4	This course is designed to impart editing skills which would enable students to understand the intricacies of writing practice. It will introduce them to the world of publishing through workshop modules.
10	Elective III: Review Writing & Literary Journalism	Taught course with emphasis on practice	4	This course focuses on the art of literary journalism and the art of writing literary reviews.
11.	Dissertation: Writing a creative literary piece	Practice oriented course with workshop mode and individual tutorials.	8	For their dissertation work, students will be required to write a creative piece of literature along with the description of the creative process involved in writing the concerned work with elaborate critical annotations.

3. Please list the courses which are common with other programmes/schools:

The course titled 'Cultural Studies and Critical Theories' offered for students of all the M.A. programmes in the School of Culture and Creative Expressions

4. Status of the development of course details (course objectives, course structures, instructional design, reading lists, schedule of teaching on the semester calendar, etc.) of the courses:

Courses for which course details have been worked out: (attach list and details):

4 courses which will be taught in the first semester have been developed. The courses developed and the detailed structures are as the following given below:

1. Literary Histories

2. Comparative Literary studies/ Literature as Discipline: Thematology & Genology

3. Creative Writing: Concept Development and Experimentation

4. Ways of Reading. Interpreting Literature/Writing as an Art Form/Forms and Genres

Cultural Studies and Critical Theories (common course)

(See annexure for the detailed course structure.)

Courses for which course details have not been worked out (attach list):

Tentative timeframe for developing course details:

- Strategies of Creative Writing
- Aesthetic / Literary Theories

And the three elective papers mentioned in the list of courses. The tentative time frame would be the period before the commencement of second semester as these courses will be taught from the second semester onward.

5. A note on the instructional (curriculum transaction) design for the Programme:

The instructional design of the Programme will be a balanced blending of theory and practice based on lecture and workshop modules by the course facilitators along with active participation of the students in the forms of presentation, discussions and interaction.

6. A note on Field Study / Practical / Project/ Internship / Workshop Components of the Programme:

Creative Writing will be a hugely practice oriented programme with workshop components where students will have to present and critically discuss their own and other peers' works of creative literary texts. Through the workshop module, students will be engaged in understanding the complex dynamics of creative writing and critical reading by mode of review/analysis and developing their creative concept to finally bring out a literary text of their own.

7. Assessment Design:

Students will be assessed by class presentations, their mode of participation in terms of interactions, (15%), debates and discussions (15%) and written assignments (30%), along with one final written examination (40%) at the end of each semester.

8. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

The special need of this programme would be to create a space for the students to meet and interact with creative writers of caliber in invited "Meet the Author" events on a regular basis. The programme coordinators with the assistance of other faculty members and the Dean of the School will try to incorporate such events in the programme.

Students can also be taken for one annual excursion to any of the literary festivals such as those held annually in Jaipur/ Hyderabad/ Delhi (Samanvay Bhasa Festival), etc. with financial assistance from the University or organizing authority.

9. Additional Faculty Requirement:

- a. **Full time:** Four faculty member specialized in Literature / Literary Studies/ Comparative Literature
- b. **Visiting/Part time/Adjunct/Guest Faculty etc.:** Visiting Faculties for media/ cinema writings, editing and publishing and other professional forms of applied writings like literary journalism

10. Eligibility for admission: (in M.A Literary Art: Creative Writing

Essential: Bachelor's/ Master's degree with minimum 45% marks (or equivalent grade) in any discipline.

Desirable: Any prior engagement with creative writing.

(Relaxation of 5% for candidates belonging to SC and ST and Physically Disabled (PD) categories).

11. Mode of selection (Entrance test, Interview, Cut off of marks etc.):

Entrance exam and interview: The students will be screened and called for interview in order of the merit/ marks obtained in higher order with minimum cut mark of 45%. The selection will be in order of merit within the given number of seats reserved for Literary Arts in SCCE. The Norms of the quota system provided by the Indian Constitution shall be adhered to in the selection process.

12. No. of students to be admitted: 5-7 (for the first academic year)

Moushumi Kandali

MOUSHUMI KANDALI

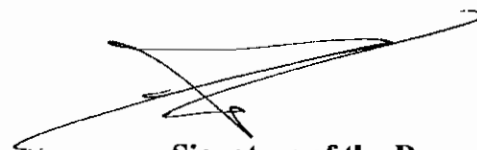
Signature of Programme Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic council.
2. In certain special cases, where a programme does not belong to any particular School, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its.....meeting held on and has been approved in the present form.



Signature of the Dean of the School

M.A. Literary Art: Creative Writing Programme Structure

Course classification	Courses names	Semester 1	Semester 2	Semester3	Semester 4
Foundation	Cultural Studies and Critical Theories	2	2	2	2
Core	Comparative Literary Studies [8 Credits]	4	4		
	Literary Histories [4credits]	2	2		
	Ways of Reading[4 credits]	4			
	Aesthetic and Literary Theories [4 credits]			4	
	Strategies of Creative Writings [4 credits]		4		
	Creative Writing: Concept Development and Experimentation [12 credits]	4	4	4	
Elective I II & III	Elective I [4 credits]			2	2
	Elective II [4 credits]			4	
	Elective III [4 credits]				4
	Dissertation [8 credits]				8
	Total Credits	16	16	16	16

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Creative Writing – Concept Development and Experimentation**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Literary Art: Creative Writing**
4. Level at which the course can be offered: Pre doctoral / Masters / PG Diploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?:(e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.): **Three Semester Course**
6. Proposed date of launch: **August 2012**
7. Course Team (coordinator, team members etc.): **Moshumi Kandali**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The course will be an integral and defining part of the M.A. Literary Art: Creative Writing Programme as it aims to give students a strong foundation in the major forms of writing. It will also involve a study of historical perspectives within literary creative practice and its changes through time, and students will begin the process of their own writing within this context. In keeping with the mandate of the School, the course will also provide the foundation for critical analysis of writing, and examine the need to reflect on critical cultural issues in writing. This course will contribute to the greater vision of AUD by broadening students' perspective regarding the functioning of various apparatuses of cultural production in general and the literary production in particular. Such broadening may lead the students to engage with various issues regarding the structural inequalities of society and societal norms with much more criticality,

sensitivity and clarity. Further, this will produce writers with the desire for experimentation with broader socio-political awareness.

We will use the literature available in the library, the internet and other sources.

Some faculty members (at least two) in AUD are interested in this area of study. We also hope to take advantage of the presence in Delhi of many writers and other professionals related to the writing and publishing industry, to share their expertise with our students.

This course is central in implanting a new culture of creative writing with greater emphasis on research and experimentation. It also attempts to expand the notions regarding literature by exposing the students to new modes and cultures of creative writings.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I, core course

10. A brief description of the Course:

Creative Writing: Concept Development and Experimentation

Creative Writing: Concept Development and Experimentation (training, devising and developing concept, theme, character, plot etc.) is a 12 credit course to be covered in 3 semesters (1st, 2nd and 3rd). The course is concerned with exploration, research, development, and expression of ideas through writing. The students will be encouraged to explore how ideas can be developed and transformed through critical thinking and creative expression. The development of skills pertaining to conceptualization, development of plot, themes, character, and styles of writing and narrative devices are the main components of this course. This course will be conducted through writing workshops, as well as individual work with the tutor, rather than through taught classes. The above course needs to be handled for 2 hours per day for 2 days in a week. One of the 2-hour-sessions will be conducted as a seminar/workshop course. The number of students expected to attend the course will be around ten.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the M.A. Literary Art: Creative Writing programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached.

13. Assessment Methodology:

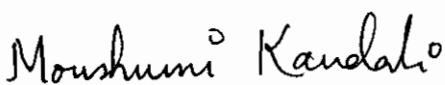
Weekly writing assignments Mid Semester 20% and End-Semester 40 % and a process log (30%), group and individual presentations and participation (10%)

14. No. of students to be admitted: 10 (Maximum)

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Workshops/Writer-in-Residence

The Workshops/Writer-in-Residence module is an integral part of the course. This will provide the students first-hand knowledge of the ways in which a concept is developed through various deliberations on the one hand, and a direct access to the working methods and modes of working of different writers on the other. Workshops will be organized on specific thematic concerns and the writer-in-residence will work as an additional mentor for the students on their chosen area of concern.

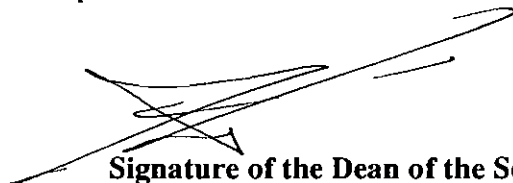

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held
on.....and has been approved in the present form.

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Signature of the Dean of the School

Creative Writing – Concept Development and Experimentation, Semester 1

Course Facilitator - Moshumi Kandali

In Semester 1, the students will gain a foundation in the major forms of writing, including fiction and creative nonfiction writing. The students will learn to reflect on the creative processes, and acquire key writer's disciplines such as reading as a writer, keeping journals and notebooks, redrafting, using research in writing and maintaining reading and process logs.

The main aim of this module is to engage the student with the excitement and challenge of creative writing. We will explore genre, form and structure in fiction, drama, and poetry and look at a range of textual sources. Students will be encouraged to explore libraries and the internet for ideas and information and engage with different levels and types of culture, including visits to museums, art galleries and exhibitions, poetry and book readings, music events and films.

Core Units:

Getting Started

Students will get a foundation in historical perspectives within literary creative practice and its changes through time, and will begin the process of their own writing within this context. The focus will be on process and training, and will include the development of a thorough understanding of Characterization, Point of View, Setting and Plotting, Narrative Structures and Shaping.

Writing 1

This unit will be a foundation in reflective practice within the following forms: memoir, short fiction and creative nonfiction. Students will generate, shape and edit their own creative writings and develop workshop skills. The unit will explore autobiographical writing; journal writing; experimental applications of writing; word and image; editing and revision.

Writing Contexts 1

This unit will have a historical inflection to demonstrate how writers have experimented through time, so that students can understand 20th and 21st century works in terms of form, content and practice. Students can take their bearings from selected topics reflected in a range of contemporary writing. These topics include: class, identity, eco issues, mindful practice, defining a moment in culture, blending of fact and fiction.

This module will also provide the foundation for the critical analysis of writing and literature. Although the course is focused on practical, work-based skills, this module is an opportunity for

the student to explore critical commentary and to become acquainted with types of theory that will add value and new dimensions to their studies and to their own writing.

Writing Skills

This unit will equip students with skills they will use throughout the programme in journals and notebooks, research, and reading as a writer. It will cover topics including how a writer uses journals; how a writer uses research skills; and how to read as a writer.

The focus of this course will be on the practice of writing. The four hours of contact time each week will be divided into four units.

- The **first hour** of each week will be used for a lecture on the forms and structure of writing. This will give students the basis for their own writing.

- Students will be given assigned readings each week. The **second hour** of the week will be used to analyse and discuss these readings, so that students can understand 20th and 21st century works in terms of form, content and practice.

- **Topics** of the lectures and assigned readings will include:

- **Forms of Writing: Creative Nonfiction** such as Autobiography, memoir, diary, docufiction etc.
- **Fiction**, genres of the novel, short story etc.
- **Drama and Screenwriting**,
- Forms of **Poetry**, and **contemporary and experimental forms of writing**, including internet diaries, etc.
- Students will also be introduced to the **Elements of Creative Writing** – which will be a study of Character, Point of View, Plot, Setting, Dialogue; Narrative Structures and Shaping, and components of style and techniques.

- The **third** and **fourth** hours of contact time each week will be **workshopping**. During these hours we will present, critique and discuss student writing.

Depending on class size, students will be divided into groups and each student in a group will be expected to produce a piece of writing every two weeks, which will then be distributed and discussed in the next workshop.

The topics for the writing assignments will reflect the concerns, forms of writing and genres discussed in the lectures, and will allow the students to generate their writings from a wide range of topics and genres of writing. The writing assignments will also involve revision and editing, and some research for writing (students will therefore practice various forms of writing through the semester).

Students will be expected to do close readings and critiques of other students work, and will be encouraged to write these critiques in the form of short essays.

Finally, all students will be expected to keep a journal or process based log of their reading and writing through the semester. They will be encouraged to be creative with the form of the journal, which will be assessed every four weeks

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Ways of Reading: Interpreting Literature / Writing as an Art Form / Forms and Genres**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Literary Art: Creative Writing**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.): **One Semester Course**
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Moshumi Kandali**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is designed to contribute to the development of creative writers within the academic environment. It will be a significant segment in the introduction of Creative Writing as a discipline at AUD, the first of its kind in any Indian University. Sharing in the belief that both theory and practice are important to the developing writer, this course encourages and deals with both. This course attempts to instill the concept that like the act of writing, reading is also a creative and critical act and the meaning of the text is largely framed by the location of reading. The familiarity with multiple ways of reading texts along with the theoretical dimensions regarding the heterogeneity of meanings improvises not only the reading abilities of the students but also their own writing skills and conceptual comprehension. As a conceptual paradigm, the heterogeneity of meaning encourages the students to be non-conclusive in reading texts as well as unsettles the

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notion of author as the soul-bearer of meaning. Such a paradigm and framework partakes of SCCE's and AUD's vision of more inclusive and democratic discourses on culture and art.

A substantial amount of literature is available in this area. We will use texts on Literary and Cultural Theory, and on Creative Writing, available in the library and elsewhere, including the internet.

Some faculty members (at least two) in AUD are interested in this area of study. We also hope to invite writers and other professionals, of whom there are many located in Delhi, to share their expertise with the students.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I, core course

10. A brief description of the Course:

A theory oriented course, *Ways of Reading* will be taught in the 1st semester. The course will encourage students to reflect on and respond critically to published writings, their own writings and their peers writing. Through this, it is expected that students will become participants in the interactive process between writer and audience, and be encouraged to avoid making quick judgments of unfamiliar work and, instead, arrive at informed personal interpretations.

The course will also encourage students to welcome experimentation with writing, rather than judging new work against traditional norms.

The course will run for four hours a week. One two hour session will be conducted as a seminar/workshop.

In the course of the semester, it is envisaged that students of this course will learn to reflect on their creative processes, and will acquire key writer's disciplines such as reading as a writer, keeping process journals and notebooks, redrafting their work, and using research in writing.

11. Specific Requirements on the part of students who can be admitted to this course:
(Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's programme in Creative Writing and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module)

Attached

13. Assessment Methodology:

Writing assignments mid-semester 20% and end-semester 40%; a reading and writing process log (30%); and group and individual presentations and participation (10%)

14. No. of students to be admitted:

All the students admitted for the Programme and the maximum of 15

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Assignments or presentations may be connected to interviewing children and adults, visiting a classroom in a school.

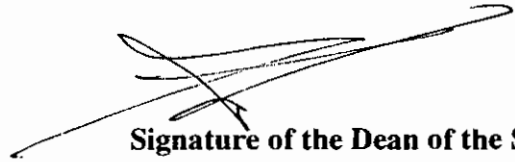
Monshumi Kandel
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held
on.....and has been approved in the present form.

A handwritten signature in black ink, consisting of several overlapping loops and strokes, positioned above the text "Signature of the Dean of the School".

Signature of the Dean of the School

Ways of Reading: Interpreting Literature/Writing as an Art Form/Forms and Genres

Course Facilitator – Moshumi Kandali

Course Details and Objectives

A theory oriented course, “Ways of Reading: Interpreting Literature/Writing as an Art Form/Forms and Genres” will be taught in the 1st semester. The course will encourage students to reflect on and respond critically to published writings, their own writings, and their peers' writing. Through this, it is expected that students will become participants in the interactive process between writer and audience and be encouraged to avoid making quick judgments of unfamiliar work and, instead, arrive at informed personal interpretations. The course will also encourage students to welcome experimentation with writing, rather than judging new work against traditional norms. The course will run for 2 hours per day for 2 days a week. One of the 2 hours session will be conducted as a seminar/workshop course. The number of students expected to attend the course will be 7 to 9.

Students will learn to reflect on their creative processes and will acquire key writer's disciplines such as reading as a writer, keeping journals and notebooks, redrafting, using research in writing and maintaining reading and process logs. Students will participate in discussions, read and critique weekly writing exercises and workshop submissions, and write weekly exercises.

This class requires a substantial amount of reading and writing. Each week we will read and respond to students' Weekly Writing Exercises and address some specific issues about writing style and mechanics. The activities for each week will include four important steps:

- 1. Lecture**
- 2. Assigned Reading**
- 3. Weekly Writing Exercise**
- 4. Class Discussion and Critique**

In the course of the Semester we will examine several **Ways of Reading**, and see each with its own set of underlying assumptions about the nature and role of literature, authors, readers, critics, human nature; each with its own kinds of questions; and each revealing more about some kinds/pieces of literature than others, and revealing the politics embedded in the processes of reading and writing. Through these Ways of Reading, we will examine the relationship between

Literary and Cultural Theory and Writing, and learn to do close interpretations of literature. The readings will also involve a comparison of different genres of writing on the same topic so as to examine the particularities of each genre.

Core Units in Ways of Reading:

1. Reading for Realism
2. Reading as Experience
3. Reading for Structure
4. Reading Suspiciously
5. Reading for Culture

We will closely examine these Ways of Reading and the questions that arise from the readings.

Reading for Realism

- Literature is realistic in one way or another, though not always obviously, and not always in relation to the same idea of reality
- Literature is about the human condition; it's a repository of cultural wisdom; authors are particularly insightful about "human nature"
- When we read, we focus on things like plot, character, setting, point-of-view, thème
- Our readings are based on belief rather than suspicion: we believe what the author/book tells us

Some of these are the questions we ordinarily consider when we talk about a piece of literature as if its characters were real people-combined with some simple questions about structure, such as how plots help embody themes.

What's happening here? Why? How do we know? So what?

What motivates these characters? How do we know? So what?

What's this piece really about? Love? Hate? Families? Growing up? Loneliness? Loss? How do we know? How realistic is the treatment?

What does this piece tell us about human nature? Life?

Some are more complicated questions, moving beyond what we might consider a "common sense" notion of "realistic."

What kind of realism are we dealing with here? What's the text's view of reality? What kinds of gaps are there between text and world? What kinds of techniques does the author use to represent reality?

Reading as Experience

- Literature is the experience its readers have while reading
- In thinking about texts this way, we focus on how they manipulate their readers both on small and large scales-how our experience changes from page to page, moment to moment, whether our expectations are fulfilled or not, how we automatically fill in gaps in the text
- We may assume a kind of "generic" reader-the one the text or author "wants" for itself or the "ideal" reader who knows all the references and sees all the nuances
- We might also focus on experiences of particular kinds of readers-individuals with their idiosyncracies and private psyches; readers from the text's original historical contexts; readers grouped by age, gender, race, class, kind of education, place in the world, etc.

The big question here is always some version of what does this piece of literature do?

How does this text manipulate its readers, word by word, line by line, chapter by chapter? Does the way it works match what it says? How do the large structural elements work? If the plot is not chronological, how do the mismatches manipulate the reader's experience?

Where does the text set up expectations? Do these get satisfied or frustrated? So what?

Does the reader's experience parallel the characters'? Contrast? Do we learn at the same time as the characters do, before, or after? To what effect?

What might the experience have been for the text's earliest/original readers? Would they have been more surprised? Less? To what effect? What did the work do to the genre expectations of its own time? To general cultural values? To hot issues?

What kind of reader does the work want for itself? How does it construct/assume this reader? What kinds of info would this text's ideal or educated reader have?

How does the experience of different kinds of readers differ? How do the reader's time period, culture, class, race, ethnicity, gender, education matter? What are the options for resisting as readers?

Reading for Structure

- Literary works are carefully structured objects whose formal details are significant; which details matter & how varies from type to type

- Some deliberate attention to details grounds most other ways of reading; different details matter in each context

- We might focus on plot, on language and imagery and the unity of the text, on the structural "skeleton" and big underlying oppositions, on literary conventions such as genre and sub-genre, on versions of often-shared stories such as myths

What are the elements of the story? (consider plot, character, setting, etc.) How does each function? What if we were to take some out or rearrange them?

Which of these elements are often found in other pieces of literature, and is their function always the same? If they are common, why? Because they are central to human life? Because they belong to dominant cultures? Because they are central literary conventions?

What are the image patterns? What other special uses of language are here, and what do they contribute to the effect and meaning of the piece?

Is there irony? Ambiguity? What holds the piece together as a unit? How does each detail contribute to the whole?

Can big underlying structural issues and/or oppositions be identified-light and dark, life and death, good and evil, man and woman, individual and society? If so, how do the text's details contribute? What does the text conclude about any major oppositions, if anything?

What role might this textual treatment of such issues play in a culture's ability to maintain itself? Are these issues common to all humans at all times? Why/not?

Are there any underlying myths here? What kinds? Myths about gender? Myths about heroes & quests? Myths about cultures & minds? Myths about class values, about history, about nature? Popular culture myths? If so, how do they function in the text, and what does the text say about them?

Reading Suspiciously

- Literature can reveal much more than is on the surface; every text and every reading is partial (biased & incomplete) and ideological; authors, texts, readers, language can't be trusted to tell the whole truth, but always hide some things while revealing others

- Here we read with a focus on the workings of personal, cultural, and textual unconscious/subconscious-the way we repress things (gaps, slips, lies), the shapes of compulsions (repetition), the way we disguise things through displacements/condensations/symbols/etc.

- We might question everything about the text-the main terms, oppositions, assumptions/values; we read for gaps, textual self-contradictions, stray details that don't seem to fit, oddities; we ask what's at stake with various elements of the text; we try to keep our interpretations unsettled.

Are there any apparent or hidden contradictions here? Is there anything in the text that might contradict or complicate the writer's main points? Is the text ever self-critical? To what effect?

Does the text tell us anything the writer might not have wanted it to? Can we see the writer's own personal or cultural limitations? Where and how? Might he/she have been expected-given the time period and culture-to see what we can see, or not?

Does the text reveal any major social/cultural problems/ issues the writer might not have recognized? What are the text's ideologies?

Does the text assume basic categories we might not assume? Does it break down/critique/analyze its own categories? If so, does it do so deliberately or accidentally? Does it critique any major cultural assumptions/values?

Does the structure of the text seem at all to follow the structures of unconscious forces (dreams, repressions, desires, etc.)? Does it hint at hidden meanings different from the obvious meanings? If so, of what kinds? Authorial? Cultural?

What meanings/values/assumptions seem stable here? At what cost? What's silenced to leave room for what's said?

Reading for Culture

- Literature takes part in cultural conversations about issues; forces of influence go all directions (to and from literature, to and from the rest of the world); other cultural expressions (including popular culture) may be equally relevant & useful; literature is part of the negotiations between individuals and cultures

- Here we read with a focus on how texts represent things (historically contextualized); how texts participate in the construction of the "real"; how texts might undermine or critique certain cultural representations/ assumptions/ideologies; we look at the detailed historical circumstances of both writing & reading

• These readings depend on all the strategies above, including especially those based on suspicion

How are categories like "femininity" or "masculinity" or "whiteness" or "blackness" or "civilization" or "nature" represented? What are the historical & cultural circumstances of these representations?

How does the text participate in the cultural construction of categories/meanings like these? Is the text's position straightforward and single, or complex and multiple? Does it match and support the dominant views of its time, or criticize them, or subvert them?

What does the text say about major economic systems like capitalism? What is its position re class? Race?

What other cultural expressions of the same time might be relevant/similar? What does this text contribute that's different from or like these other things?

What historical events/circumstances are present in this text in traces, between the lines, behind or beneath the pages? What might original readers have known that later readers, or those from different cultures or groups, would not know, and what differences would this information make to their understanding of the text? What kinds of research might one have to do to understand a text's full historical context?

How do the issues of the reader's time & place affect his/her interpretations of texts, and in what ways are our own cultural circumstances hard to move beyond?

These Ways of Reading will be used to do a thorough reading and comparison of texts from various genres of writing, which will include short and long fiction and the essay, and will be used to reveal the distinct characteristics of each genre.

Bibliography:

In addition to the books listed below, I will be developing a Reader of fiction, articles, and essays which will be photocopied for students.

General Guides:

Bennett, Andrew and Royle, Nicholas, *An Introduction to Literature, Criticism and Theory* (Prentice Hall, 2nd edn, 1999)

Culler, Jonathan, *Literary Theory: A Very Short Introduction* (Oxford University Press, 2000)

Reference Books:

Cuddon, J.A. and Preston, C.E., *The Penguin Dictionary of Literary Terms and Literary Theory* (Penguin, 4th edn, 2000)

Wales, Katie, *A Dictionary of Stylistics* (Longman, 2nd edn, 2001)

General Readers:

Lodge, David and Wood, Nigel, eds, *Modern Criticism and Theory: A Reader* (Longman, 2nd edn, 1999)

Wagh, Patricia, ed., *Literary Theory and Criticism: An Oxford Guide* (Oxford University Press, 2006)

Applying Critical Theory:

Selden, Raman, *Practising Theory and Reading Literature: An Introduction* (Harvester, 1989)

Tallack, Douglas, ed. *Literary Theory at Work: Three Texts* (Batsford, 1987)

Against Theory:

Burgess, Catherine, *Challenging Theory: Discipline after Deconstruction* (Ashgate, 1999)

Patai, Daphne, and Corral, Will H., *Theories Empire: An Anthology of Dissent* (Columbia University Press, 2005)

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Literary Histories**
2. Name of the School/Centre proposing the course : **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of : **M.A. Literary Art: Creative Writing**
4. Level at which the course can be offered: Pre doctoral / Masters / PG Diploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.): **Two Semester Course**
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Moushumi Kandali**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The course will familiarise the students with the role of literature in culture and the development and history of literature in various world cultures. In addition, it will also focus on writing in the context of contemporary cultures, popular cultures and cross-cultural studies. Students will be introduced to the challenges and necessity of writing literary histories in this course besides broadening their inter-cultural reading experience and to understand literature as an expression of human values within a historical and social context.

The course will acquaint students to creative writing within a framework of cultural diversity as well as comparative and interdisciplinary analysis featuring a range of genres

and works by authors from diverse backgrounds, genders, and racial/ethnic origins and covering as many different cultures and literary traditions as possible.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, compulsory course

10. A brief description of the Course:

The course will deal with concepts, development and evolution of the discipline/field called Literary History/ies. It will further introduce/expose the dominant discourse of literary history/histories (read western/Eurocentric) constructed to provide a systematic awareness of such historical developments, which will be handy as necessary background knowledge for further critique of the prevalent norms or for engagement in counter discourses. It will also enable students to further examine the socio-cultural premises on which the dominant modes of literary history have been constructed.

As a subtext of this part, the literary narratives constructed as the story of a protagonist/nation (Male/Hero) as the subject/ alter-ego/selfhood /reflexive agent of the creative persona of the author with regard to his subjectivity in relation to location, community and other factors will be explored which formulates the mainstream crux of dominant literary history in various world culture. It will furthermore delve into the various analytical components and devices of critical reading literary history such as periodization/ genealogical stratifications/ school/ style/ forms/ genres etc.

11. Specific Requirements on the part of students who can be admitted to this course: Pre requisites or prior knowledge level etc.):

The course is compulsory for all students who enroll for the M.A. Literary Art: Creative Writing programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

The course would be assessed through participation, survey of cases/resource material suggested by the course facilitator, write-up/essay/class presentations, and as part of the one final examination in written form.

14. No. of students to be admitted:

All students enrolled in the M.A. Literary Art: Creative Writing programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Invite Writers/experts in keeping to specific areas and thematic concerns to give broader knowledge to the students at times to be decided and programmed by the coordinator.



Moushumi Kandali

Signature of Course Coordinator(s)

Note:

Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.

Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.

In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Literary Histories, Semester 1

Course Facilitator – Moushumi Kandali

Literary Histories, a 2 credit course to be taught in the 1st Semester, will deal with the role of literature in culture and the development and history of literature in various world cultures. In addition, it will also focus on writing in the context of contemporary cultures, popular cultures and cross-cultural studies. Students will be introduced to the challenges and necessity of writing literary history in this course besides broadening their intercultural reading experience and to understand literature as an expression of human values within a historical and social context. The course will acquaint students to creative writing within a framework of cultural diversity as well as comparative and interdisciplinary analysis featuring a range of genres and works by authors from diverse backgrounds, genders, and racial/ethnic origins and covering as many different cultures and literary traditions as possible.

Along with the regular lecture based orientation to the subject matter and ideas and issues related to the course content, the students will be asked to participate with active interaction, discussions and class presentations. The three assessment situations would draw both from the regular class room discussions and interactions and three specific paper presentations given as assignment on certain topic within the area of study and further deliberations on the presented paper in form of dialogic questioning and queries.

Week 1: Literary History: Definition, Text and Context of Literature; Traditional Approaches to literary history (Extrinsic and Intrinsic); History of Literary History

Text for discussion:

Patterson, Lee. "Literary History", *Critical Terms for Literary Study*. Ed. Frank Lentricchia and Thomas McLaughlin. Chicago: The University of Chicago Press, 1995.

Guillory, John. "Canon", *Critical Terms for Literary Study*. Ed. Frank Lentricchia and Thomas McLaughlin. Chicago: The University of Chicago Press, 1995.

Week 2: The dominant discourse in Literary history: Focus on the Eurocentric position that defined the "world" solely in terms of Western Europe and its classical antecedents with some Russian and American writers thrown in for good measure. This would be taken for the acquisition of the basic background knowledge to facilitate further critical interrogations and counter discourse in Semester II.

Text for Discussion:

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Ed. Trans. Willard Trask. Princeton: Princeton University Press, 1993.

Week 3: Continued deliberations on the dominant literary history in terms of chronology and periodization/school/ style/forms/ genres etc in generic term.

Week 4: Continuation of the previous topic as the area covered is vast.

Week 5: 1st Assessment Situation.

Week 6: Deliberations in terms of chronology/periodization with specific reference to History of English Literature as a definite case study. This will enable the students to take up other literary histor(y/ies) from various world cultures as projects/assignments/class presentations.

History of English Literature

- The Anglo-Saxon Period
- The Medieval Period
- Renaissance Period
- Restoration Period

Text for Discussion:

Sanders, Andrew. *A Short Oxford History of English Literature*, 2nd Revised Edition, Oxford: Oxford University Press, 1996.

Week 7: History of English Literature (continued)

- Neo-Classical Period
- Romantic Period
- Victorian Period
- Modern Period

Text for Discussion:

Sanders, Andrew. *A Short Oxford History of English Literature*, 2nd Revised Edition, Oxford: Oxford University Press, 1996.

Week 8: Deliberations in terms of regions/schools

- Ancient/ Greek
- Medieval/ French
- Enlightenment / German

Week 9: Deliberations in terms of regions/schools (continued)

- **Romanticism** (Goethe, Wordsworth)
- **Realism & Naturalism** (Ibsen, Chekov, Zola, Dostoevsky)
- **Modern** (Baudelaire, Kafka, Conrad)

Week 10: 2nd Assessment Situation.

Week 11: Literary History in terms of Genres: Novel (English)

- Early Models (*Eupheus*)
- The Rise of the Novel (*Pamela*, *Tom Jones*, *Tristram Shandy*)
- The Conventions of Realism (*Pride and Prejudice*, *David Copperfield*)
- Modernism (*Heart of Darkness*, *Ulysses*)
- Postmodernism (*The French Lieutenant's Wife*, *V*)

Text for Discussion:

Watt, Ian. *Rise of the Novel*. Berkley: University of California Press, 2001.

Week 12: Literary History in terms of Genres: Sonnet

- Medieval Italian Origins (Dante, Petrarch)
- Renaissance English Exponents (Spenser, Shakespeare)
- Modern Practitioners (Baudelaire)
- Urdu/Indian Sonnets

Text for Discussion:

M.R.G. Spiller. *The Development of the Sonnet: An Introduction*. London: Routledge, 1992.

Week 13: Literary History in terms of Genres: Drama : Revenge Drama

Text for Discussion:

Wetmore, Kevin. J. (Ed.) *Revenge Drama in European Renaissance and Japanese Theatre*. UK: Palgrave, 2008.

Week 14: Literary History in terms of Genres: Short fiction

Text for Discussion:

Boyd, William. "A Short History of the Short Story", *Prospect*. July 2006.

Week 15: Summation. This week would be dedicated to the summation of the entire course contents of semester 1 in order to draw a comprehensive and holistic mapping of the discipline taught so far with certain pre-dispositions and orientations to the contents that would follow in

the second semester such as the critical theories and literary history, alternative discourses in literary history, literary history at the age of globalisation/ post modernism and other related issues, ideas and contemporary debates. All these discussions would be done in keeping to the broader objective of the prime concern of the M.A. Literary Art: Creative Writing programme so that each student as an aspiring writer can critically understand the genre of creative writing as well as draw inspiration from various sources of world literature.

Week 16: 3rd Assessment Situation.

Anthologies (Selections Only)

1. Tharu, Susie and Lalita, K. (Eds). *Women Writing in India, Vols. 1-2*. New Delhi: Oxford University Press, 1993, 1995.
2. Puchner, Martin et al. (Eds). *The Norton Anthology of World Literature*, Third Edition, New York: W.W. Norton & Company, 2012.
3. *The HarperCollins World Reader: Antiquity to the Early Modern World*. New York: Harper-Collins, 1997.
4. Davies, Paul and Harrison, Gary et al. (Eds). *Bedford Anthology of World Literature Vol. 1-3*. Bedford: St. Martin's, 2003.

Reference Books

1. Frow, John. *Marxism and Literary History*, Harvard University Press, 1986.
2. Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Ed. Trans. Willard Trask. Princeton: Princeton University Press, 1993.
3. Hollier, Denis. *A New History of French Literature*. Cambridge: Harvard University Press, 1989
4. Wellbery, David E. and Ryan, Judith. Et al. *A New History of German Literature*. Cambridge: Harvard University Press, 2004.
5. Marcus, Greil and Sollors, Werner. *A New Literary History of America* Cambridge: Belknap Press of Harvard University Press, 2009.
6. Ezell, Margaret J. M. *Writing Women's Literary History*. Baltimore: Johns Hopkins University Press, 1996.
7. Todd, Janet M. *Feminist Literary History*. London: Routledge, 1988.
8. Showalter, Elaine. *A Literature of Their Own*. Princeton: Princeton University Press, 1978.
9. Lesky, Albin. *A History of Greek Literature*. London: G. Duckworth, 1996.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Comparative Literary Studies**
2. Name of the School/Centre proposing the course : **School of Culture & Creative Expressions**
3. Programme(s) which this course can be a part of : **M.A. Literary Art: Creative Writing**
4. Level at which the course can be offered: Pre doctoral / Masters / PG Diploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?:(e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.): **Two Semester Course**
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Moushumi Kandali**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

Comparative Literary Studies/Literature as Discipline will introduce students to the world of comparative literary studies in particular and literature as a discipline in general. Apart from covering the different approaches to Comparative Literature like types/forms, movements/periods, inter-relations of literature and other arts etc., we would explore Comparative Literature as a discipline that maps the varieties of the 'literary phenomenon', the process by which it forms, crystallises and moves between and across the literary systems and languages. This is a very significant area of learning where students get acquainted with different traditions of world literature across various cultures in different spatio-temporal zones, to thereby equip them for creative writing. It will

enable them to delve into their individual endeavours with insights, inspirations and critical reading to observe, understand, and critique different creative expressions in the world and the relation of subjective expression to the lived experiences of human existence, their circumstantial realities, values and other socio/political/ cultural contexts.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, compulsory course

10. A brief description of the Course:

The course will deal with concepts, developments and the evolution of the discipline of Literary Studies. Its primary thrust would be to acquaint students with an overview of the history and the development of Comparative Literature plus key issues/areas of study within Comparative Literature like Thematology and Genology. Students would also be asked to 'read' major texts from all over the world particularly with regard to their relevance to the thematological or genological processes of literature that cut across single literary systems in specific languages.

11. Specific Requirements on the part of students who can be admitted to this course:

The course is compulsory for all students who enroll for the M.A. Literary Art: Creative Writing programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

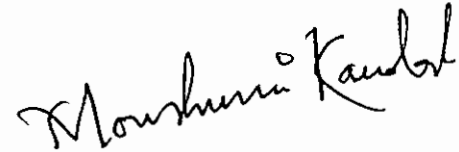
The course would be assessed through participation, survey of cases/resource material suggested by the course facilitator, and write-up/ essay/ class presentations, and one final examination in written form.

14. No. of students to be admitted:

All students enrolled in the M.A. Literary Art: Creative Writing programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Invite Writers/experts in keeping to specific areas and thematic concerns to give broader knowledge to the students at times to be decided and programmed by the coordinator.



Moushumi Kandali

Signature of Course Coordinator(s)

Note:

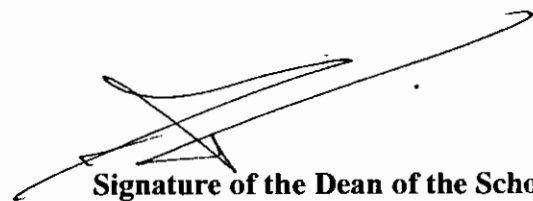
Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.

Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.

In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Comparative Literary Studies, Semester 1

Course Facilitator – Moushumi Kandali

Our thrust in Semester I would be to acquaint students with an overview of the history and the development of Comparative Literature simultaneously dealing with the key issues/areas of study within Comparative Literature like Thematology and Genology. Students would be asked to 'read' major texts from all over the world particularly with regard to their relevance to the thematological or genological processes of literature that cut across single literary systems in specific languages. This would be done at the later period or preferably in the second semester once they are theoretically equipped with all the necessary background knowledge learnt at this first semester.

Along with the regular lecture based orientation to the subject matters and ideas and issues related to the course content, the students will be asked to participate with active interaction, discussions and class presentations. The three assessment situations would draw both from the regular class room discussions and interactions and three specific paper presentations given as assignment on certain topics within the area of study and further deliberations on the presented paper in form of dialogic questioning and queries.

Week 1: Introduction: Concept and approaches to comparative literary studies would be taken as the take off point to the discourse.

Text for Discussion:

Dev, Amiya and Das, Sisir Kumar. Eds, *Comparative Literature: Theory and Practice*, Indian Institute of Advanced Study, Shimla in association with Allied Publishers, New Delhi, 1989.

Week 2: Pioneers and Pathfinders: The key figures who played a pivotal role in the development of the discipline like Goethe, Alexander Veselovsky, Hugo Metzl de Lomnitz, H. M. Posnett, etc.

Text for Discussion:

Bassnet, Susan. *Comparative Literature: A Critical Introduction*, Blackwell, 1993.

Week 3: Continuation of the topic dealt with in week 2 as the area is vast and dense with theoretical dialectics.

Week 4: Major Schools: The major schools in Comparative Literature like 'French Comparatist School', 'German School', 'American School', etc. which came up with substantial influence in structural development of the discipline would be given focus in this week.

Text for Discussion:

Guillen, Claudio, *The Challenge of Comparative Literature*, Cambridge: Harvard University Press, 1993.

Jost, Francois. *Introduction to Comparative Literature*. Pegasus, 1974.

Week 5: Continuation of the topic dealt in week 4 as the area is vast and dense with theoretical dialectics.

Week 6: 1st Assessment situation.

Week 7: Inter-disciplinarity of Comparative Literature: Here we would study the association of Literature with other branches of the Humanities and Social Sciences like Anthropology, History, Sociology, Philosophy, Psychology, Mythology and other forms of Arts like Music, Films/Cinema, Dance, Fine Arts, Folk Arts etc.

Texts for Discussion: Relevant texts from various sources will be handed to the students.

Week 8: Translation Studies and Comparative Literature: This unit would seek to expose students to the history and theory of Translation Studies as a discipline in relation to the ontological framework of Comparative Literature and thereby focus on the symbiotic relationship between the two both on the level of theory and practice. This unit will examine among others, the strategic relevance that literary texts that are translated into another language have in Comparative Literature and the revealing role of translation, whether diachronically or synchronically considered, in the workings of the receiving culture's literary system.

Text for Discussion:

Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton: Princeton University Press, 2005.

Week 9: Thematology: Key Terms, Motifs, Myths and Reworking of Myths, Archetypes, Diachronic and Synchronic study of Theme and Interpretation, etc. We would address questions

like, How far do the tools of thematology help us to understand a genre? Is theme an extratextual category? How do different texts textualise so-called universal emotions/feelings like desire? How do different genres treat the same or related theme? etc.

Texts for Discussion:

Bandyopadhyaya, Sibaji. *Thematology*, DSA, Dept. of Comparative Literature, Jadavpur University, 2004, Digitised 2008.

Louwerse, Max and Van Peer, Willie. *Thematics: Interdisciplinary Studies*, John Benjamins, 2003.

Week 10: 2nd Assessment situation.

Week 11: Reading Texts in Relation to Thematology: Love: Meghdutam, Divine Comedy (Tentative)

Week 12: Continuation of reading texts in keeping to various aspects of Thematology: Nature: Japanese Haiku, Basho, Neruda 'Ode to the Tomato', Emerson 'On Nature', Keats 'To Autumn' (Tentative).

Week 13: Continuation of reading texts in keeping to various aspects of Thematology: War: Tolstoy, *War and Peace*, William Faulkner, *Soldier's Day* (Tentative).

Week 14: Continuation of reading texts in keeping to various aspects of Thematology: Gender/ Women and Culture: Rassundari Devi, 'Amar Jibon', Tony Morrison, *Beloved*, Margaret Atwood, *Surfacing* (Tentative)

Week 15: This week would be dedicated to the summation of the entire course contents of semester I in order to draw a comprehensive and holistic mapping of the discipline/subject matter taught so far with certain pre-disposition and orientations to the contents that would follow in the second semester such as **critical theories and comparative literature, contemporary debates in the field, Genology in Comparative Literature and its specific bases of categorizations in the East and West** and other related issues. All these discussions would be done in keeping to the broader objective of the prime concern of the M.A. programme in Literary Art: Creative Writing so that each student as an aspiring writer can critically engage with the genre of creative writing as well as draw inspiration from various sources of world literature.

Week 16: 3rd Assessment Situation.

Anthologies (Selections only)

1. Tharu, Susie and Lalita, K. (Eds). *Women Writing in India, Vols. 1-2*. New Delhi: Oxford University Press, 1993, 1995.
2. Puchner, Martin et al. (Eds). *The Norton Anthology of World Literature*, Third Edition, New York: W.W. Norton & Company, 2012.
3. *The HarperCollins World Reader: Antiquity to the Early Modern World*. New York: Harper-Collins, 1997.
4. Davies, Paul and Harrison, Gary et al. (Eds). *Bedford Anthology of World Literature Vol. 1-3*. Bedford: St. Martin's, 2003.

Select Further Reading

1. Apter, Emily. *The Translation Zone: A New Comparative Literature*. Princeton: Princeton University Press, 2005.
2. Bernheimer, Charles. *Comparative Literature in the Age of Multiculturalism*, Baltimore: Johns Hopkins University Press, 1995.
3. Damrosch, David. *What is World Literature*. Princeton: Princeton University Press, 2003.
4. Das, Bijay Kumar. *Comparative Literature: Essays in Honour of Professor M.Q. Khan*. Atlantic, 2000.
5. Dasgupta, Subha Chakraborty. (Ed), *Genology*. DSA, Dept. of Comparative Literature, Jadavpur University, 2004.
6. de Zepetnek, Steven Totosy. *Comparative Literature and Comparative Cultural Studies*, Volume 2 of Comparative Cultural Studies, Purdue University Press, 2003.
7. de Zepetnek, Steven Totosy. *Comparative Literature: Theory, Method, Application* Rodopi, 1998.
8. Dev, Amiya. *The Idea of Comparative Literature in India*. Calcutta: Papyrus, 1984.
9. Jost, Francois. *Introduction to Comparative Literature*. Pegasus, 1974.
10. Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. Calcutta: Papyrus, 1987.
11. Moody, Raymond A. *Comparative Literature--East and West: Tradition*. Volume 1 of Literary Studies-East and West, Hawaii: University of Hawaii Press, 1989.
12. National Council of Teachers of English, Comparative Literature Committee and others, *Yearbook of Comparative and General Literature, Volume 1*, Russell and Russell, 1952, Digitised 2009.
13. Prawar, Siegbert Salomon. *Comparative Literature Studies*. London: G. Duckworth, 1973.
14. Saussy, Haun. *Comparative Literature in an Age of Globalisation*. Baltimore: John Hopkins University Press, 2006.

15. Spivak, Gayatri Chakravorty. *Death of a Discipline*. 2nd Edition, Berkley: Columbia University Press, 2003.
16. Stallknecht, Newton Phelps and Horst Frenz. *Comparative Literature: Method & Perspective*. Southern Illinois University Press, 1971.
17. Trivedi, Harish. *Colonial Transactions: English Literature and India*. Manchester University Press.
18. Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Bloomington: Indiana University Press, 1974.
19. Wellek, Rene and Austin Waaren. *Theory of Literature*, 3rd Edition, Penguin Books, 1963.

Ambedkar University, Delhi

Proposal for Launch of an Academic Programme

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Programme: **M. A. Performance Studies**
2. Name of the School/Centre proposing the Programme: **School of Culture and Creative Expressions**
3. Level of the Programme: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
4. Full time/Part time: **Full time**
5. Duration of the Programme: **2 years**
6. Proposed date/session for launch: **August 2012**
7. Particulars of the Programme Team (Coordinator, Members): **Deepan Sivaraman and Benil Biswas**
8. Rationale for the Programme (Link with AUD's vision, Availability of literature, source material, facilities and resources, Expertise in AUD faculty or outside, Nature of Prospective Students, Prospects for graduates):

The establishment of Ambedkar University, Delhi has been based on a view of public institutions as instruments for social transformation, with a focus on social action and the interface of civil society and the state. And as the vision of the university states, it would focus on areas of knowledge which are relevant to our context, and at the same time, not being given enough emphasis by other universities in India. Performance Studies is one such discipline. With the current emphasis and intellectual trend in not just humanities towards the analysis of culture as a major play ground of various economic, social and political forces, it is important to have a program that could bind various strands of performing arts practices in India to inform them about the contemporary practices and discourses in India and also be informed by them in return.

The School of Culture and Creative Expressions, Ambedkar University, Delhi has designed a programme which is envisioned as a dialogue between practice and scholarship that seeks to augment the perspective with critical knowledge about various

issues concerned. This would engage and instil the scholars and practitioners in an act that may ultimately lead them to connect with the civil society and the state and bring about works which have a positive impact on the society as a whole.

The programme M.A. Performance Studies would use multiple disciplinary perspectives borrowing its major theoretical formulations from ancient theories of arts across cultures, primarily from theories of literature, philosophy and anthropology to very recent modes of communication and digital dynamics of the 21st century to analyze and critically understand the various performance processes and practices, both by engaging with theory and practice. In the process, it would hope to contribute in the development of engaged scholarship in the field with a unique perspective given the rich varied experience situated and informed by the culture and heritage of India. These are in tune with AUD's vision of delivering higher education with quality in an equitable environment as well as of generating knowledge and capacity building among individuals and institutions.

As mentioned earlier, culture and its products are also being globalized in this age. Thus to study the culture in transition and to reconnect it with society, Performance Studies has been established as a discipline in many renowned universities investing substantial scholarship in this specialization. In India too, in the recent years there has been a surge in a kind of new interaction between performing arts, technologies and the social quotient. Thus, this is high time that such a discipline is offered to the students in India, so that they could benefit by this course to develop a unique critical thinking and could also implement it in their practice.

A vast amount of literature is already available with respect to various dimensions of Performance the world over. Some amount of books have already been procured for the library and the SCCE, in close coordination with the library and IT services is in the process of procuring more as well as ensuring subscription to journals/e-journals like TDR, ATJ, Cambridge Books Online, SAGE etc, so that we have access to large number of resources.

Being situated in Delhi, it has access to lending libraries like American Center Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

The M.A. programme would integrate seminars and workshops in its structure and from time to time would require additional space and access to computers, audio visual equipment for conducting classes.

Expertise in AUD faculty or outside

In due course of time, the M.A. Performance Studies Programme will need more in-house faculty expertise (more so when we enter the 3rd semester of the programme) but for the time being, we will be able to teach a large part of the courses of the programme for the 1st and 2nd semesters. A few guest/ visiting/ adjunct faculty or invited speakers would be required to deliver some special lectures and/ or cover certain content area in the courses. It may be possible to get this expertise from the other universities in Delhi.

Nature of the Prospective students in Performance Studies

The M.A. programme would admit students with a Bachelors or a Masters degree in any discipline who could demonstrate their strong interest in the program offered. Being situated in Delhi, it would hope to draw many students from the various performing arts programmes run in Delhi. Moreover, it would hope to draw practitioners in the field, who feel the need to re-engage with issues in an academic environment.

Prospects for graduates in Performance Studies

Performance Studies alumni can pursue a broad range of careers. The choices could be as varied as the interests of the students. The basic thrust of the M.A. programme is to push forward expertise and innovation in the field. They would be encouraged to explore the wide range of and surely not be just limited to these options:-

1. New cutting edge performance practices
2. Begin careers as theatre and film artists, actors, directors, and producers
3. Performance reviewers for newspapers and journals
4. Even if they do not go on to pursue careers related to performance, alumni would be able to make use of the exceptional variety of critical thinking stimulated by a performance-based program of study. They could be well accepted to pursue careers in advertising, banking, law, public administration, psychology etc.

The foundational research orientated M.A. programme would encourage them to pursue further specialization in the field in form of M.Phil./Ph.D., which in turn would create a new cluster of scholars as faculties, performers, writers, directors, independent researchers and community activists in this emerging field with a sense of strong social connect.

9. Programme Objectives:

- Help students in locating performance in the varied contexts in which it operates
- Help them appreciate the multiple dimensions of performance – as social phenomena and as an area of knowledge
- Help students to develop analytical skills and independent thinking to interpret performances and foster research, which is informed by a strong social quotient
- Enable students to read and comprehend academic literature relevant to performance studies
- Help students to develop a deeper understanding of both theories in and practices of performance art, through multiple disciplinary perspectives

10. Structure of the Programme:

Total No. of credits: 64

Total No. of courses: 11

- a) Compulsory Courses: 7 (Total Credits: 40)
- b) Optional/Elective Courses: 4 (Total Credits: 16)
- c) Practical/Dissertation/Internship/Seminar: Dissertation (Total Credits: 8)

(Please attach the programme structure roughly along the following lines)

See attached.

11. List of Courses:

S. No.	Title of the course	Type / Nature of course: (Taught Course or otherwise - specify), (Compulsory / Elective), Any other	No. of credits	A Brief Course Description
1.	Cultural Studies and Critical Theories	Taught course, Compulsory	8 [2 in each semester]	This course is an integrating thread of all the M.A. programmes offered by the

				School of Culture and Creative Expressions. It comprises of four parts, and is to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theories from the Frankfurt School till date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular.
2.	Theories of Performance	Taught course, compulsory	8 [4 in each semester]	This 8 credit introductory course provides an overview of various theories of performance, both modern and pre-modern and across the globe. It places emphasis on the theoretical developments in contemporary times especially in the context of inter/multi-disciplinary approaches.
3.	History/ Historiography of	Taught course, compulsory	8 [4 in each]	This course is envisaged as an attempt to look at the history and

	Performance		semester]	historiography of performance through a non-hegemonic perspective. In order to attain this vision, this course implements a genealogical model, breaking away from the linear model of historical studies. The attempt is to devise a course that cuts across geographical divisions and categorizes performances and performative practices in terms of performance-based categories such as conventions, devices, sites, genres, approaches etc.
4.	Comparative Performance Studies	Taught course, compulsory	4	This course attempts to build up a comparative framework on Performance Studies, which engages with the convergences and divergences between and among various performance modes, beliefs, systems and traditions across time, geographical and historical locations, etc.
5.	Performance and the Social	Taught course, compulsory	4	This course attempts to broaden the ambit of performance in a conceptual and philosophical manner by redefining the relationship between performance and the social (performance as social and vice versa). Taking cues from the recent developments in the philosophical conceptualization of performance and performativity, this course envisages newer conceptual paradigms which alter the notions of performance and non-performance, thereby allowing us

				to reimagine the very concept of performance itself.
6.	Performance as Research	Taught course, compulsory	4	The course akin to 'Performance and the Social', this course re-conceptualizes performance as research in order to conceptualize more informed and less auratic performance art practices. The major emphasis of this course is to conceptualize performance as research in itself rather than separating and focusing on research as a background of/backdrop to performance practices
7.	Reading/Decoding Performance	Taught course, compulsory	4	The course imparts tools to interpret various kinds of performance. This is envisaged as one step towards bridging the theory-practice dichotomy, and towards understanding the theoretical turn that performance has acquired, and also to the performance that emanates from a theoretical understanding.
8.	Elective I: Body in Performance	Taught Course, Elective offered in Semester I	4	The course will encourage students to reflect on and respond critically to the various formulations on and around body and the physicality in performance. It would also want the students to be familiar with most recent developments in terms of performance with body being the centre of all debates.

	Elective I: Space and Spectatorship in Performance	Taught Course, Elective offered in Semester I	4	The aim of this course is to understand the configuration of performance spaces across time and culture looking closely how the spatiality influences the spectatorship and way of seeing or experiencing. We will study the taxonomy of the spatial conventions of building based theatre; tracking the shift from stage space to performance spaces both within and outside theatre buildings, analysing the site specificity of environmental theatre, engaging with the philosophy of theatre in found spaces, and will also engage with the hyper realities of immersive and virtual spaces.
	Elective I: Music and Popular Imagination	Taught Course, Elective offered in Semester I	2	This course is about understanding popular music as a type of music that is embedded in the social and historical context of modernity. It aims to take students through conceptualisations and creations of 'the popular' in the analysis of art in general and music in particular. It attempts to combine two approaches to the understanding of the popular in music: first, the laying out of theoretical perspectives, historical contexts and expositions of range and variety in popular musics; second, to expose students to 'ways of listening' that allow for understanding popular music as a distinct part of an 'aural

				imagination'.
9.	Elective II	Taught courses Sem II	4	
10.	Elective III	Taught courses Sem III	4	
11.	Elective IV	Taught courses Sem IV	4	
12.	Dissertation	Sem IV	8	

12. Please list the courses which are common with other programmes/schools.

Cultural Studies and Critical Theories – Compulsory course for all M.A. Programmes offered by SCCE. The course carries 8 credits (2 credits each semester)

13. Status of the development of course details (course objectives, course structures, instructional design, reading lists, schedule of teaching on the semester calendar, etc.) of the courses:

Courses for which course details have been worked out: (attach list and details)

1. Theories of Performance – First and Second Semester
2. History and Historiography of Performance - First and Second Semester
3. Comparative Performance Studies – First Semester
4. Body in Performance – First Semester
5. Space and Spectatorship in Performance
6. Music and Popular Imagination

Courses for which course details have not been worked out (attach list). Tentative timeframe for developing course details:

1. Performance and the Social – Will be taught in 3rd and 4th semesters – compulsory ; the course will be developed by December 2012.
2. Performance as Research – Will be taught in 3rd semester- compulsory; the course will be developed by December 2012.
3. Reading/ Decoding Performance – Will be taught in 3rd semester - compulsory; the course will be developed by December 2012.
4. Elective II – Will be taught in 2nd semester- Elective; the course will be developed by December 2012.
5. Elective III – Will be taught in 3rd semester- Elective; the course will be developed by December 2012.

6. Elective IV – Will be taught in 4th semester- Elective; the course will be developed by December 2012.

14. Note on the instructional (curriculum transaction) design for the Programme:

15. A note on Field Study / Practical / Project/ Internship / Workshop Components of the Programme:

Seminars

The programme will consciously integrate seminars within its structure. Seminars will be organized by the SCCE regularly, which will include presentations by the faculty, students and visiting scholars in different disciplines and areas of knowledge.

16. Assessment Design:

Students will be evaluated on the basis of attendance, participation and presentation in the class, assignments, term papers and end-term examination. The mode of assessment and its patterns may differ from course to course.

No assessment situation will carry a weightage of more than 40%. In general, each course would involve three assessment situations.

17. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

This programme may need help of faculty from other universities from time to time or experts in the field to deliver talks.

18. Additional Faculty Requirement:

- a. Full time: 3
- b. Visiting/Part time/Adjunct/Guest Faculty etc.: As per the Requirement

19. Eligibility for admission:

Eligibility for M. A. (Performance Studies):

Essential: Bachelor's/ Master's degree with minimum 45% marks (or equivalent grade) in any discipline.

Desirable: Any prior engagement with/initiation into performing/performance arts.

(Relaxation of 5% for candidates belonging to SC and ST and Physically Disabled (PD) categories).

20. Mode of selection (Entrance test, Interview, Cut off of marks etc.):

Selection of candidates to the M.A. Performance Studies programme will be through a written test and an interview. The written test will carry a weightage of 75% and the interview will carry a weightage of 25%.

21. No. of students to be admitted:

5-7



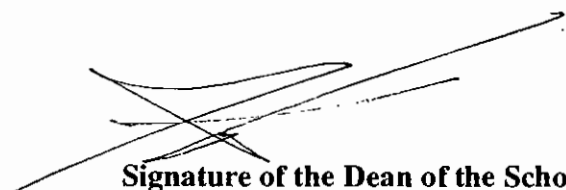
Signature of Programme Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic council.
2. In certain special cases, where a programme does not belong to any particular School, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its.....meeting held on and has been approved in the present form.



Signature of the Dean of the School

M.A. Performance Studies Programme Structure

Course classification	Courses names	Semester 1	Semester 2	Semester3	Semester 4
Foundation	Cultural Studies and Critical Theories	2	2	2	2
Core	Theories of Performance [8 Credits]	4	4		
	History/Historiography of Performance [8 credits]	4	4		
	Comparative Performance Studies [4 credits]	2	2		
	Performance and the Social [4 credits]			2	2
	Performance as Research [4 credits]			4	
	Reading/Decoding Performance[4 credits]			4	
Elective	i. Body in Performance [4credits] ii. Space and Spectatorship in Performance [4] iii. Music and Popular Imagination[2]	4	4	4	4
	Dissertation[8]				8
	Total Credits	16	16	16	16

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Theories of Performance**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate:

Masters level (8 credit course spread over 2 semesters)
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):

Two semester course
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Benil Biswas (Coordinator); Course Team: SCCE Faculty**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is an attempt to provide an overview of various theories of performance, both modern and pre-modern, and across the globe. It places emphasis on the theoretical developments in contemporary times especially the context of inter/multicultural approaches, in the second part of the course in Semester II.

It is designed to familiarize the students to the concepts and theories of Performance with an understanding of what 'Performance' means and how the discipline of Performance Studies has come up in the recent years. The aim is to develop knowledge of theoretical and conceptual formulations related to performance, enabling students to apply them in their own analysis.

The course would employ multiple disciplinary perspectives drawing from ancient theories of arts across culture, primarily from theories of literature, philosophy and anthropology to very recent theories of communication and digital dynamics of the 21st century to analyze and critically understand the various performance processes and practices. In the process, it would hope to contribute in the development of engaged scholarship in the field with a unique perspective given the rich varied experience situated and informed by the culture and heritage of India. These are in tune with AUD's vision of delivering higher education with quality in an equitable environment as well as of generating knowledge and capacity building among individuals and institutions.

This course is designed to cater to students of both programmes of Performance Studies and Performance Arts (the latter of which is scheduled to be on offer from next year).

The course requires reading and viewing of documented videos of different styles and conventions of performances. A vast amount of literature is already available with respect to various dimensions of Performance the world over. To start with, some key texts have already been procured for the library, and the SCCE in close coordination with the library and IT services is in the process of procuring more as well as ensuring subscription to journals/e-journals like TDR, ATJ, Cambridge Books Online, SAGE etc, so that we have access to large number of resources.

Being situated in Delhi, it has access to lending libraries like American Center Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I and II, compulsory course

10. A brief description of the course:

This course explores Performance Studies in the above stated convergences and divergences in theory and links it to practice. As mentioned earlier, this course is an introduction to the theories of performance from classical to the contemporary.

The part-I of this course offered in the first semester would cover the classical till early twentieth century, borrowing its major theoretical formulations from ancient theories of arts across culture, primarily from theories of literature, philosophy and anthropology. Roughly, the first half is dedicated to the classical theories to establish

a strong foundation on which or by critiquing those assumptions the new theories have developed. The second half of the semester then tries to understand the theoretical shifts during the early 18th and 19th century from Literary and Theatre studies to the formation of what we now understand to be the corpus of Performance Studies; in an attempt to define 'performance' in the diverse 'radical' sense of the term incorporating ideologies, movements and disciplines, namely anthropology and ethnography.

In the second semester, the course would engage with more contemporary theoretical takes intertwined with various social thought processes like speech act theory, psychoanalysis, nation-state, diaspora, community, gender, caste, race, etc. It would further focus on the contemporary performance theories and practices and would finally critique the concept of performance studies, the way it has developed in academia.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enrol for the M.A. Performance Studies programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

The assessment involves students submitting two home assignments (one could be a book review or performance analysis), Presentation, One end-semester paper and an end-semester paper in each semester. These require no outside reading (other than the assigned readings and discussions in the class), and would require students to focus and closely analyse the concepts, movements and theories explored in the class. For the final semester presentation, students are required to choose a theoretical take and do the analysis of a performance event from that perspective. The term paper would be gradually developed over a month in close coordination with the course coordinator.

Tentative Grade break-down for these assignments are as follows:

Two home assignments and Presentations, and one end- semester paper (Tentative).

1. Book Review/Presentation- (worth 10% of the course grade)

2. Home assignment (worth 20% of course grade)
3. Its presentation to class (10%)
4. Term Paper- 20%
5. End Sem- 30%
6. Attendance and Class Discussion (10%)

*All students must participate in all course assessments to obtain a passing course grade.

14. No. of students to be admitted:

All students enrolled in the M.A. Performance Studies programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector and sound system is required for each class for viewing of video and audio clips.

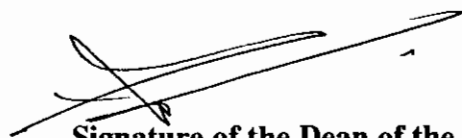
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Signature of the Dean of the School

Theories of Performance, Semesters I & II

Course Facilitator – Benil Biswas

Schedule/ Tentative Course Outline: Lectures along with reading material

Week I. Introduction to Performance Studies (August 2nd Week)

Introduction to Course. Preliminary discussion about the commonsensical knowledge about performance as a field of study. Before attempting to understand the theoretical formulation on performance one would want to fathom the depth of the class, so that we can pitch the class/lecture according to needs of each student.

Bell, Elizabeth. Chapter I: Introducing. *Theories of Performance*, LA: Sage Publications, 2008. Pp. 1-28.

Reinelt, Janelle G. and Joseph R. Roach. Preface to second edition and Introduction. *Critical Theory and Performance*. Ann Arbor: The University of Michigan Press, 1992. pp. xi-xii, 1-6.

Schechner, Richard. *Performance Theory*. London: Routledge, 1988 reprint. 1994

Week II. What is Performance?- I (August 3rd Week)

First we would try to investigate and identify the thing, object, event called 'performance'; one would include the classical ways of defining the staged performance with all its sacred meaning to the present secular sphere of influence.

Carlson, Marvin. "What is Performance?" in *The Performance Studies Reader* (2004)

Peggy Phelan, "The Ontology of Performance" in *Unmarked* (1993)

What is Performance –II (sociological Perspective)

Geertz, Clifford. "Blurred Genres: The Reconfiguration of Social Thought" in *The Performance Studies Reader* (2004)

Goffman, Erving. "Belief in the Part One is Playing" in *The Performance Studies Reader* (2004)

Week III and IV. What is Performance Studies? (August 4th Week and 5th Week)

This section will try and raise the question- What is performance studies? Some basic assumptions.

Bial, Henry, Introduction to *The Performance Studies Reader* (New York: Routledge, 2007 2nd ed.)

Bial, Henry. Intro for Part I, "What is Performance Studies?" in *The Performance Studies Reader* (New York: Routledge, 2007 2nd ed.)

Conquergood, Dwight. "Performance Studies: Interventions and Radical Research" in *The Performance Studies Reader* (2004)

Schechner, Richard "What is Performance" in *Performance Studies: An Introduction* (New York: Routledge, 2002), 22-44.

Shannon Jackson, "Professing Performances: Disciplinary Geneologies in *The Performance Reader Studies* (2004)

Thiong'o, Ngũgĩ Wa. "Notes Toward a Performance Theory of Orature" in *Performance Theory* 12, 3 (2007). - http://www.ohio.edu/people/hartleyg/ref/Ngugi_Orature.html

Reading play text: Trial of Dedan Kimati

Week V. Classical Theories of Aesthetics/Performance- I (September 1st Week)

- Introduction to Aristotle's *Poetics* & Bharata's *Natyashastra*

This section explores the classical theories of art in general which includes performance. Both the text- *Poetics* and *Natyashastra* were regarded as manuals or criticism based primarily on theatrical practices. Thus before venturing into more recent interdisciplinary theorizations one would concentrate substantially on these theories.

Readings:

Aristotle, *Poetics* [Leitch Vincent B.(Gen Ed.) *Norton Anthology of Theory and Criticism*, London and New York: WW Norton & Company, Inc. 2001. pp. 90-117

Bharata *Natyashastra*, chapter 1-27. Edited with an English Translation by Manmohan Ghosh. 2 vols. Calcutta: Manisha Granthalaya, 1967.

Seldon Pollock, "Cosmopolitan and Vernacular in history", Edited with Carol Breckenridge, Homi Bhabha and Dipesh Chakravarty, Duke University Press, 2002, 591-625.

Sheldon Pollock, "The Theory of Practice of Theory in Indian Intellectual History", *Journal of the American Oriental Society*, vol, 1984, pp.499-519

G.N. Devy. Ed., "Bharatmuni", *Indian Literary Criticism: Theory and Interpretation*, orient Longman, Hyderabad, 2002.

Edwin Gerow "Abhinavagupta's Aesthetics As a Speculative Paradigm", *JAAC*, Vol.114, No.2 (April- June,1994), pp.186-208.

Nietzsche, Friedrich. *The Birth Of Tragedy And Other Writings*. Raymond Geuss, Ronald Speirs (Eds), Cambridge: Cambridge University Press, 1999.

Week VI & VII. Classical Theories of Aesthetics/Performance- II (September 2nd and 3rd week)

- Catharsis and Rasa Comparative Theories Emotive Aesthetics
- Sanskrit, Greek terminology for Art, beauty, Mimesis.
- Lokadharmi and Natyadharmi
- A conversation between Aristotle, Bharata and Zeami.

Readings:-

Andrew Ford, "Katharsis: The Ancient Problem", *Performativity and Performance*, ed. Andrew Parker and Eve Kosofsky Sedgwick, Routledge: London, New York, 1995, pp-3-51

Chari, V.K., "The Validity of Rasa as a Theoretical Concept", *Sanskrit Criticism*. Delhi: Motilal Banarsidass Publishers Private Limited, 1993. pp.227-252.

Parul Dave Mukherji, " Bodies, Power and Difference: Resentations of the East- West Divide in The comparative Study of Aesthetics", *Filozofski Vestnik*, V.2, 2002, pp.205-220.

Paul Cartledge, " Deep Plays': theatre as process in Greek civic life", *The Cambridge companion to Greek Tragedy*, ed. P.E. Easterling, Cambridge: Cambridge University Press, 1997.

R. B. Patankar, "Does the 'Rasa' Have Any Modern Relevance?" *Philosophy East West*. Vol.30, No.3, (July 1980), Honolulu: University Of Hawaii Press, PP.293-303.

Vatsyayan, Kapila. "The Theory and Practice in Indian Arts", Ganganath Jha Kendriya Vidyapeeth, Vol. XXXVII Jan-Dec., Allahabad, 1983, pp. 1-28.

Vatsyayan, Kapila. "The Theory and Technique of Classical Indian Dancing", *Artibus Asia*, Vol. 29, no. 2/3, 1967, pp.229-238.

Ley, Graham. "Aristotle's Poetics, Bharatamuni's Natyasastra, and Zeami's Treatises: Theory as Discourse," *Asian Theatre Journal*, Vol. 17, No. 2 (Autumn, 2000), pp. 191-214

Week VIII. Class Presentations. (September 4th week)

(Individual students shall give presentations to the class. They are graded on their separate presentations and on their participation.)

Week IX. The Ideology of Aesthetics (Oct 1st week)

It was in the early eighteenth century with Hegel, Kant and others, when for the first time, intensions were consciously questioned and it was argued that something that seems to be natural might not be that way.

Freidrich Schleirmacher, *Part Two. The Technical Interpretation..* Norton Anthology of Theory and Criticism. pp. 623- 625

Baudelaire: From I. Beauty, Fashion and Happiness, From III. The Artist, Man of the World, Man of the Crowd, and Child, IV. Modernity, pp.792-797

Mathew Arnold, The Function of Criticism at the Present Time. *Culture and Anarchy*. pp. 802- 832

Roach, Joseph R. Theatre History and the Ideology of the Aesthetic. *Theatre Journal*, Vol. 41, No. 2, *Power Plays* (May, 1989), pp. 155-168 [JSTOR]

Week X. Ideological Positions (October 2nd Week)

This section would further delve into the question - if every action is politically motivated. In the process, we would look at the critiques of many of the classical propositions too.

Louis Althusser. Biography and "From *Ideology and Ideological State Apparatuses*." . pp.1476-1479, 1483-1509.

Roland Barthes. "Mythologies." pp. 1461-1466.

Williams, Raymond. Biography and "Marxism and Literature." pp. 1565-1575.

Williams, Raymond. Tragedy

Janelle G. Reinelt. "After Marx." Critical Theory and Performance. pp.259-267.

Bruce McConachie. "Historicizing the Relations of Theatrical Production." Critical Theory and Performance. pp. 284-294.

Week XI. Performance enmeshed in Ideology (October 3rd Week)

This section would further extend the discussion into the foray of Performance proper and bring out the gestures of the ideology within up to the surface.

Artaud, Antonin: Theatre of Cruelty, *Antonin Artaud: Selected Writings*. New York: Farrar, Straus & Giroux. 1976. Print.

Grotowski: Argument: Text and Performance in Twentieth Century Performance Reader, pp.407-419.

Brecht in conversation with Walter Benjamin in *Aesthetics and Politics*, London: Verso, 1980.

Blau, Herbert. "Ideology and Performance," *Theatre Journal*, Vol. 35, No. 4, Ideology & *Theatre* (Dec., 1983), pp. 441-460.

An interview with Grotowski, in *Re: Direction*. pp.36-246

Turner, Cathy and Behrndt, Synne K. (eds.) "Brecht's Productive Dramaturgy: From Emblem to 'Golden Motor'" and Names and Identities: Political Dramaturgies in Britain" *Dramaturgy and Performance*, London: Palgrave Macmillan, 2008. pp. 38- 90

Week XII. October 4th week: Review of various theories and Proposal for End Semester essay.

Week XIII. Performance and Anthropology: (October 1st week)

Introducing Anthropology, and then from Ritual to Theatre, difference 'Ritual Actor' and 'Actor in a non ritual set up'

Heishnam Kanhailal, *Theatre of Ritual Suffering (A Project)*. Imphal: Heishnam Publishers, 1997.

Marvin Carlson, "The performance of culture: anthropological and ethnographic approaches," in *Performance: A Critical Introduction* (11- 30)

Richard Schechner, "Restoration of Behavior," *Between Theatre and Anthropology* (35-116).

V.V. Pillai "Sarpam Tullal: A Ritualistic Performance of Kerala," *Performers and their Arts* (29-43).

Victor Turner, "Are there universals of performance in myth, ritual, and drama?" in *By Means of Performance: Intercultural studies of theatre and ritual*, ed. Richard Schechner and Willa Appel (8-18).

Week XIV. Performance and Anthropology- II (October 2nd week)

Ethnographies of Performance

B. Kirschenblatt- Gimblett, "Objects of Ethnography" in *Destination Culture* (1998)

Clifford Geertz, "Deep Play: Notes on the Balinese Cockfight," *Daedalus* 101 (1972): 1-38.

Joann Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" in *Moving History/Dancing Cultures* (2001)

Joseph Roach, "Mardi Gras Indians and Others: Genealogies of American Performance," *Theatre Journal* 44 (1992): 461-83.

Week XV. Performance and Play (October 3rd Week)

(Everyday life, Enactments, Drama in real life and deriving meaning out of it)

Goffman, Erving. *Performances: Belief in the part one is playing*

Erving Goffman, "Keys and Keying" in *Frame Analysis*. pp.40-82

Gregory Bateson, "A Theory of Play and Fantasy" in *The Performance Studies Reader* (2004), pp.121-131.

Michel de Certeau, "Walking in the City" in *The Practice of Everyday Life* (2002) (softcopy)

Winnicott. Transitional Objects and Transitional Phenomena, in Softcopy available!

Reading:-

Paradise Now!: Notes, The Living Theatre, Re: Direction. pp. 101-109

Week XVI. Performance and Critical Thinking: Branching out

This section would once again revisit the definitions attempted at the beginning of the course + discuss- Term Paper Due, Final Presentation, and End Semester.

Theories of Performance-II (mid 20th Century to Here and NOW!)

Sem II, MA Performance Studies.

WEEK:-

1. Performativity and Speech Act Theory (J.L. Austin, Derrida, Butler)

This section will establish the relationship between various ritual and modern performance where speech act at times has a certain sense of legality attached to it.

2. Performance and Psychoanalysis.

This section would explore how psychoanalysis places an important part in defining our performance act.

Diamond, Elin, The Violence of "We": Politicizing Identification (in CT & P (390-298), Phelan, Bhabha- mimicry), Screening- (Portrait of Dora 2009, Black Swan, 2010)

3. Performance of the Nation-State(Bhabha, Chatterjee, Spivak, Sarkar)

This section would be our entry point into the colonial, post-colonial and subaltern studies debates and responses from performance perspective.

4. Performance and Diaspora/ transnational (Roach, Gilbert,)

The earlier rubric would be even further problematized, raising issues concerning diasporas, transnational categories etc.

5. Performance Studies and Region/History. (Taylor, Diamond)

6. Performance and Identity:

Under this umbrella rubric, one would explore the cross section of various positions in critical theories ranging from Postcolonial to the queer and their relevance in articulating and interpreting performance.

Community, (Soyinka, Boal, Wa Thiongo etc.)

Roman, David. *Performing all our Lives: AIDS, Performance and Community in Critical Theory and Performance*. (pp. 208-222)

Caste (Gopal Guru, Subanna)

Gender (Dolan, Butler, Case, Phelan, Bhatia)

Queer (Case, Butler, Gopinath)

Race (Wa Thiongo, Pradhan, Bhattachararya)

7. Performance and Cyborg Culture/Digital Domain (Donna Haraway, Case)

This section explores the contemporary theoretical turn with the advent of digital culture, when Sue Ellen Case wrote the Domain Matrix etc, that develops an altogether different approach to how we analyse and construe performances.

8. Critiques of Performance Studies (Bharucha, McKenzie, Reinelt, Zarilli) we would encounter finally the critiques of so called 'theories of performance' which are in fact informed by these myriad ways of looking at performance that we have already explored over the last two semesters.

Select Bibliography:

Abercrombie, Nicholas, and Brian Longhurst. *Audiences: a sociological theory of performance and imagination*. Thousand Oaks, California: Sage. 1998. Print.

Artaud, Antonin. An End to Masterpieces. *Antonin Artaud: Selected Writings*. ed. Susan Sontag, 252-59. Print.

Artaud, Antonin. *Antonin Artaud: Selected Writings*. New York: Farrar, Straus & Giroux. 1976. Print.

Auslander, Philip. *Liveness performance in a mediatized culture*. London, New York: Routledge. 1999. Print.

Auslander, Philip. *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance*. Ann Arbor: University of Michigan Press. 1994. Print.

- Austin, J. L. *How To Do Things With Words*. New York: Oxford University Press. 1980. Print.
- Bakhtin, M. M. *Rabelais and his world*. 1st Midland book ed. Bloomington: Indiana University Press. 1984. Print.
- Bakhtin, Mihail. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press. 1994. Print.
- Barba, Eugenio, Nicola Savarese, and International School of Theatre Anthropology (Holstebro, Denmark). *A dictionary of theatre anthropology the secret art of the performer*. English-language ed. London, New York: Published for the Centre for Performance Research by Routledge. 1991. Print.
- Bateson, Gregory. *Steps to an ecology of mind*. New York: Ballantine. 1972. Print.
- Bell, Elizabeth, *Theories of Performance*, LA: Sage Publications, 2008. Print.
- Bharucha, Rustom. Negotiating the river: intercultural interactions and interventions. *TDR The Drama Review* 41, no. 3 (T155): 31-38. 1997. Print.
- Bhatia, Nandi. *Modern Indian Theatre: A Reader*. New Delhi: Oxford University Press, 2010. Print.
- Bhatia, Nandi. *Performing Women/Performing Womanhood: Theatre, Politics and Dissent in North India*. New Delhi: Oxford University Press, 2010. Print.
- Bial, Henry. *The Performance Studies Reader*, London; New York: Routledge, 2004. Print.
- Boal, Augusto. *Legislative theatre : using performance to make politics*. London: Routledge. 1998. Print.
- Brook, Peter. *The Empty Space*. London: Peguin Books, 1968. Print.
- Buckland, Theresa J. *Dance in the Field*. London: Macmillan Press Limited, 1999. Print.
- Butler, Judith P. *Bodies That Matter: On the Discursive Limits of "Sex"*. New York: Routledge. 1993. Print.
- Butler, Judith P. *Gender trouble : feminism and the subversion of identity*. New York: Routledge. 1999. Print.
- Carlson, Marvin. *Performance: A Critical Introduction*. Print.
- Charsley, Simon and Kadekar, L.N. *Performers and their Arts: Folk, Popular and Classical Genres in a Changing India*. New Delhi: Routledge, 2006.
- Deshpande, S, Akshara, K.V. and Iyengar, S. *Our Stage: Pleasures and Perils of Theatre Practice in India*. New Delhi: Tulika Books, 2009. Print

- Easterling, P.E. ed. *The Cambridge companion to Greek Tragedy*, Cambridge: Cambridge University Press, 1997. Print.
- Easthope, Anthony. *The Unconscious*. London and New York: Routledge, 2009. Print.
- Foster, S.L. ed. *Corporealities: Body, Knowledge, Culture, and Power*. New York: Routledge. 1996.
- Foster, S.L. *Reading dancing: bodies and subjects in contemporary American dance*. Berkeley: University of California Press. 1986. Print.
- Foster, Susan Leigh. *Choreography & narrative : ballet's staging of story and desire*. Bloomington: Indiana University Press. 1996. Print.
- Franco, Mark. *Dance as Text: Ideologies of the Baroque Body*. Cambridge: Cambridge University Press. 1993. Print.
- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books. 1973. Print.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City: Doubleday. 1959. Print.
- Guru, Gopal. *Himiliation: Claims and context*. New Delhi: Oxford University Press, 2009. Print.
- Kanhailal, Hesinam, *Clarifying New Trajectory*. Imphal: Hesinam Publishers, 2009. Print.
- Kanhailal, Hesinam, *Theatre of the Ritual Suffering (A Project)*. Imphal: Hesinam Publishers, 2007. Print.
- McKenzie, Jon. Virtual reality: performance, immersion, and the thaw. *TDR The Drama Review* 38, no. 4 (T144): 83-106. 1994. Print.
- Nagaraj, D.R. *The Flaming Feet and other essays: The Dalit Movement in India*. New Delhi: Permanent Black, 2010. Print.
- Patankar, R. B. "Does the 'Rasa' Have Any Modern Relevance?" *Philosophy East West*. Vol.30, No.3, (July 1980), Honolulu: University Of Hawaii Press.
- Pavis, Patrice. *Analyzing Performance: Theater, Dance, And Film*. Ann Arbor: Univeristy of Michigan Press, 1996. Print.
- Pavis, Patrice. ed. *The Intercultural Performance Reader*. New York: Routledge. 1996. Print.
- Phelan, Peggy, and Jill Lane, eds. *The ends of performance*. New York: New York University Press. 1998. Print.
- Phelan, Peggy. *Unmarked: The Politics of Performance*. New York: Routledge. 1993. Print.
- Pickering, Kenneth. *Key Concepts in Drama and Performance*. Hampshire and New York: Palgrave Macmillan, 2005. Print.

Ranciere, Jacques. *The Emancipated Spectator*. London:Verso, 2011. Print

Reinelt, Janelle G. and Joseph R. Roach. *Critical Theory and Performance*. Ann Arbor: The University of Michigan Press, 1992. Print.

Schechner, Richard. *Performance Theory*. London: Routledge, 1988 rpnt. 1994

Thiong'o, Ngugi wa. *Penpoints, gunpoints, and dreams : the performance of literature and power in post-colonial Africa* . New York: Oxford University Press. 1998. Print.

Turner, Cathy and Behrndt Synne K. *Dramaturgy and Performance*. Hampshire and New York: Palgrave Macmillan, 2008. Print.

Zarrilli, Phillip B, Darius L Swann, and Farley P Richmond. *Indian theatre traditions of performance*. Honolulu: University of Hawaii Press, 1990. Print.

Zarrilli, Phillip. Toward a definition of Performance Studies: part I. *Theatre Journal* 38, no. 3: 372-76, 1986. Print.

Zizek, Slavoj. *Organs without Bodies: Deleuze and Consequences*. London and New York: Routledge, 2004. Print.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **History/Historiography of Performance**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate:

Masters level (8 credit course over two semesters)

5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):

Two semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Benil Biswas (Coordinator);**
Course Team: SCCE Faculty
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is envisaged as an attempt to look at the history and historiography of performance through a non-hegemonic perspective. In order to attain this vision, this course would implement a genealogical model, breaking away from the linear model of historical studies. The attempt is to devise a course that will cut across geographical divisions and categories of performances and performative practices in terms of performance-based categories such as conventions, devices, sites, genres, approaches etc. The course requires reading and viewing of documented videos of different styles and conventions of performances. The books and videos are available in different libraries across Delhi including Sahitya Akademi, Sangeet Natak Akademi, libraries in Max Mueller Bhavan and French Cultural Centre, apart from video documentations of performance accessible in sites such as Global Shakespeare

and Hemispheric Institute. These resources as well as personal resources of faculties will be used for teaching. It is vital that the University start building a collection of these key books and videos, and the recommendations for the University Library to procure such material is already in process.

This compulsory course for M.A. Performance Studies first-semester students provides a basic understanding and introduction to the key performance practices through history, and the ability to historically contextualize the cultural objects and the debates surrounding them. Students will also have imbibed the critical debates involved in historiography of the diverse performances. The course is a pre-requisite for research in the history of performance, and also introduces critical questions to interrogate contemporary practices of interpretations of history through performance.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1 & 2, Compulsory course for Performance Studies

10. A brief description of the Course:

This course is envisaged as an attempt to look at the history and historiography of performance through a non-hegemonic perspective. In order to attain this vision, this course would implement a genealogical model, breaking away from the linear model of historical studies. The attempt is to devise a course that will cut across geographical divisions and categories of performances and performative practices in terms of performance-based categories such as conventions, devices, sites, genres, approaches etc.

11. Specific Requirements on the part of students who can be admitted to this course:
(Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the M.A. Performance Studies programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module): See the enclosed copy of the course.

13. Assessment Methodology:

The assessment involves students submitting Two Response Papers, One Presentation, and One end-semester paper in each semester. The response papers are short responses to the readings and discussions of a unit. These require no outside reading (other than the assigned readings and discussions in the class), and require

students to take any concept, problematic, or performance piece and provide a close analysis. The response papers need the students to pay attention to specificities, details and nuances, working through the central problem they have taken up and bringing into tension the possible different perspectives for analysis. For the final semester presentation, students are required to choose one performance practice/ site/ convention, etc. from the entire semester, and with the help of additional academic readings on the area, make a presentation and write a research paper.

Grade break-down for these assignments are as follows:

Response Paper- 1 (15%) Due: In class. Tuesday, 4th week.

Response Paper- 2 (25%) Due: In class. Tuesday, 9th week.

Class Presentation (based on end-term paper topic chosen by the student) (20%)

End Semester paper (30%)

Attendance and Class Discussion (10%)

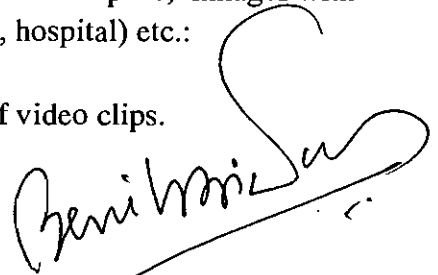
*All students must participate in all course assessments to obtain a passing course grade.

14. No. of students to be admitted:

All students enrolled in the M.A. Performance Studies programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector is required for each class for viewing of video clips.



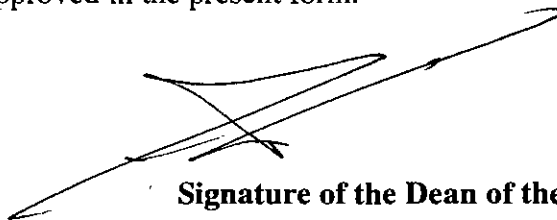
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

History/Historiography of Performance, Semester 1 & 2

Course Facilitator – Benil Biswas

Monsoon Semester

Week # 1 Introduction

Week # 2 History/Memory

The week discusses the terms history-memory and how performance has been seen as a critical way of transmitting history. Two performance texts, *Rabinal Achi* of Mayan tradition, and *Taziyeh*, the Muharram Ritual performance provide the cases for discussion.

1. Taylor, Diana. "Performance and/as History". *The Drama Review* 50:1, Spring 2006, pp 68-86.
2. *Rabinal Achi* (text with Introduction). Transl. Tedlock. *Rabinal Achi: A Mayan Drama of War and Sacrifice*. New York:OUP, 2003, pp 1- 125.
3. "The Ta'ziyeh of the Martyrdom of Hussein." Transl. Pettys, Rebecca Ansary. *The Drama Review*, Volume 49, Number 4 (T 188), Winter 2005, pp. 28-41.

Week # 3 Myth/History

The week discusses myth as a category. The visual telling of the Mayan creation myth *Popol Vuh* through images taken from period pottery, a contemporary interpretation of the myth through a play by Cherrie Moraga, and contemporary performances of Jesusa Rodriguez and Liliane Felipe using cabaret and new media provide the case for discussion.

1. View *Popul Vuh* 60 mns. [Video available in youtube as 7 videos "Popol Vuh, Maya creation myth pt 1.mpg" to "Popol Vuh, Maya creation myth pt 7.mpg"]

[url for the 1st one: <http://www.youtube.com/watch?v=uMMo0-kEFis>]

2. Cherrie Moraga. *Heart of the Earth: A Popol Vuh Story*.
3. Diana Taylor. "High Aztec" or Performing Anthro Pop: Jesusa Rodríguez and Liliana Felipe in "Cielo deabajo". *TDR* (1988-), Vol. 37, No. 3 (Autumn, 1993), pp. 142-152

Week # 4 Greek Performance-1

The week discusses the Festival of Dionysia and the complex of performances in the festival. *Bacchae* provides an entry point to discussing Dionysus cult and theatrical representation in the polis.

1. Cartledge, Paul. "Deep Plays: Theatre as Process in Greek Civic Life". Cambridge companion to Greek tragedy. Ed. P. E. Easterling. Cambridge University Press, 1997. pp. 3-35

2. Euripides : *Bacchae*. Transl. Daniel C. Stevenson.

Week # 5 Greek Performance-2: Tragedy

The week introduces the key genres in Aristotle's Poetics, with specific attention to tragedy and its constituting elements, plot structure and action. Sophocle's *Oedipus Rex* provides a case to look at the perfect tragedy in terms of Aristotle's classification. Euripides' *Trojan Women* provides an alternate perspective.

1. Aristotle's Poetics sections VI-XIII

(available online at <http://classics.mit.edu/Aristotle/poetics.1.1.html>)

2. Sophocles. *Oedipus Rex*. Transl. F. Storr. (Available online)

3. Euripides. *Trojan Women*. Editor. Alan Shapiro. New York: OUP, 2009.

Week# 6 Greek Performance-3: Greek Comedies and Roman Performances

The week continues discussion on Greek performances in analyzing comedies, and Aristophanes' *Frogs* opens discussion on the nature of theatre contest as part of mythology. It also provides transition to the performances in the Roman period, specially satire and rhetoric.

1. Aristophanes. *Frogs*. Transl. Daniel C. Stevenson. (available online).

Week # 7: Sanskrit Theatre-1

The week discusses the text of Natyasastra, and its classifications of genres, different kinds of performances and acting styles.

1. Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. Munshiram Manoharlal Publishers Pvt. Limited, 1998, pp 1-95.

2. *Natyasastra*. Chapter 1-4; Chapter 20-21. Transl. Manmohan Ghosh. Asiatic Society, 1950.

Week # 8: Sanskrit Theatre-2

The week analyzes the Sanskrit theatrical texts in relation to plot structure and characterization. While *Uttaramacharitam* affords a perspective to look at “creativity” of the playwright and meta-theatrical reflexivity within the rubric of Natyasastra codifications, analysis of *Urubhangam* will discuss the question of tragedy in Sanskrit theatre. Dharwadker’s analysis of K. N. Panikkar’s interpretation of *Urubhangam* will contextualize these debates within contemporary context.

1. Bhavabhuti. *Rama's Last Act (Uttaramacharitam)*. Transl. Sheldon Pollock. New York University Press and JJC Foundation, 2007.
2. Bhasa. *Urubhangam* (with Introduction). K. N. Bhatnagar. Motilal Banarasi Das, 1937.
3. Dharwadker. “Myth, Ambivalence, Evil”. *Theatres of Independence: Drama, Theory, And Urban Performance in India*. University of Iowa Press. 2005. pp 165-217.

Week # 9: Performance Traditions of Japan-1: Noh and Kyogen

The week discusses the key concepts in noh and kyogen, specially performance aesthetic, plot structure, action and concept of *yugen*. Zeami’s iconic play *Atsumori* and comedy *Delicious Poison* offers the context for discussion.

1. Brazell, “Japanese Theatre: A Living Tradition.” *In Traditional Japanese Theater: An Anthology of Plays*. Ed. Karen Brazell. Columbia University of Press, 1998, pp 1-43.
2. Zeami, *Atsumori*. *In Traditional Japanese Theater: An Anthology of Plays*. Ed. Karen Brazell. Columbia University of Press, 1998, pp 126-142.
3. Zeami. *The Delicious Poison*. Transl. Don Kenny. *In Traditional Japanese Theater: An Anthology of Plays*. Ed. Karen Brazell. Columbia University of Press, 1998. Pp 235-244.
4. Keene, Donald. “Background of the Performance.”

Week# 10: Performance Traditions of Japan-2: Kabuki and Bunraku

Discussion of Japanese theatre history continued with introduction to the popular from Kabuki. The work Chikamatsu is a case for discussion. The article on Bunraku by Barthes will contextualize the use of masks, distancing, and written face in Japanese theatre.

1. Chikamatsu, *Love Suicides at Amijima*. Transl. Donald Keene, in *Four Major Plays of Chikamatsu*. Columbia University Press, 1964. Pp. 170-209.
2. Barthes, Roland. *On Bunraku*. *TDR*, Vol. 15, No. 2, Theatre in Asia (Spring, 1971), pp. 76-82.

Week# 11: Medieval Christianity and Performance

Discussion starts with the relation between sacrament and performance, and moves to the emergence of theatre in representation of three Mary's and the morality plays in travelling floats representing heaven and hell. The morality play *Everyman* contextualizes the history.

1. *Everyman*. (author: unknown) online:
2. Gebauer, Gunter and Christoph Wulf, "Mimesis as Imitatio." In *Mimesis: Culture, Art, Society*. University of California Press, 1995, pp 61-75.

Week # 12: Renaissance/Elizabethan

The week will contextualize performances in Elizabethan times and the emergence of Globe theatre. Shakespeare's revenge tragedy *Titus* contextualizes the relation between spectacles of violence and scaffold in the society and representations within theatre.

1. William Shakespeare. *Titus Andronicus*

Week 13 Commedia dell'Arte

The week discusses Commedia, paying attention to identificatory structure of comedy, stock characters, and improvisation. Dario Fo's piece introduces the possibilities of speech pattern of *gammelot* and gibberish as used in Commedia.

1. Nicole, Allardyce. *The World of Harlequin*. Cambridge University Press, 1963.
2. Fo, Dario. "Wordless Speech". *Popular Theatre: A Sourcebook*. Ed. By Joel Schechter. Routledge: 2003. Pp. 104-107.
3. Mazzone-Clementi, Carlo and Jane Hill. "Commedia and the Actor." *Popular Theatre: A Sourcebook*. Ed. By Joel Schechter. Routledge: 2003. Pp. 83-89.

Week # 14 Carnival-1: Carnavalesque and Grotesque

Discusses the central concept of carnivalesque and grotesque of Mikhail Bakhtin. Bakhtin's contextualization of the Renaissance as different from the mainstream interpretation (Renaissance as based on rationality and progress) will be taken up.

1. Mikhail Bakhtin. *Rabelais and his World*, Introduction; Chapter 1. pp 1-144.

Winter Semester – From Restoration till late 19c.

Unit I: The "new world":

The unit will continue discussion on the carnivalesque concentrating on the link between carnival, power, and market. Within this rubric the unit will analyse the rise of the new world as presented within the movements of German Romanticism and Expressionism. Georg Buchner's landmark play *Woyzeck*, its recovery by Expressionists and contemporary adaption by Herzog offers a point of discussion and analysis. For studying the emergence of new institutions of modern such as asylum and presentation of human bodies as part of knowledge production/power, the unit discusses Peter Brook's production of *Marat Sade*. The rise of naturalism and realism will be contextualized by reading *Dolls House* in relation to representation of hysteria, and Chekhov's *Cherry Orchard*.

Unit II: Colonialism and Empire: Scenario of Colonialism, Great Exhibitions.

The unit will analyse the linkage of performance and colonialism. Moving away from mainstream binary categorizations where performance is marked as a category belonging 'naturally' to the colonized (as opposed to science, rationality and writing of the colonizer), the unit will discuss performance of colonialism in a more nuanced manner. The central entrypoint is Diana Taylor's articulation of scenario of colonialism. Through this lens great exhibitions, its taking over of carnival spaces, exhibition of live bodies, and iconic performances such as that of Lillie Fueller will be discussed.

Unit III: Living Traditions: Orature/History/Performance

The unit interrogates more closely the "living traditions" and the issues of historiography of such performances. The question of transmitting history and the need for eschewing linear narratives to the modern will be taken up. How do one look at living traditions as contemporary?

Unit IV: Other modern traditions: nautanki, sangeetanatakam, modern circus, freak shows

The unit looks at those performance practices that are marginal within historiography. Nautanki provides a case to look at a different kind of modern performance in Indian apart from theatre, a performance that even while working with texts, and print-capitalism is at the same time distinct in its address to the small towns. Sangeetanatakam in Tamil Nadu similarly offers a different paradigm of performance in the modern period that do not fall in the linear narrative of the rise of realism. Modern circus and freak shows will be discussed raising question as to how to conceptualize them as working in a historical milieu, rather than a-historical/primitive practices.

Unit V: Issues in historiography

The unit will end the course with the discussion on problems of historiography, with specific attention on debates in translation of Indian terms and performance categories.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Comparative Performance Studies**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate:

Masters level (4 credit course spread over 2 semesters)

5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):

Two semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Deepan Sivaraman (Coordinator);**
Course Team: SCCE Faculty
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

Although 'Performance studies' as a field of research has been known in the academic world for ever three to four decades it is still considered as a new interdisciplinary field of research in India. It draws from the social sciences, the humanities, art and theatre and can fit well in between art and humanities studies. It focuses on the pervasiveness of performance as a central element of social and cultural life, including not only theatre and dance but also such forms as sacred rituals and practices of everyday life, storytelling and public speaking, avant-garde performance art, popular entertainments, play and sports, and political demonstrations and potentially any instance of expressive behaviour or cultural enactment can be included in the field of performance studies.

The Performance Studies programme in SCCE is first in this kind in India which engages with overall aspect of performance modes not only looking at it as a form of artistic expression but also as an integral part of social science which deeply rooted in our normal day to today social life. *Comparative Performance Studies* will engage with these various modes of performance modes across culture and historical locations critically analysing its divergences and convergence.

The course also acknowledges the hybrid nature of contemporary performance art and it critically discusses the overlapping areas of conventional fixed boundaries of fine art and performance art.

For the successful application of this course, in addition to books and journals it requires reading and viewing of documented videos of different styles and conventions of performances. A vast amount of literature is already available with respect to various dimensions of Performance the world over. Being situated in Delhi, it has access to lending libraries like American Centre Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1 & 2, Compulsory course for Performance Studies

10. A brief description of the Course:

Comparative performance studies courses designed to build up a comparative frame work on various aspects of performance studies, which engages with the convergence and divergence between and among various performance modes, beliefs, systems and traditions across time geographical and historical locations.

It will discuss the conceptuality of various performance genre starts from the performativity of various ritual forms to post modern performance of contemporary time with a comparative analytical approach. This course will also acknowledge the change in the arena of performance practice as interdisciplinary art form.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enrol for the M.A. programme in Performance Studies and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

Students will be assessed for their overall understanding of the course and their contribution towards group discussions and knowledge sharing. There will be four ways of assessing student's progress which are based on the performance of student's weekly presentations, blog writing, assigned papers and end term semester examination/essay. There will be two papers and two presenters in each semester in addition to end term exam.

Percentage of marks in various assessment modes will be in the following fashion:

Class room presentations (20%)

Home assignments (20%)

Attendance class discussions and blog writing (20%)

End Term exam/essay (40%)

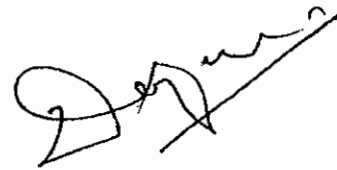
*All students must participate in all course assessments to obtain a passing course grade.

14. No. of students to be admitted:

All students enrolled in the M.A. Performance Studies programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector and sound system is required for each class for viewing of video and audio clips.



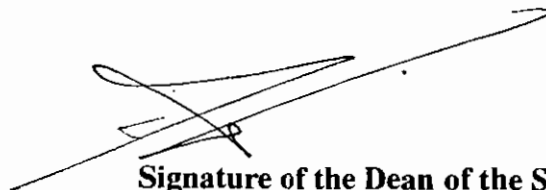
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Comparative Performance Studies, Semester 1 & 2

Course Facilitator - Deepan Sivaraman

1st & 2nd semesters / Total credits - 4

Aims & Objectives

'Performance Studies' is an interdisciplinary field of research that draws from the social sciences, the humanities, art and theatre. It focuses on the pervasiveness of performance as a central element of social and cultural life, including not only theatre and dance but also such forms as sacred rituals and practices of everyday life, storytelling and public speaking, avant-garde performance art, popular entertainments, world fairs and heritage festivals, play and sports, and political demonstrations and potentially any instance of expressive behaviour or cultural enactment can be included in the field of performance studies.

The aim of this particular course is to build up a comparative frame work on various aspects of performance studies, which engages with the convergence and divergence between and among various performance modes, beliefs, systems and traditions across time geographical and historical locations.

It will discuss the conceptuality of various performance genre starts from the performativity of various ritual forms to post modern performance of contemporary time with a comparative analytical approach. This course will also acknowledge the change in the arena of performance practice as interdisciplinary art form.

The Structure & Requirements

Comparative performance studies last 28 weeks and is credit rated at 4 credits equally divided between first two semesters. This course comprises with 14 lectures, video screenings and equal number of student-led seminar sessions.

The course will run every week for 2 hours; the first half will be used for lecturing/presentations and the second half generally for performance video screening and discussions. One of the 2 hours session in every alternative week will be used for conducting seminars/workshops and video screenings based on the weekly lecture topics, where students are required to make presentations. As continuation of these presentations students will be encouraged to create blogs where they can express their understanding of the field which can be shared and debated among other students. Students will be also encouraged to see performances taking place across Delhi which may be used as a case study for seminars and analytical papers. The key learning method in this course will be sharing of knowledge among the students rather than tutor centric single path learning. In addition to reading and

classroom discussion, we will view films, visit performance venues, and conduct workshop sessions.

Method of Assessments*

The objective of the assessment is to discover what a student actually learned about the subject field and how able is she/he to express it through oral and written words. Therefore students will be assessed for their overall understanding of the course and their contribution towards group discussions and knowledge sharing rather than undertaking conventional written examinations. Attending weekly lectures and presentations are vital and any absence may affect the grades. There will be four ways of assessing student's progress which are based on the performance of student's weekly presentations, blog writing, assigned papers and end term semester examination. Students are expected to submit two papers and do two presenters in each semester in addition to end term essay/exam.

Percentage of marks in various assessment modes will be in the following fashion.

Class room presentations (20%)

Home assignments (20%)

Attendance, Class Discussion and Blog writing (20%)

End Term exam (40%)

*All students must participate in all course assessments to obtain a passing course grade.

Learning outcomes

This course will equip students to understand and analyse various modes of performance genre across the history and cultures with a comparative perspective. It will encourage the students to read performances conceptually and critically. Students-led seminar sessions will enhance their skills of writing short essays on a focused subject in a limited period of time.

Monsoon Semester- Lecture/seminar topics and reading list

Week 1 & 2

Ritual, play and performance- An introduction

In this introductory week we will focus on the emergence of performance studies looking at various performance modes, historical junctions, performance aesthetics, performance in everyday life, carnival and sports performances. We will particularly analyse the performative elements of rituals in various cultures and religious ceremonies. We will ask the

questions, why do we consider ritual as the root of theatre? What is the difference between a ritual performer and a stage actor?

Power point- What is performance studies and why comparative performance studies?

Screening- Short video clips of various rituals and ceremonies/Seminar/ presentation

- Schechner, R., 2002. Performance Studies: An introduction. 2nd ed. London: Routledge
- Schechner, R., 2003. Performance Theory. 2nd ed. London: Routledge
- Schechner, R., 1993. The Future of Ritual. London: Routledge
- Turner, V., 1982. From Ritual to Theatre: The Human Seriousness of the Play. New York: PAJ Publications.
- Turner, V., 1986. The Anthropology of performance. New York: PAJ Publications
-

Week 3 & 4

Performativity in various modes of performances

In this week we will discuss the differences and the level of performativity in various performance modes including the performative elements in daily life. Here we will also look at the characteristics of certain types of performances such as republic day parade, sports, circus, carnival, political speeches, wedding etc which are designed and created to engage with society with a political, social or economical agenda. Why do we consider pervasiveness of performance is the central element of social and cultural life?

Screening- Short video clips of various performances/Seminar/presentation

- Schechner, R., 2002. Performance Studies: An introduction. 2nd ed. London: Routledge.
- Schechner, R., 2003. Performance Theory. 2nd ed. London: Routledge
- Schechner, R. and Appel, W., 1997. Means of Performance, 4th ed. New York: University of Cambridge Press
- Councell, C. Wolf, L. eds., 2001. Performance Analysis: An Introductory Course book. London: Routledge

Week 5 & 6

The sociality of traditional and popular performances in India

India has a rich history of performance tradition which is deeply rooted in its culture and various social classes. When Sanskrit performance tradition is generally considered as a tradition belongs to upper castes/class communities, folk tradition is belongs to communities in general. This paper will discuss the politics and social aspects behind the classical Sanskrit and Folkloric performance traditions of India in the context of caste and cultural hierarchies.

Screening of Theyyam and Koodiyattom performances/ seminar/ presentation

- Richmond, P F. Swann, L D. and Zarilli, B P. eds., 1993. Indian theatre traditions of performance. New Delhi: Motilal Banarsidass Publications.
- Panchal, G., 1984. Koothambalam & Koodiyattom, New Delhi: Sangeetha Nadaka Academy.
- Varadpande, M. L., 1987. History of Indian theatre, New Delhi: Abhinav Publications.

Week 7 & 8

Spatiality of performance in pre colonial- colonial and post colonial Indian theatre

This week we will discuss the space in Indian performance, colonial interventions and its subsequent affects on performance spaces and the spectatorship in modern India.

Screening- Ramalila, Pharsi Theatre and a performance of modern time/ Seminar/ presentation

- Richmond, P F. Swann, L D. and Zarilli, B P. eds., 1993. Indian theatre traditions of performance. New Delhi: Motilal Banarsidass Publications.
- Panchal, G., 1984. Koothambalam & Koodiyattom, New Delhi: Sangeetha Nadaka Academy.
- Bharucha, R., 1993. Theatre and the World: Performance and Politics of the Culture. London: Routledge.

Week 9 & 10

Issue of Indian identities: Debates between Theatre of roots movement and urban modernists of post independent India.

For the last six decade's following independence Indian theatre makers, cultural theorist's and critics have debated and discussed over the identity of Indian theatre analysing the concept of 'indigenous' and 'alien' practices in performance making and play writing. In recent year's nationalism and cultural identities again became centre of debates when right wing parties start to define "Indian culture" antagonising "outside culture"! The question we will ask in this week is, in the context of India's diverse cultural history what is the validity of the search of authentic Indian Theatre?

Screening- Rathan Thiyam's Uttarpriyadharsini and Anuradha Kapur's Sundari: An actor prepares/ Seminar/Workshop

- Dharwadker, A B. (2005) Theatre of Independence- Drama, Theory and Urban Performance in India since 1947, Iowa City: University of Iowa Press.
- Kapur, A., 2006. Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar. London: Seagull Books.

- Sivaraman, D., 2011. How authentic is authentic. IVth International theatre festival of Kerala festival book- 2011. pp.63-65

Week 11 & 12

Scenography of Rama Lila of Ram Nagar and modern site-specific and environmental performances

In this week we will analyse the space, spectatorship and visual language of ritual performance Rama Lila in comparison with the scenography of environmental and the site specific theatre of modern time.

Screening- "Romeo, Juliet and Security Guard", a site specific performance by Deepan Sivaraman and Jane Collins/ Seminar/ presentation

- Hunter, V., 2005. Embodying the Site: the here and now in site-specific dance performance, *New Theatre Quarterly* 21(4), pp. 367-81
- Kapur, A., 2006. *Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar*. London: Seagull Books.
- Schechner, R. 1994. *Environmental Theatre*. New York: Applause
- Rugg, J., 2010. *Exploring Site Specific – Issues of Space and Internationalism*. New York: I. B. Tauris & Co Ltd

Week 13 & 14

Intercultural theatre performances and post colonial perspectives

This lecture will focus on the intercultural interventions and performance experiments of Euro American directors such as Grotowski, Peter Brook, Eugenio Barba and Richard Schechner and the critical perspectives of post colonial theoreticians as Rustom Bharucha.

Screening- "Mahabharata" of Peter Brook

Week 14- seminar/ Presentation

- Bharucha, R., 1993. *Theatre and the World: Performance and Politics of the Culture*. London: Routledge.
- Zarilli, B. P. McConachie, B. And Williams, J. G. And Sorgenfrei, F. C., 2010. *Theatre Histories- An Introduction*. 2nd ed. New York: Routledge
- Schechner, R. and Appel, W., 1997. *Means of Performance*, 4th ed. New York: University of Cambridge Press

Winter Semester - lecture series and reading list

Week 1 & 2

Avant- Garde theatre in Europe and America

In the middle of 20th century a group of Euro American theatre directors challenged the existing norm of word centred theatre by experimenting with dramaturgical structure influenced by rituals and eastern performance tradition. We will read and look into the works of Grotowski, Peter Brook, Robert Wilson, Richard Forman, Oskar Schlemmer, Heiner Muller etc in order to understand this discourse.

Screening – “Einstein on the beach” by Robert Wilson and “What to wear” by Richard Forman/ Seminar/ presentation

- Huxley, M. Witts, N. eds., 2002. The Twentieth Century Performance Reader. 2nd ed. London: Routledge
- Brook, p., 1990. The Empty Space, London: Penguin Books.
- Grotowski, J. (1975) Towards a Poor Theatre, London: Methuen Drama.

Week 3 & 4

“Holy Actor” and “Bio Objects”: Theatre of Grotowski and Kantor

Jerzy Grotowski and Tadeusz Kantor were the most important Polish theatre directors of 20th century who brought a new shift in performance making across the world. When Grotowski experimented with actor’s body as the centre of performance making process Kantor explored the dramaturgy through objects and its interaction with actors. Here we closely look into these two completely different approaches of performance making in order to understand the beginning of the post dramatic theatre.

Screening- Grotowski’s Akropolis and Kantor’s Dead Class/ Seminar/ presentation

- Grotowski, J. 1975. Towards a Poor Theatre, London: Methuen Drama.
- Kantor, T., 1993. A Journey Through Other Spaces: Essays and Manifestos, 1944-1990, California: University of California Press.
- Witts, N., 2010. Tadeusz Kantor. New York: Routledge
- Slowiak, J. And Cuesta, J. Jerzy Grotowski. New York: Routledge

Week 5 & 6

Hybridity of performance art- Crossing the boundaries of various art disciplines

We are passing through a crucial age in performance history where various art forms starts to merge and overlap. Theatre has always been a hybrid form of art and 2011 was considered as the year of celebration of its hybrid nature and this was the key focus at the Scenography Quadrennial of Prague in 2011. Here we discuss the hybrid nature of performance art and its crossover with various art disciplines. We will ask what the future of performance art is.

Screening – “Ubu Roi” by Deepan Sivaraman/ Seminar/presentation

- Collins, J. and Nisbet, A., 2010. Theatre and performance Design- A Reader in Scenography, London: Routledge
- Goldberg, R. and Anderson, L., 2004. Live Art since 60s. London: Thames & Hudson
- Sivaraman, D., 2011. How authentic is authentic. IVth International theatre festival of Kerala festival book- 2011. pp.63-65

Week 7 & 8

Bodies in contemporary performances: Live art, installation performance, site specific etc.

Towards the end of 20th century performing artists started to explore their own bodies in performative spaces and some others explored animal bodies. Analysing the works of artists like Franko B, Orlan, Ana Mendieta, Hermann Nitsch and companies like Societas Raffaello Sanzo of Castelluci we will learn the change of the notion of “performance” and “acting” in post modern time.

Screening – “Orgien Mysterien Action theatre” of Hermann Nitsch/ Seminar/presentation

- Mackintosh, I., 1993. Architecture, Actor and Audience, London: Routledge.
- Nitsch, H., 2007. The Action Art of Hermman Nitsch From Past to Present, Berlin: Edition Krothenhayn.
- Goldberg, R. and Anderson, L., 2004. Live Art since 60s. London: Thames & Hudson
- Orlan. Shefered. S. and Donger. S., 2010. Orlan-A hybrid body of art works. New York: Routledge
- Castelluci, C., 2007. The theatre of Societas Raffaello Sanzo. London: Routledge

Week 9 & 10

Post dramatic theatre- different approaches

In this week we will explore the term post dramatic theatre. In order to understand this new discourse in performance art we will discuss the works of a number of post dramatic directors and groups such as Tadeusz Kantor, Robert Wilson, Richard Foreman, and Wooster group, Forced Entertainment, Societas Raffaello Sanzo etc.

Screening – “Today is my Birth Day” by Tadeusz Kantor/ Seminar/ presentation

- Lehmann, H.T., 2006 Post Dramatic Theatre. London: Routledge
- Collins, J. and Nisbet, A., 2010. Theatre and performance Design- A Reader in Scenography, London: Routledge
- Kantor, T., 1993. A Journey Through Other Spaces: Essays and Manifestos, 1944-1990, California: University of California Press.

Week 11 & 12

Devised performance- Various dramaturgical approaches

This week we will analyse various dramaturgical approaches of devised theatre performances. We ask, is devised performance a post dramatic phenomenon? Is it the death of "dramatic theatre"? What is the future of theatre?

Screening- "Spinal Cord" a devised performance by Deepan Sivaraman/ Seminar/ presentation

- Oddey, A., 1996. Devising theatre: A practical and theoretical handbook. London: Routledge.
- Kantor, T., 1993. A Journey Through Other Spaces: Essays and Manifestos, 1944-1990, California: University of California Press.

Week 13 & 14

Performative bodies and virtual bodies- Digital performance of 21st century

Theatre has found its space in non spaces. Some would argue that digital technologies are the future of art and theatre. Some would counter argue that the aliveness of theatre is what makes it unique as a form of art. Where do we stand on this? Will virtual body in a recorded time and space equalize with the performative body in a real time and space?

Screening- "Kellermann", a new media performance by Imitating the Dog and Pete Brook/

Seminar/ presentation

- Dixon, S., 2007. Digital Performance. London: MIT Press
- Giannachi, G., 2004. Virtual Theatre an Introduction. New York: Routledge
- Giannachi, G., 2007. The Politics of New Media Theatre. New York: Routledge

Bibliography

1. Bennett, S., 1997. Theatre Audiences. New York: Routledge
2. Bharucha, R., 1993. Theatre and the World: Performance and Politics of the Culture. London: Routledge.
3. Boal, A., 1997. Theatre of the Oppressed. London: Pluto Press
4. Brook, p., 1990. The Empty Space, London: Penguin Books.
5. Castelluci, C., 2007. The theatre of Societas Raffaele Sanzo. London: Routledge
6. Councell, C. Wolf, L. eds., 2001. Performance Analysis: An Introductory Coursebook. London: Routledge
7. Dharwadker, A B., 2005. Theatre of Independence- Drama, Theory and Urban

- Performance in India since 1947, Iowa City: University of Iowa Press.
8. Dixon, S., 2007. Digital Performance. London: MIT Press
 9. Giannachi, G., 2004. Virtual Theatre an Introduction. New York: Routledge
 10. Giannachi, G., 2007. The Politics of New Media Theatre. New York: Routledge
 11. Goldberg, R. and Anderson, L., 2004. Live Art since 60s. London: Thames & Hudson
 12. Grotowski, J. 1975. Towards a Poor Theatre, London: Methuen Drama.
 13. Hunter, V., 2005. Embodying the Site: the here and now in site-specific dance performance, *New Theatre Quarterly* 21(4), pp. 367-81
 14. Huxley, M. Witts, N. eds., 2002. The Twentieth Century Performance Reader. 2nd ed. London: Routledge
 15. Kantor, T., 1993. A Journey Through Other Spaces: Essays and Manifestos, 1944-1990, California: University of California Press.
 16. Kapur, A., 2006. Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar. London: Seagull Books.
 17. Lehmann, H T., 2006 Post Dramatic Theatre. London: Routledge
 18. Mackintosh, I., 1993. Architecture, Actor and Audience, London: Routledge.
 19. Oddey, A., 1996. Devising theatre: A practical and theoretical handbook. London: Routledge.
 20. Orlan. Shefered. S. and Donger. S., 2010. Orlan-A hybrid body of art works. New York: Routledge
 21. Panchal, G., 1984. Koothambalam & Koodiyattom, New Delhi: Sangeetha Nadaka Academy.
 22. Pavis, P. Edi., 1996. The Intercultural Performance Reader. London: Routledge
 23. Person, M., 2010. Site-Specific Performance. New York: Palgrave Macmillan
 24. Richmond, P F. Swann, L D. and Zarilli, B P. eds., 1993. Indian theatre traditions of performance. New Delhi: Motilal Banarsidass Publications.
 25. Rugg, J., 2010. Exploring Site Specific – Issues of Space and Internationalism. New York: I. B. Tauris & Co Ltd
 26. Schechner, R., 2002. Performance Studies: An introduction. 2nd ed. London: Routledge.
 27. Schechner, R., 2003. Performance Theory. 2nd ed. London: Routledge.
 28. Schechner, R., 1993. The future of Ritual. London: Routledge
 29. Sivaraman, D., 2011. How authentic is authentic. IVth International theatre festival of Kerala festival book- 2011. pp.63-65
 30. Slowiak, J. And Cuesta, J. Jerzy Grotowski. New York: Routledge
 31. Turner, V., 1982. From Ritual to Theatre: The Human Seriousness of the Play. New York: PAJ Publications.
 32. Turner, V., 1986. The Anthropology of performance. New York: PAJ Publications
 33. Witts, N., 2010. Tadeusz Kantor. New York: Routledge

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Space and Spectatorship in Performance**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):

One semester course (4 credits)

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Deepan Sivaraman (Coordinator);**
Course Team: SCCE Faculty
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The *Space and Spectatorship in Performance* course engages with the philosophy and concept of scenography of various performance modes with a special focus on contemporary spatial experimentations. It discusses all the major spatial theories established in performance art beginning from the spatial configuration in ritual performances to virtual space of new media performance in contemporary times.

The core aspect of the course is its focus on scenographic experimentations which challenged many of the established definitions and conventional notions of performance art and ways of seeing. Analysing the spatiality of Avant- garde theatre, inter cultural theatre, post dramatic theatre, new media performances and experimental theatre in contemporary India, we will learn how spatial configuration effect the viewership and way of seeing.

This is the first scenography course in Indian academia which discusses the overall aspect of performance space and spectatorship. It will certainly bring a new debate in the field of performance research in the country; a debate which has a huge potential to reshape the existing notion of performance making and way of seeing and experiencing.

For the successful implementation of this course, in addition to the books and journals it also requires reading and viewing of documented videos of different styles and conventions of performances. A vast amount of literature is already available with respect to various dimensions of performance the world over. Being situated in Delhi, it has access to lending libraries like American Centre Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Elective

10. A brief description of the Course:

Space and spectatorship in performance will analyse the concept of spatial construction in various performance modes looking at variety of spaces from a historical, socio political, metaphysical and geographic perspective. It will discuss the sacredness, interactivity, power, politics, gender and aesthetics of performance spaces.

The aim of this course is to understand the configuration of performance spaces across time and culture; looking closely at how spatiality influences the spectatorship and ways of seeing and experiencing. We will study the taxonomy of the spatial conventions of building based theatre; tracking the shift from stage space to performance spaces, analysing the site specificity of environmental theatre, engaging with the philosophy of theatre in found spaces, and the hyper realities of virtual spaces in new media performances.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is optional for students who enrol for the Master's programme and does not assume any prior knowledge. However it will be more suitable for the students who have general interest in visual and performance art disciplines.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

Students will be assessed for their overall understanding of the course and their contribution towards group discussions and knowledge sharing. There will be four ways of assessing student's progress which are based on the performance of student's weekly presentations, blog writing, assigned papers and end term semester examination/essay. There will be two papers and two presenters in each semester in addition to end term exam.

Percentage of marks in various assessment modes will be in the following fashion.

Class room presentations (20%)

Home assignments (20%)

Attendance class discussions and blog writing (20%)

End Term exam/essay (40%)

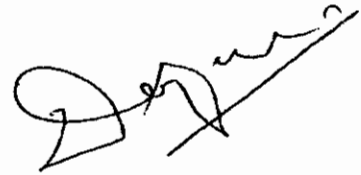
*All students must participate in all course assessments to obtain a passing course grade.

14. No. of students to be admitted:

Any students enrolled in the Masters programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector and sound system is required for each class for viewing of video and audio clips.



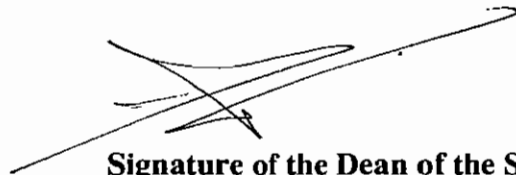
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Space and Spectatorship in Performance, Semester 1

Course Facilitator - Deepan Sivaraman

This is a 4-credit Optional course offered in the 1st Semester.

Aims & Objectives

“How is space to be experienced? How are we to conceptualize and structure it? How is space to be represented? Each age, civilization, or society has set its answers to these questions into its own cultural frame-work and way of life. It etched them, so to speak, into its own self image and into the image of itself it passed into posterity”.

(Bablet and Bablet 1982)

As Bablet suggests, space is a social product and the nature of this space will vary according to the values, habits, ideology and social practices of a group, in the particular historical moment of their production. All these factors need to be considered when analysing spatial practice. In this course, we will address these issues of spatial construction looking at variety of performance spaces from a historical, socio political, metaphysical and geographic perspective. It will discuss the sacredness, interactivity, power, politics, gender and aesthetics of performance spaces.

The aim of this course is to understand the configuration of performance spaces across time and culture looking closely at how spatiality influences the spectatorship and ways of seeing or experiencing. We will study the taxonomy of the spatial conventions of building based theatre; tracking the shift from stage space to performance spaces both within and outside theatre buildings, analysing the site specificity of environmental theatre, engaging with the philosophy of theatre in found spaces, and will also engage with the hyper realities of immersive and virtual spaces.

Course structure & Requirements

Space and spectatorship in performance is an optional course which lasts for 14 weeks in the monsoon semester and is credit rated at 4. This course comprises of 14 lectures, video screenings, workshops and a number of student-led seminar sessions.

The course will run every week for two hours per day, for two days a week. One of the 2-hour sessions will be used for conducting seminars/workshops and video screenings based on the weekly lecture topics, where students are required to make presentations. As a continuation of these presentations, students will be encouraged to create blogs where they can express their understanding of the field which can be shared and debated among other students. Students will be also encouraged to see performances taking place across Delhi and outside which may be used as a case study for seminars and analytical papers. In addition to reading and classroom discussion, we will view films, visit performance venues, and conduct workshop sessions.

Method of assessments*

The objective of the assessment is to discover what a student actually learned about the subject field and how able is she/he to express it through oral and written mediums. Therefore students will be assessed for their overall understanding of the course and their contribution towards group discussions and knowledge sharing. Attending weekly lectures and presentations are vital and any absence may affect the grades. There will be four ways of assessing student's progress which are based on the performance of students' weekly presentations, blog writing, assigned papers and end term semester examination.

Percentage of marks in various assessment modes will be in the following fashion:

Class room presentations (20%)

Home assignments (20%)

Blog writing (10%)

Attendance and Class Discussion (10%)

End Term exam or paper (40%)

*All students must participate in all course assessments to obtain a passing course grade.

Learning outcome

At the end of the course, a student should have acquired an overview of various spatial traditions of performance which will equip the students to analyse the scenography of various modes of performances with a conceptual and critical thinking. This course will also allow the students to understand how the configuration of performance spaces affects the viewer ship and the experience of seeing.

Lecture / Seminar topics with reading list

Week 1

Spatial configuration in rituals

- Turner, V., 1986. The Anthropology of performance. New York: PAJ Publications
- Turner, V., 1982. From Ritual to Theatre: The Human Seriousness of the Play. New York: PAJ Publications.

Week 2

Spaces and spectatorship in various modes of performances

- Bennett, S., 1997. Theatre Audiences. New York: Routledge
- Condee, F. W., 1995. Theatrical Space, Maryland: Scarecrow Press.
- Massey, B. D., 2005. For Space, London: Sage Publications.

Week 3

Spaces and spectatorship in Indian performance tradition

- Panchal, G., 1984. Koothambalam & Koodiyattom, New Delhi: Sangeetha Nadaka Academy.
- Richmond, P. F. Swann, L. D. and Zarilli, B. P. Eds., 1993. Indian theatre traditions of performance, New Delhi: Motilal Banarsidass Publications.
- Awasthi, S., 1988 'Theatre of Roots'-Encounter with Tradition, TDR, vol. 33 No. 4.

- Kapur, A., 2006. Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar. London: Seagull Books.

Week 4

Emergence of proscenium, theatre trade and class based viewership

- Zarilli, B. P. McConachie, B. And Williams, J. G. And Sorgenfrei, F. C., 2010 Theatre Histories- An Introduction. 2nd ed. Newyork: Routledge
- Mackintosh, I., 1993. Architecture, Actor and Audience, London: Routledge.
- Pichel, I. 1925. Modern Theatres, Harcourt Brace: New York
- Guthrie, T., 1964. Argument for the stage, World Theatre XIII: 1&2 (Spring and Summer)
- Sivaraman, D., 2009. Hegemony of imperial proscenium and its iron grip of post colonial Indian theatre. IInd International theatre festival of Kerala festival book-2009. pp. 62-65

Week 5

Hegemony of proscenium and its influence over post colonial Indian theatre

- Bharucha, R., 1993. Theatre and the World: Performance and Politics of the Culture. London: Routledge.
- Awasthi, S., 1988 'Theatre of Roots'-Encounter with Tradition, TDR, vol. 33 No. 4.
- Mukherjee, K S. (1982) The Story of the Calcutta theatres, 1753-1980, Calcutta: K.P Bagchi.
- Karnad, G., 1989. Theatre in India, Daedalus, Vol.118, No 4
- Sivaraman, D., 2009. Hegemony of imperial proscenium and its iron grip of post colonial Indian theatre. IInd International theatre festival of Kerala festival book-2009. pp. 62-65

Week 6

Spatiality of site specific and environmental performances

- Hunter, V., 2005. Embodying the Site: the here and now in site-specific dance performance, *New Theatre Quarterly* 21(4), pp. 367-81
- Rugg, J., 2010. *Exploring Site Specific – Issues of Space and Internationalism*. New York: I. B. Tauris & Co Ltd
- Schechner, R. 1994. *Environmental Theatre*. New York: Applause
- Kaye, N., 2000. *Site- Specific Art: Performance, place and documentation*. London: Routledge

Week 7

Alternative spaces of 20th century Avant- garde

- Grotowski, J. (1975) *Towards a Poor Theatre*, London: Methuen Drama.
- Brook, p., 1990. *The Empty Space*, London: Penguin Books.
- Kantor, T., 1993. *A Journey Through Other Spaces: Essays and Manifestos, 1944-1990*, California: University of California Press.
- Schechner, R. 1994. *Environmental Theatre*. New York: Applause
- Huxley, M. Witts, N. eds., 2002. *The Twentieth Century Performance Reader*. 2nd ed. London: Routledge

Week 8

Taxonomy of spatial function

- McAuley, G., 1999. *Space in Performance: Making meaning in the theatre*. Ann Arbor: Michigan University Press
- Collins, J. and Nisbet, A., 2010. *Theatre and performance Design- A Reader in Scenography*, London: Routledge

Week 9

Politics of performance spaces

- Foucault, M. and Miskowicz, J. 1986. Of Other Spaces, *Diacritics* 16(1) Spring. Pp. 22-7

- Bablet, D. and Bablet, M.L., 1982. Adolphe Appia 1862-1928: actor - space - light. London: John Calder

Week 10

Space, place and gender

- Massey, B. D., 1994. Space, Place and Gender, Minneapolis: University of Minnesota Press
- Butler, J. 1999. Gender Trouble. 2nd ed. New York. Routledge

Week 11

Spatial experiments in contemporary Indian performance art

In this week we will look at the scenographic experimentation of a number of contemporary Indian theatre directors such as Anuradha Kapur, Anamika Haksar, Maya Rao, Abhilash Pillai and Deepan Sivaraman etc.

Week 12

Rethinking space and place in 21st century performance

- Collins, J. and Nisbet, A., 2010. Theatre and performance Design- A Reader in Scenography, London: Routledge
- Kaye, N., 2000. Site- Specific Art: Performance, place and documentation. London: Routledge
- Hunter, V., 2005. Embodying the Site: the here and now in site-specific dance performance, New Theatre Quarterly 21(4), pp. 367-81
- Lehmann, HT., 2006 Post Dramatic Theatre. London: Routledge

Week 13

Black space to white space

In this week we study the works of post dramatic scenographers who produce works both in theatre space and gallery space. The artists who work in the field include Robert Wilson, Tadeusz Kantor, Hermann Nitsch and Societas Raffaello Sanzo.

Week 14

Virtual space in new media performances

- Dixon, S., 2007. Digital Performance. London: MIT Press
- Giannachi, G., 2004. Virtual Theatre an Introduction. New York: Routledge
- Giannachi, G., 2007. The Politics of New Media Theatre. New York: Routledge

Select Bibliography

1. Awasthi, S., 1988 'Theatre of Roots'-Encounter with Tradition, TDR, vol. 33 No. 4.
2. Bablet, D. and Bablet, M.L., 1982. Adolphe Appia 1862-1928: actor - space - light. London: John Calder.
3. Bachelard, G. 1994. The Poetics of Space, trans. M. Jolas. Boston: Beacon Press
4. Brook, p., 1990. The Empty Space, London: Penguin Books.
5. Collins, J. and Nisbet, A., 2010. Theatre and performance Design- A Reader in Scenography, London: Routledge
6. Condee, F. W., 1995. Theatrical Space, Maryland: Scarecrow Press.
7. Foucault, M. and Miskowiec, J. 1986. Of Other Spaces,
8. Giannachi, G., 2004. Virtual Theatre an Introduction. New York: Routledge
9. Giannachi, G., 2007. The Politics of New Media Theatre. New York: Routledge
10. Grotowski, J. (1975) Towards a Poor Theatre, London: Methuen Drama.
11. Guthrie, T., 1964. Argument for the stage, World Theatre XIII: 1&2 (Spring and Summer)

12. Hunter, V., 2005. Embodying the Site: the here and now in site-specific dance performance, *New Theatre Quarterly* 21(4), pp. 367-81
13. Kantor, T., 1993. *A Journey Through Other Spaces: Essays and Manifestos, 1944-1990*, California: University of California Press.
14. Kapur, A., 2006. *Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar*. London: Seagull Books.
15. Karnad, G., 1989. Theatre in India, *Daedalus*, Vol.118, No 4
16. Kaye, N., 2000. *Site- Specific Art: Performance, place and documentation*. London: Routledge
17. Massey, B. D., 1994. *Space, Place and Gender*, Minniapolis: University of Minnesota Press
18. Massey, B. D., 2005. *For Space*, London: Sage Publications.
19. McAuley, G., 1999. *Space in Performance: Making meaning in the theatre*. Ann Arbor: Michigan University Press
20. Panchal, G., 1984. *Koothambalam & Koodiyattom*, New Delhi: Sangeetha Nadaka Academy.
21. Pichel, I. 1925. *Modern Theatres*, Harcourt Brace: New York
22. Richmond, P. F. Swann, L. D. and Zarilli, B. P. Eds., 1993. *Indian theatre traditions of performance*, New Delhi: Motilal Banarsidass Publications.
23. Rugg, J., 2010. *Exploring Site Specific – Issues of Space and Internationalism*. New York: I. B. Tauris & Co Ltd
24. Schechner, R. 1994. *Environmental Theatre*. New York: Applause
25. Sivaraman, D., 2009. Hegemony of imperial proscenium and its iron grip of post colonial Indian theatre. *IInd International theatre festival of Kerala festival book- 2009*. pp. 62-65
26. Sivaraman, D., 2011. How authentic is authentic. *IVth International theatre festival of Kerala festival book- 2011*. pp.63-65

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Body in Performance**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate:

Masters level 4 credit course (Semester I, and open to Semester III students)
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):

One Semester course
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.): **Benil Biswas (Coordinator); Course Team: SCCE Faculty**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course will be a journey through various approaches to Body in performance and its viewing. The discourse around body is pretty old; in fact all disciplines have devoted significant scholarships to the study of body. And if one ponders about performance, then the relationship is all the more intimate as it has been just the 'body' which has been visible with its varied meanings across ages and cultures. Thus, the role of the body in performance has been comprehensively studied by scholars, thinkers and practitioners.

This consistent study of body in performance and it's rootedness in socio-political context has brought about various manifestations of body in practice like the

This consistent study of body in performance and its rootedness in socio-political context has brought about various manifestations of body in practice like the 'feminist', 'queer', 'black', 'post-war', 'disabled' and of course, 'impure', 'untouchable' and so on. These manifestations centre on the body as a signifier and its signified manifestations relate it to other bodies, frameworks, and circumstances.

The aim of this course is to keep these ruminations in our mind and develop the knowledge of and consciousness about the presence of 'Body' in 'Culture' and the 'Culture of Body', which in turn underlines the theoretical, conceptual and structural issues relating to body in performance. Such frameworks enable the students to analyze performances with a more critical rigour and socio-political concerns. These are in tune with AUD's vision of delivering higher education with quality in an equitable environment as well as of generating knowledge and capacity building among individuals and institutions.

The coordinator has already corresponded with experts in specific fields like gender studies; dance, etc. to come in as visiting experts to cover various modules in the course. This course is designed to cater both the students of M.A. Performance Studies and Performance Arts, scheduled to be on offer from next year.

The course requires reading and viewing of documented videos of different styles and conventions of performances. A vast amount of literature is already available with respect to various dimensions of Performance the world over. To start with some key texts have already been procured for the library and the SCCE in close coordination with the library and IT services is in the process of procuring more as well as ensuring subscription to journals/e-journals like TDR, ATJ, Cambridge Books Online, SAGE etc, so that we have access to large number of resources.

Being situated in Delhi, it has access to lending libraries like American Center Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Elective (open to Semester 3 students)

10. A brief description of the Course:

This course is offered this semester (monsoon 2012) as an elective to M.A. students, which will be a journey through various approaches to Body in performance and its viewing. The discourse around body is pretty old; in fact all disciplines have devoted significant scholarships to the study of body. And if one ponders about performance then the relationship is all the more intimate as it has been just the 'body' which has been visible with its varied meanings across ages and cultures. Thus, the role of the body in performance has been comprehensively studied by scholars, thinkers and practitioners.

This course will consider these movements and performances to create a dialogue between these diverse ways of encountering the body. The first half of the semester is dedicated to the understanding of body vis-a-vis the theoretical formulations around it. The second half would be about surveying various performance practices, where one would employ various readings and formulations already developed in the preceding rubrics.

The course will encourage students to have an intimate interaction with the concept of body in performance. It will further elaborate and engage the students to construe the 'classics' in 20th Century performance history like Meyerhold, Stanislavsky, Grotowski, Artaud, Barba, Brook, Pina Bausch to Orlan etc. The course will encourage students to reflect on and respond critically to the various formulations on and around body and the physicality in performance. It would also want the students to be familiar with most recent developments in terms of performance with body being the centre of all debates. At the end of the course, it is expected that the students will be in a position to fundamentally grasp and unravel one of the most crucial components of any performance- the performer's body.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is an elective course for all students who enrol for the Master's programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

13. Assessment Methodology:

The assessment involves students submitting two home assignments (one could be a book review or performance analysis), Classroom Presentation, One end-semester paper, and an end-semester paper. These require no outside reading (other than the assigned readings and discussions in the class i.e. Each week we will read and respond to theoretical approaches and address some specific issues about studying Body in Performance) and would require students to focus and closely analyse the concepts, movements, issues centred around body in performance explored in the class. The course will run for 2 hours per day for 2 days a week. One of the 2 hours session will be conducted as a seminar/workshop, where students are required to make presentations.

The activities for each week will include four important steps:

1. Lecture and Assigned Readings
2. Weekly presentations
3. Class Discussion and Critique of assigned readings and presentations.
4. Discussion and analysis of video screenings and performances watched.

For the final semester presentation, students are required to choose a specific case study or performance piece for analysis, building a strong academic essay concerning not just the performance but placing it in the larger social fabric. The term paper would be gradually developed over a month in close coordination with the course coordinator.

Tentative Grade break-down for these assignments are as follows:

Two home assignments and Presentations, and one end- semester paper (Tentative).

1. Book Review/Presentation- (worth 10% of the course grade)
2. Home assignment (worth 20% of course grade)
- Its presentation to class (10%)
3. Term Paper- 20%
4. End Sem- 30%
5. Attendance and Class Discussion (10%)

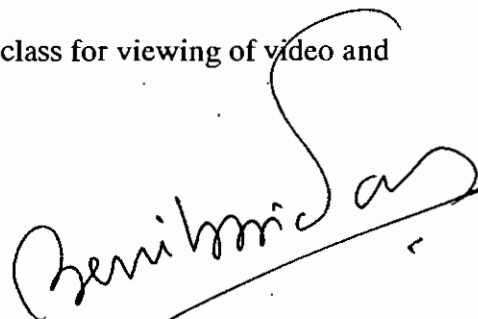
*All students must participate in all course assessments to obtain a passing course grade.

14. No. of students to be admitted:

The number of students expected to attend the course will be 7 to 9. The number may vary and more students can be accommodated if the student shows a keen interest in the proposed area of study.

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector and sound system is required for each class for viewing of video and audio clips.



Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Signature of the Dean of the School

Body in Performance, Semester 1

Course Facilitator – Benil Biswas

Schedule/ Tentative Course Outline: Lectures along with reading material

Week I. Introduction to the Course (August 2nd Week)

Introduction to Course. Preliminary discussion about the commonsensical knowledge about body in performance as a field of study. Before attempting to understand the theoretical formulation, one would want to fathom the depth of the class, so that we can pitch the class/lecture according to needs of each student.

Week II. Why Body in Performance or Bodies - some basic assumptions? (August 3rd Week)

One would question the basic premise of multiple levels of interpretation about body in performance. One would bring out the Pluralities and set an entry point into the domain of Body.

- Murray, Simon and Keefe, John. (Eds.) *Physical Theatre: An Introduction*. New York: Routledge, 2007. Print.
- Murray, Simon and Keefe, John. (Eds.) *Physical Theatre: A Critical Reader*. New York: Routledge, 2007. Print.
- Synnott, Anthony and Howes, David. From Measurement to Meaning. Anthropologies of the Body. *Anthropos*, Bd. 87, H. 1./3. (1992), pp. 147-166 [JSTOR]
- Scarry, Elaine. The Structure Of Torture: The Conversion Of Real Pain Into The Fiction Of Power in *The Body In Pain The Making And Unmaking Of The World*, New York: Oxford University Press, 1985. pp. 27-59

Week III. Roots/Routes of/to Body in Performance (August 4th Week)

This Section would explore the various traditions: Classical and Popular, Mimesis and Empathy, Clowning. Various parts of Body in performance- face, limb, torso...

- Barba, Eugenio, Nicola Savarese, and International School of Theatre Anthropology (Holstebro, Denmark). *A dictionary of theatre anthropology the*

secret art of the performer. English-language ed. London, New York: Published for the Centre for Performance Research by Routledge. 1991. Print.

- New Perspectives on Human Sacrifice and Ritual Body Treatments in Ancient Maya Society. Edited by Vera Tiesler & Andrea Cucina, New York: Springer Science, 2007. Print.
- Zarrilli, Peter B. *Kathakali dance-drama where gods and demons come to play*. London and New York: Routledge, 2000. Print.
- Model Student paper: Gauci, Aldith. *The Exhausted Body in Performance*. Unpublished MA dissertation. University of Aberystwyth, 2010.
<http://cadair.aber.ac.uk/dspace/bitstream/handle/2160/7180/The%20Exhausted%20Body%20in%20Performance.%20CADAIR%20VERSION.pdf?sequence=1>

Week IV. Body: Baroque, Beauty and Grotesque

This section would explore the concepts of body in vicinity and its appreciation. It would gradually develop the discourse about the nature of the beautiful at various junctures of intellectual history- namely the Baroque and the Grotesque.

- Hutcheson. Francis. 'Treatise I' in *An Inquiry into the Original of Our Ideas of Beauty and Virtue in Two Treatises*. Indianapolis: Liberty Fund, 2004.
- Bloom, Harold. *Bloom's Literary Themes: The Grotesque*, New York: Bloom's Literary Criticism, 2009.
- Judovitz, Dalia. 'Montaigne's Scriptorial Bodies: Experience, Sexuality, Style' in *The Culture of the Body Genealogies of Modernity*. Ann Arbor : The University of Michigan Press, 2001.
- Plasse, Marie A. The Human Body as Performance Medium in Shakespeare: Some Theoretical Suggestions from "A Midsummer Night's Dream" *College Literature*, Vol. 19, No. 1 (Feb., 1992), pp. 28-47. [JSTOR]

Week V. Class Presentation (Book Review or a performance piece review- to be decided in the class)

Week VI. Contextualizing Body through Critical Theory-I

After the gradual develop of the concept of body in the classical domain, through baroque, we would now explore nuances of physicality in Performance: Cultural and philosophical contexts in the late nineteenth and early twentieth century.

- **Reading gestures.**

- Lecoq, Jacques. "The Gestures of Life" in *Theatre of movement and gesture* david bradby, ed. London & New York: Routledge, 2006, pp. 6-28.
- Zarrilli, Peter B. *Kathakali dance-drama where gods and demons come to play*. London and New York: Routledge, 2000.

- **Pure Physicality: Intimacy and Cruelty**

- Artaud, Antonin. *The Theater and Its Double*. New York: Grove Press, 1958.
- Derrida, Jacques & Thevenin, Paule. *The Secret Art of Antonin Artaud*. Cambridge, Massachusetts: MIT Press, 1998.

Week VII. Exploring Materiality of body in Culture, Culture through body.

This section explores the concept of body and its relationship with the society, which has changed during the late 19th century, after industrial revolution and colonialism (in the Centre and the Periphery) owing to the new formulations in Cultural Materialism.

- Prendergast, Christopher. in *Cultural Materialism: on Raymond Williams*, 1995.
- Milner, Andrew. *Re-Imagining Cultural Studies: The Promise of Cultural Materialism*. London, Thousand Oaks, New Delhi: SAGE, 2002.
- Shilling, Chris. *The Body in Culture, Technology and Society*. London , Thousand Oaks and New Delhi: SAGE, 2005.
- Case Study- Munsu, Urmimala Sarkar. A Century of Negotiations: The Changing Sphere of the Woman Dancer in India, in Subrata Bagchi (ed.) *Women in Public Sphere: Some Exploratory Essays*. New Delhi: Primus Books, 2011.
- *Screening* – Macbeth by Lokendra Arambam/ Peter Brook Marat/Sade.

Week VIII. Contextualizing Body through Critical Theory-II

This section would explore Feminism, sexuality and gendered bodies.

- Butler, Judith. *Bodies That Matter: On the discursive limits of "sex"*, London and New York: Routledge, 1993.
- Butler, Judith P. *Gender trouble: feminism and the subversion of identity*. New York: Routledge. 1999.
- Jill Dolan, *Practising Cultural Disruptions: Gay and Lesbian Representation and Sexuality in CTP*, 2007.

- Bell, Vikki. 'Performativity Challenged? Creativity and the Return of Interiority' in *Culture and Performance : The Challenge of Ethics, Politics and Feminist Theory*. Oxford & New York: Berg, 2007.

Week IX. Pre-Expressivity!

This section would explore the basic assumption and understanding of what goes on in the body of the performer just before performance or expression of the body.

- Barba, Eugenio, Nicola Savarese, and International School of Theatre Anthropology (Holstebro, Denmark) *A dictionary of theatre anthropology the secret art of the performer*.

Week X. Presentations, Discussions about the Term Paper

Week XI. Encounter the Body/Bodies/ Survey of Contemporary Practices-I

This module will introduce various modes of body in performance and contemporary practices, students are encouraged to employ the readings and discourse already generated in the preceding lectures to the analysis on these bodies and contemporary practices.

Nothing else just body? :

- Eugenio Barba and Odin Teatret, Badal Sircar
 - Watson, Ian. *Towards A Third Theatre: Eugenio Barba and The Odin Teatret*. London and New York: Routledge, 1993. Screening- Bahroop's *Spartacus*
- Kanhailal and Kalakshetra Manipur, Lokendra Arambum, Ratan Thiyam
 - Screening Pebet and Draupadi- contesting spaces and redefining political intent.
- Lloyd Newson and DV8

Week XII. Survey of CP-II: The Dancing Body

- Chandralekha/Sharira (Screenings)
- Cloud Gate Dance Company, Liz Aggiss and Divas Dance Theatre
- Manjushri Chaki Sarkar
- Pina Bausch and the Wuppertal Dance Theatre
- Uday Shankar
 - Sarkar Munsu, Urmimala. (ed.) *Dance: Transcending Borders*. New Delhi: Tulika Books,
 - Munsu, Urmimala Sarkar and Stephanie Burridge (Eds.) *Traversing Tradition: Celebrating Dance in India*. London and New York: Routledge, 2011.

- Foster, Susan Leigh. 'An Introduction', 'Choreographies and Choreographers' in *Worlding Dance*. London and New York: Palgrave Macmillan, 2009. pp. 1-13 and pp.98-118 respectively.
- Chatterjea, Ananya. 'Red-Stained Feet: Probing the Ground on which Women Dance in Contemporary Bengal' in *Worlding Dance*. pp. 119-143

(Students are encouraged to do a bit of research and bring other contemporary practices for discussion.)

Week XIII. Bodies and cultures

- **Annihilation or Manifestation of dissimilarity!** (Critically studying the body in culture)

This section would focus on how body is rooted in the culture and how at times it becomes the basis to the formation of counter cultures which further problematizes culture itself.

- Lingis, Alphonso. *Body Transformations Evolutions and Atavisms in Culture*. London and New York: Routledge, 2002.
- Young, Harvey. *Embodying Black Experience stillness, critical memory, and the black body*. Ann Arbor: The University of Michigan Press, 2010.
- Dyer, Richard. *The Culture Of Queers*. London and New York: Routledge, 2002. (Screening –works of Orlan, Bill T Jones etc.)

- **Bodies from other cultures**

This section would explore three classic examples of the body in performance, where it is visibly beyond the boundaries of any specific culture.

- Meyerhold- Biomechanics, Artaud.
- Peter Brook and intercultural theatre
(Screening- P. Brook's *The Mahabharata*, *Hamlet*)
- Bharucha, Rustom. *Theatre and the World: Performance and the politics of culture*. London and New York: Routledge, 1990. Print.
- Martín, John. *The Intercultural Performance Handbook*. New York: Routledge, 2004. Print.
- Pavis, Patrice. *Theatre At The Crossroads Of Culture*. Loren Kruger (trans). London and New York: Routledge, 1992. Print.
- Taylor, Diana. A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's "Couple in the Cage", *TDR (1988-)*, Vol. 42, No. 2 (Summer, 1998), pp. 160-175 [JSTOR]

Week XIV. Contemporary Case Studies: Radical Performance

This section would focus on how the so-called concept of body in performance is challenged by body itself- on the ground of sexuality and disability.

- **Desirable Body**

- Schneider, Rebecca 'Binary terror and the body made explicit' in *The Explicit Body in Performance*. London and New York: Routledge, 1997, pp. 12- 31.
- Augsburg, Tanya. 'Orlan's Performative Transformations of Subjectivity' in Peggy Phelan and Jill Lane (Eds.) *The Ends of Performance*. New York and London: New York University Press, 1998. pp. 285-314.
(Screening- Ana Mendieta, Orlan)
- **Disabled Body**
 - Sandahl, Carrie & Auslander, Philip. (eds.) 'Disability Studies in commotion with Performance Studies' in *Bodies in Commotion: Disability & Performance*. [BCDP]
Ann Arbor: The University of Michigan Press, 2005. Pp.1-12
 - Ross, Janice. Illness as danced urban ritual in *Ritual and Event Interdisciplinary perspectives*. Mark Franko (ed.). London and New York: Routledge, 2007, pp.138-158

Week XV. Conclusion: Disappearing Bod_e_.....

This would close the program summing up various preceding rubrics and looking at the body in the contemporary performance scholarship:

- Phelan, Peggy. Reconsidering Identity Politics, Essentialism, and Dismodernism An After word in BCDP. Ann Arbor: The University of Michigan Press, 2005. Pp- 319-326

Select Bibliography:

Abercrombie, Nicholas, and Brian Longhurst. *Audiences: a sociological theory of performance and imagination*. Thousand Oaks, California: Sage. 1998. Print.

Artaud, Antonin. An End to Masterpieces. *Antonin Artaud: Selected Writings*. ed. Susan Sontag, 252-59. Print.

Artaud, Antonin. *Antonin Artaud: Selected Writings*. New York: Farrar, Straus & Giroux. 1976. Print.

Auslander, Philip. *Liveness performance in a mediatized culture*. London, New York: Routledge. 1999. Print.

Barba, Eugenio, Nicola Savarese, and International School of Theatre Anthropology (Holstebro, Denmark). *A dictionary of theatre anthropology the secret art of the performer*. English-language ed. London, New York: Published for the Centre for Performance Research by Routledge. 1991. Print.

Bell, Elizabeth, *Theories of Performance*, LA: Sage Publications, 2008. Print.

- Bial, Henry. *The Performance Studies Reader*, London; New York: Routledge, 2004. Print.
- Boal, Augusto. *Legislative theatre: using performance to make politics*. London: Routledge. 1998. Print.
- Brook, Peter. *The Empty Space*. London: Peguin Books, 1968. Print.
- Buckland, Theresa J. *Dance in the Field*. London: Macmillan Press Limited, 1999. Print.
- Butler, Judith P. *Bodies That Matter: On the Discursive Limits of "Sex"*. New York: Routledge. 1993. Print.
- Butler, Judith P. *Gender Trouble : feminism and the subversion of identity*. New York: Routledge. 1999. Print.
- Carlson, Marvin. *Performance: A Critical Introduction*. Print.
- Charsley, Simon and Kadekar, L.N. *Performers and their Arts: Folk, Popular and Classical Genres in a Changing India*. New Delhi: Routledge, 2006.
- Easterling, P.E. ed. *The Cambridge companion to Greek Tragedy*, Cambridge: Cambridge University Press, 1997. Print.
- Foster, S.L. ed. *Corporealities: Body, Knowledge, Culture, and Power*. New York: Routledge. 1996. Print.
- Foster, S.L. *Reading dancing: bodies and subjects in contemporary American dance*. Berkeley: University of California Press. 1986. Print.
- Foster, Susan Leigh. *Choreography & narrative: ballet's staging of story and desire*. Bloomington: Indiana University Press. 1996. Print.
- Franco, Mark. *Dance as Text: Ideologies of the Baroque Body*. Cambridge: Cambridge University Press. 1993. Print.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City: Doubleday. 1959. Print.
- Kanhailal, Hesinam, *Clarifying New Trajectory*. Imphal: Hesinam Publishers, 2009. Print.
- Kanhailal, Hesinam, *Theatre of the Ritual Suffering (A Project)*. Imphal: Hesinam Publishers, 2007. Print.
- Murray, Simon and Keefe, John. (Eds.) *Physical Theatre: An Introduction*. New York: Routledge, 2007. Print.
- Murray, Simon and Keefe, John. (Eds.) *Physical Theatre: A Critical Reader*. New York: Routledge, 2007. Print.
- Pavis, Patrice. *Analying Performance: Theater, Dance, And Film*. Ann Arbor: Univeristy of Michigan Press, 1996. Print.

Pavis, Patrice. ed. *The Intercultural Performance Reader*. New York: Routledge. 1996. Print.

Phelan, Peggy, and Jill Lane, eds. *The ends of performance*. New York: New York University Press. 1998. Print.

Phelan, Peggy. *Unmarked: The Politics of Performance*. New York: Routledge. 1993. Print.

Pickering, Kenneth. *Key Concepts in Drama and Performance*. Hampshire and New York: Palgrave Macmillan, 2005. Print.

Ranciere, Jacques. *The Emancipated Spectator*. London: Verso, 2011. Print

Reinelt, Janelle G. and Joseph R. Roach. *Critical Theory and Performance*. Ann Arbor: The University of Michigan Press, 1992. Print.

Schechner, Richard. *Performance Theory*. London: Routledge, 1988 rpnt. 1994

Zarrilli, Phillip B, Darius L Swann, and Farley P Richmond. *Indian theatre traditions of performance*. Honolulu: University of Hawaii Press, 1990. Print.

Zizek, Slavoj. *Organs without Bodies: Deleuze and Consequences*. London and New York: Routledge, 2004. Print.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Music and Popular Imagination**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Performance Studies**
4. Level at which the course can be offered: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.):
6. **One semester course (2 credit course)**
7. Proposed date of launch: **August 2012**
8. Course Team: (coordinator, team members etc.): **Sumangala Damodaran**
(Coordinator); Course Team: SCCE Faculty
9. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

This course is about understanding popular music as a type of music that is embedded in the social and historical context of modernity. It aims to take students through conceptualisations and creations of 'the popular' in the analysis of art in general and music in particular. It attempts to combine two approaches to the understanding of the popular in music: first, the laying out of theoretical perspectives, historical contexts and expositions of range and variety in popular musics; second, to expose students to 'ways of listening' that allow for understanding popular music as a distinct part of an 'aural imagination'.

These are in tune with AUD's vision of delivering higher education with quality in an equitable environment as well as of generating knowledge and capacity building among individuals and institutions.

This course is designed to cater both the students of performance studies and performance arts scheduled to be on offer from next year. In addition, it might be of relevance to students of other Masters programmes of SCCE as well.

The course requires reading and listening of music pieces. A vast amount of literature is already available with respect to various kinds of popular musics. To start with some key texts have already been procured for the library and the SCCE in close coordination with the library and IT services is in the process of procuring more as well as ensuring subscription to journals/e-journals like TDR, ATJ, Cambridge Books Online, SAGE etc, so that we have access to large number of resources.

Being situated in Delhi, it has access to lending libraries like American Center Library, British Council Library, Sahitya Akademi Library, and consultation libraries like Sangeet Natak Akademi Library, Central Secretariat Library, National School of Drama library, Nehru Memorial Museum and Library, School of Arts and Aesthetics library, JNU for books and audio-visual material for the course.

10. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester 1, Elective

11. A brief description of the Course:

12. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is an elective for all students who enrol for the Master's programme and does not assume any prior knowledge.

13. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module):

Attached

14. Assessment Methodology:

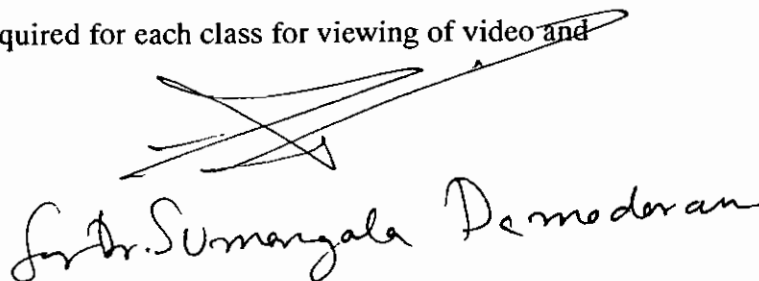
The students will be assessed for in-class discussions and contribution of material (in response to ideas discussed in the class) and written work (two papers over the semester).

15. No. of students to be admitted:

All those who opt for this elective across disciplines, but ideally a maximum class strength of 15.

16. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A projector and sound system is required for each class for viewing of video and audio clips.



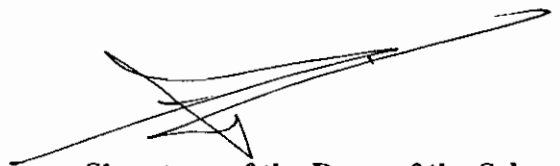
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Music and Popular Imagination, Semester 1

Course Facilitator – Sumangala Damodaran

Schedule/ Tentative Course Outline: Lectures along with reading material

Weeks 1 to 3

1. The idea of the popular

The ideas around the concept of 'the popular', as it emerged from the mid-twentieth century onwards, will be discussed. Under this topic, questions of 'high' and 'low culture' and other such binaries will be examined in an attempt to open up the idea of popular culture as social.

Readings:

Elizabeth G. Traube, 1996: "The Popular" in American Culture, Annual Review of Anthropology, Vol. 25, pp. 127-151

Tony Bennett, 1986: "Introduction, Popular Culture and the 'Turn to Gramsci': the Politics of Popular Culture" 6-21

Stuart Hall, 1981: "Notes on Deconstructing the Popular", People's History and Socialist Theory, ed. R. Samuel, pp 227-40, London, Routledge/Kegan Paul

Fredrick Jameson, 1979: Reification and Utopia in Mass Culture, Social Text 1, 130-48

Weeks 4 to 7

2. Popular Music as a Category: Representation, Transformation, Production and Consumption

The theoretical framework for understanding popular music as well as its broad history from the late nineteenth century will be laid out in these four weeks. It will cover musicological classifications, historical evolution and also introduce methodologies, through listening, of uncovering social processes in music.

Readings:

Gregory D. Booth and Terry Lee Kuhn, 1990: Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, Pop Music *The Musical Quarterly*, Vol. 74, No. 3, pp. 411-438

Jean-Nicolas De Surmont, 2008: From Oral Tradition to Commercial Industry: The Misunderstood Path of Popular Song / Odusmene tradicije do komercijalne industrije: krivo shvaćeni putevi popularne pjesme, *International Review of the Aesthetics and Sociology of Music*, Vol. 39, No. 1 (June), pp. 73-92

Martin Stokes, 2004: Music and the Global Order *Annual Review of Anthropology*, Vol. 33, pp. 47-72

Robert Lilienfeld, 1987: Music and Society in the 20th Century: Georg Lukacs, Ernst Bloch, and Theodor Adorno, *International Journal of Politics, Culture, and Society*, Vol. 1, No. 2, *The Sociology of Culture* (Winter,) pp. 310-336

Gill Valentine, 1995: Creating Transgressive Space: The Music of KD Lang, *Transactions of the Institute of British Geographers, New Series*, Vol. 20, No. 4, pp. 474-485

Frith, S, 1991: The Good, the Bad, and the Indifferent – Defending Popular Culture from the Populists, *Diacritics* 21 (4): 102-15
Weeks 8 to 12

3. Shaping the Popular

(a) Popular Music and the Nation

(b) Popular Music and the Radical Impulse

(c) Popular Music and the Entertainment Industry

The factors that were critical in shaping popular music in its wide range, both in form and across spaces, will be analysed here. The focus will be primarily on India in this section.

Readings:

Nilanjana Bhattacharjya, 2009: Popular Hindi Film Song Sequences Set in the Indian Diaspora and the Negotiating of Indian Identity, *Asian Music*, Volume 40, Number 1, Winter/Spring, pp. 53-82

Arnold, Alison 1988 "Popular Film Song in India: A Case of Mass Market Musical Eclecticism." *Popular Music* 7(2):177-88.

Arnold, Alison 1991 "Hindi Filmi Git: On the History of Commercial Indian Popular Music." Ph.D. dissertation, University of Illinois at Urbana-Champaign.

Arnold, Alison 1992 "Aspects of Production and Consumption in the Popular Hindi Film Song." *Asian Music* 24(1):122-36.

Chatterjee, Partha, 1995: "A Bit of Song and Dance." In *Frames of Mind: Reflections on Indian Cinema*, ed. Aruna Vasudev, 197-218. New Delhi: UBS Publishers' Distributors Pvt. Ltd.

Manuel, Peter, 1988a "Popular Music in India: 1901-86." *Popular Music* 7(2):157-76.

Manuel, Peter 1988b *Popular Musics of the Non-Western World: An Introductory Survey*. New York: Oxford University Press.

Manuel, Peter, 1991: "The Cassette Industry and Popular Music in North India." *Popular Music* 10(2):189-204. 78 *Asian Music*: Winter/Spring 2009

Ambedkar University, Delhi

Proposal for Launch of an Academic Programme

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Programme: **M.A. Film Studies**
2. Name of the School/Centre proposing the Programme: **School of Culture and Creative Expressions**
3. Level of the Programme: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
4. Full time/Part time: **Full Time**
5. Duration of the Programme: **2 years**
6. Proposed date/session for launch: **August 2012**
7. Particulars of the Programme Team (Coordinator, Members): **Rajan Krishnan**
(Coordinator)
8. Rationale for the Programme (Link with AUD's vision, Availability of literature, source material, facilities and resources, Expertise in AUD faculty or outside, Nature of Prospective Students, Prospects for graduates):

Film Studies as a discipline has been gaining prominence in international academia over the past four decades. Institutions in the west, focusing on teaching film making and film studies, have attracted reputed artists and scholars. Even though India is the largest film making country, the academic institutions in India have not adequately responded to the need for critical and intellectual engagement with the cultures of film making in the country. Research works on Indian cinema mostly emanate from the universities in the US and Europe. Students in India do not have access to the vast body of literature produced in film theory in the west or even the consequent research on Indian cinema conducted by scholars in the west. There is an urgent need to remedy the situation by strengthening education in film studies in India, create departments where students can have access to global knowledge in film theory and media philosophy.

In any historical reckoning, it will be easy to see that cinema has played a crucial role in the development of collective consciousness among the masses in various linguistic

regions of India right from the times of the struggle for independence from colonial rule. It has played a unique role in bridging various modes of expressions in popular cultures with the emergent themes of modernity. In spite of its historical importance in the formation of national and regional identities and psyche, there has been no extensive research about or scholarly engagement with the historical trends in Indian film making cultures. There has been no absorption of strides made in the west in studying the phenomenon of film cultures and the role played by them in shaping social attitudes and perception. The film institutes run by the state and private agencies have tended to focus on nurturing skills needed for the film industries in the country instead of becoming centers of learning and reflection. As the Bharat Ratna B. R. Ambedkar University, Delhi strives to create access to specialized knowledge in various disciplinary fields, this M.A. Film Studies programme will help students access international thought currents in critical appreciation of cinema as art and mass media. Specific focus will be given to develop a keen appreciation of the ethos of pluralization among the Indian regions in cultures of film making. As of now, there are very few departments in the country offering a post-graduate degree in film studies; the SCCE seeks to join the select list of institutions in nurturing the discipline.

It is through strengthening scholarship in the field of film theory which covers the role of cinema as mass media that the quality of debate in the public sphere and the civil society's response to state policy can be improved. As of now the collusion between crass commercial interests and the dictates of populist politics stifle critical interventions in the public sphere. In this backdrop it is a matter of high imperative to create centers of learning where students can have access to knowledge of the wide variety of film making practices, the social and philosophical concerns that guide them. Such centers will lead to the production of scholarship that will make a difference in the public culture. In consonance with the aims of the university and the SCCE, the program in film studies will aspire to create one such center.

9. Programme Objectives:

The M.A. Film Studies programme will expose the students to the multiplicity of ways in which cinematic art is conceived and practiced within India and in the world. In the normal run, the student community is not made aware of the creative and critical essays and moves in the field of cinematic art. The programme will make it possible for the students to gain exposure to the best of international and Indian films in their wide variety beyond the media veil created by box office sensations. Further, they will also be trained in a wide gamut of theoretical approaches to the understanding of the art of cinema. The increasing attention paid to the art of cinema in contemporary philosophy in the west will be connected through a lively curriculum bringing together the focus on

Indian film making practices and international thought currents. As envisioned by the SCCE, the approach to cinema will combine the appreciation of cinema as art and the philosophical, theoretical literature pertaining to the art. Students are expected to gain a thorough knowledge of modes of analysis and critical assessment of cinematic works of art. They will also develop sensitivity to the conception of film images which will enable the enterprising with a capacity for creative work.

Students studying the course will develop capacity to become film critics, journalists, participate in creative film making practices, to become researchers in academic and industrial settings anywhere in the world. They will acquire in depth knowledge in global trends in film making practices and philosophical, theoretical thought currents.

10. Structure of the Programme:

Total No. of credits: 64

Total No. of courses: 10

- a) Compulsory Courses: 6 (Total Credits: 40)
- b) Optional/Elective Courses: 4 (Total Credits: 16)
- c) Practical/Dissertation/Internship/Seminar: Dissertation (Total Credits 8)
- d) Any other: _____

(Please attach the programme structure roughly along the following lines)

Type of Courses	Sem1	Sem2	Summer1	Sem3	Sem4	Summer2	Sem5	Sem6
Taught Courses	2	3	-	2	2	-	-	-
Seminar /Workshop Courses	1							
Project					1			
Fieldwork								
Practicum								
Dissertation					1			

11. List of Courses

S. No.	Title of the course	Type / Nature of course: (Taught Course or otherwise - specify), (Compulsory / Elective), Any other	No. of credits	A Brief Course Description
1.	Cultural Studies and Critical Theories	Taught; Compulsory	8	
2.	Development of Cinema as Language	Taught; Compulsory	8	The course introduces the historical development of cinematic art form in various locations and different genres
3.	Film Theory	Taught; Compulsory	8	The course consists of major themes in film theory. It covers many important trends in film theory and introduces the seminal works of several important philosophers and theoreticians of cinema.
4.	Elective I: Sequence Analysis and Film Conception	Workshop; Elective	2	The course will train students in analyzing famous film sequences by breaking them into shots whose angles and composition will be analyzed in detail
5.	Cinema in India: Nation and the Region	Taught; Compulsory	8	The course will study the history of cinema in various regions of India with theoretical literature about politics of identity, zenre and debates on the popular tastes vs. elite criticism.
6.	Elective II: Deleuze and the Philosophy of Cinema	Taught; Elective	4	This course will be an in- depth analysis of the books on cinema written by French philosopher Deleuze and their contemporary impact on film studies
7.	Cinema as Industry	Taught; Compulsory	4	The course will deal with the development of industrial and

				commercial aspects of cinema in India and the world
8.	Elective III: Melodrama, Film as Mass Culture, Star/Fan/ Cult, Theories on Popular, etc.	Taught, Elective	4	This course will deal with various studies on popular culture in general, and certain specific phenomena in the context of Indian popular cinema.
9.	Elective IV: Film Review, Film Journalism and Film Festivals	Taught; Elective	4	The course seeks to introduce students to the modes of writing film review, aspects of film related journalism and the practices associated with international film festivals
10.	Methodology	Taught, Compulsory	4	This course will be taught in the 3 rd semester. It will critically examine various methodological frameworks regarding Film Studies as a discipline. It provides an overview of the existing frameworks in order to explore the possibilities of newer methodologies, which enables us to address contemporary challenges.
11.	Dissertation	Compulsory	8	

12. Please list the courses which are common with other programmes/schools:

1. Cultural Studies and Critical Theory – Taught; Compulsory – 8 Common foundational course to all the programmes in the SCCE
2. Elective I – Shakespeare through Movies is offered by the SLS
3. Elective II - Understanding Cinema is offered by the SLS

13. Status of the development of course details (course objectives, course structures, instructional design, reading lists, schedule of teaching on the semester calendar, etc.) of the courses:

Courses for which course details have been worked out: (attach list and details)

1. Development of Cinema as Language – First and Second Semester

2. Film Theory - First and Second Semester
3. Sequence analysis and Film Conception – First Semester

Courses for which course details have not been worked out (attach list). Tentative timeframe for developing course details:

1. Cinema in India: Nation and the Region – Will be taught in 3rd and 4th semesters – compulsory ; the course will be developed by December 2012.
2. Cinema as Industry – Will be taught in 3rd semester- compulsory; the course will be developed by December 2012.
3. Elective II: Deleuze and the Philosophy of Cinema, etc. – Will be taught in 2nd semester; the course will be developed by December 2012.
4. Elective IV: Film Review, Film journalism and Film Festivals, etc. – Will be taught in 4th semester; the course will be developed by December 2012.
5. Elective III: Melodrama, Film as Mass Culture, Star/Fan/ Cult, Theories on Popular, etc. – Will be taught in 3rd semester; the course will be developed by December 2012.

14. A note on the instructional (curriculum transaction) design for the Programme:

The courses are of two types; one will consist of lectures and the other will combine viewing of film clips and analysis with lecture. The instructional hours are planned accordingly.

15. A note on Field Study / Practical / Project/ Internship / Workshop Components of the Programme:

The dissertation will have an optional component of interviews with film makers/ audiences if the student opts for such a methodology. In the absence of such a component, the dissertation will be based on research of scholarly literature and film texts.

16. Assessment Design:

The assessment pattern varies from course to course but will necessarily have weekly written responses from students, class presentations and group discussions. The final exercise testing the student's absorption of the instructional material will not carry more than 40% of the total.

17. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

One classroom with proper screening facilities like overhead projector with remote control, fiber glass screen, and darkened auditorium with gallery type seating is an absolute necessity for film related courses. A good collection of film classics in the DVD format has to be built as a departmental library hold to facilitate instruction and research.

18. Additional Faculty Requirement:

- a. Full time: 4 (Only one permanent faculty member available now; next year there will be more number of courses to be handled apart from guiding student research)
- b. Visiting/Part time/Adjunct/Guest Faculty etc.: As required from time to time.

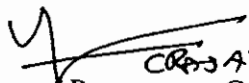
19. Eligibility for admission:

Any bachelor's degree with required percentage

20. Mode of selection (Entrance test, Interview, Cut off of marks etc.):

Entrance test and Interview

21. No. of students to be admitted: 6

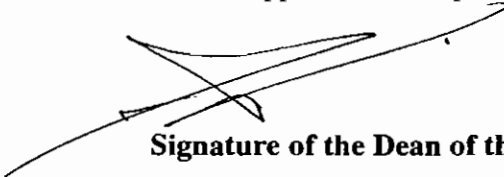

Signature of Programme Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic council.
2. In certain special cases, where a programme does not belong to any particular School, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its.....meeting
held on and has been approved in the present form.



Signature of the Dean of the School

Enclosure 15 Annexure 3.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Sequence Analysis and Film Conception**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Film Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

One semester course (2 credits)

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Rajan Krishnan**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

As a mass medium of immense appeal to all sections of the society, cinema remains an art form of extensive appeal. However, the actual creation of film narrations out of sequences and individual shots is not closely studied and analyzed to the extent composite elements of other art forms are analyzed and studied. If critical engagement with cinema as an art form is to be developed, there should be academic exercises where people are trained to analyze the composition and component elements of the art of cinema. The aim of the course is to develop such capacity in students.

Such a nuanced and detailed analysis and understanding regarding the formal aspects of cinema, regardless of which genre, period or movements they belong to enable the students to engage with the cinematic form and language in a more informed and sensitive manner.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I, Elective

10. A brief description of the Course:

The course combines lectures on famous film sequences with actual viewing and analysis of various film sequences including the ones lectured about. The course is modeled like a workshop where students lead by the faculty member will actually see chosen film sequences, break them into individual shots and frames, discuss them in detail. Students will also be encouraged to compose their own film sequences for chosen literary passages.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is optional for students who enroll for the Master's programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module)

Attached

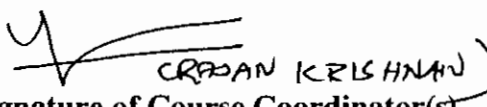
13. Assessment Methodology:

Weekly response papers – 75 (the assessment is distributed throughout the semester and no single assessment situations holds more than 40% weightage); Final creative exercise – 25.

14. No. of students to be admitted: **15 (Maximum)**

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A collection of reference material will have to be built in the library.

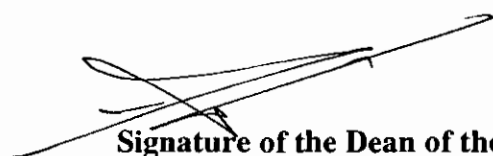

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Culture and Creative Expressions:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Sequence Analysis and Film Conception

Course Facilitator – Rajan Krishnan

The course aims to cultivate the habit of close reading of film texts and to develop the skill for sequence analysis. The ultimate aim is to appreciate and emulate ways of conceiving film images and narrative. The class will meet twice in a week, each day for two hours. One class each week will be spent in analysing and discussing sequences chosen by the instructor. The other class will be spent in analysing the sequences chosen by the students. There will be in class discussions of literature on sequence analyses found in various books on cinema. These will provide the model for doing analysis of sequences chosen by students from various films. In the later part of the course students will also be expected to conceive film sequences for events and situations they pick up from fictional material/ news material/ real life incidents and so on. In the following list, some of the film classics from which sequences to be analyzed will be picked up are given. The list is just indicative of the nature of the exercise; it is highly tentative. Please note that the films will NOT be viewed in full. There will necessarily be many more film sequences that will be viewed for discussion, including recent Indian films; song and dance sequences and so on.

There will be weekly assignments in which students will either analyse a film sequence of their choice or will write a sequence for chosen material as decided from week to week. The assignments will be scored for five marks (15 x 5) = 75. The final assignment will be scored for 25 marks.

Week 1: Cabiria – Giovanni Pastronne

Week 2: Battleship Potemkin – Sergie Eisenstein

Week 3: Intolerance – G.W.Griffith

Week 4: Modern Times/Kid – Charlie Chaplin

Week 5: Psycho – Alfred Hitchcock

Week 6: Blow up – Michelangelo Antonioni

Week 7: The Birds – Alfred Hitchcock

Week 8: PatherPanchali/ Aparajito/ JalSagar – Satyajit Ray

Week 9: Rashomon/ Ikiru /Seven Samurai – Akira Kurosawa

Week 10: Wild Strawberries/ Fanny and Alexander/ Winter Light – Bergman

Week 11: Eight and a Half – Fellini

Week 12: Breathless/ Prenom Carmen – Goddard

Week 13: Stalker/ Sacrifice – Tarkovsky

Week 14: Ajantrik – Ritwik Ghatak

Week 15: Chidambaram, Oridathu – Aravindan

Week 16: Lagaan – Ashutosh Gowariker

Bibliography:

1. Sharff, Stefan. *The Elements of Cinema: Towards a theory of Cineasthetic Impact*, New York: Columbia University Press, 1982.
2. Monaco, James. *How to read a Film: Movies, Media Multimedia*, 3rd Edition, New York: Oxford University Press, 2000.
3. Burch, Noel. *Theory of Film Practice*, Princeton: Princeton University Press, 1981.

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Development of Cinema as Language**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Film Studies**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

Two semester course (8 credits over 2 semesters)
6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Rajan Krishnan**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

It is widely known and acknowledged that cinema has played a major role in shaping the social knowledge and perceptions of the masses in the history of independent India. However, there have been very few academic institutions focusing on critical engagement with cinematic art and its role in contemporary society. Film Institutes funded by the state and by private agencies have tended to nurture skills needed for the commercial film industry. The intellectual challenge of critical engagement with the possibilities of the art form is not addressed by most academic institutions in the country.

The understanding of cinema as art is hugely compromised by the common sense perception of cinema as mainly commercial entertainment which is not the concern of scholarship. The elements of art used for and exploited by commercial interests are not critically engaged within the domain of popular journalism. There is an urgent need to create a body of scholars capable of critical engagement with the emergent trends in visual medium, be it regular commercial cinema, television productions or even the advertisement industry.

In consonance with the vision of AUD to capacitate a critical layer of intervention in the civil society and the School of Culture and Creative Expressions to mould talents with social awareness the programme in Film Studies will nurture conceptual and critical awareness among students about the role of visual medium in the society. The course will particularly focus on narrative cinema in its historical development as an art form.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I & II, Compulsory course for Film Studies

10. A brief description of the Course:

The course introduces to students the history of cinematic art from the days of its beginning in Europe and the US, its development as a social medium in various parts of the world including India. The idea of cinematic representation that pre-existed the invention of cinema will also be discussed to bring into focus the conceptual domain of cinematic imagination.

The course aims to acquaint students with various modes of imagination and representation possible in cinema by a close analysis various moments in the history of world cinema in multiple locations like German expressionism, Italian neo-realism, French new wave, American avant-garde and so on. The course will comprise of lectures on passages of history and analysis of sample film texts to create a combined sense of the historical development of the film language.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the M.A. programme in Film Studies and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module)

Attached

13. Assessment Methodology: _

Group presentations/discussion: 15, Quiz: 20, Paper submission: 20, In-class written exam: 20

Ongoing Regular diary for reflections & writings on films screened: 25.

14. No. of students to be admitted: **15 (Maximum)**

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Table-top/ overhead projection facility.

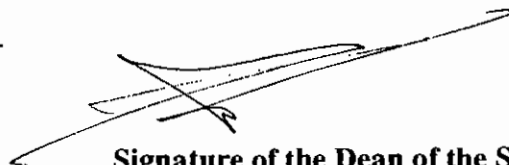

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Culture and Creative Exrpessions:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.



Signature of the Dean of the School

Development of Film Language, Semester I & II

Course Facilitator – Anuradha Chandra

(First and Second Semester – 8 credits 4 in each term)

This course needs to be understood as much a practice course as it is theory. Here, the students are not just being introduced to key developments in cinematic 'language' since its inception but also to inculcating the skills to 'read' a film. As Film Studies students, their practice to a large extent will involve being able to look at films from a fresh but informed perspective. To be able to experience the works as 'cinema' it is imperative that the films be viewed on a large screen as a group. The course is designed through lectures, readings and more importantly through the viewing of films projected on a large screen, as a group. This last becomes imperative to be able to relate to the works as 'cinema'.

The readings are of two kinds - writings of today, describing and contextualizing the 'moments' under study. And secondly, writings from the time of the making of the works - both critical writing as well as writing by the filmmakers on their particular approaches to cinema. The course will cover the early beginnings of cinema, and then evolving approaches in narrative, documentary & experimental cinema.

The students will both discuss as well write on the films screened on a regular basis. A diary, with notes taken during screenings – as well as more reflective writing on each of the films screened will be a requirement and form 25% of the grade. And will be examined/discussed at every assessment along with the particular assessment as per schedule. The course design is spread over two semesters with roughly twenty weeks of instruction and eight weeks for student responses and examination.

Besides there will be four assessment sessions spread over each term:

Evaluation Week 1: group presentations/discussion: 15

Evaluation Week 2: quiz: 20

Evaluation Week 3: Discussion/ Paper submission: 20

Evaluation Week 4: In class written exam: 20

Ongoing: Regular diary for reflections & writings on films screened: 25

I. Introduction: Glimmerings in the dark (Two Weeks)

Plato - Simile of the Cave

Lascaux – cave paintings that move

2 principles of cinema: Camera Obscura, magic lantern

James Monaco: how to read a film

Screenings:

Cinema Paradiso
Inglorious Bastards

Assigned readings:

Andre Bazin, *What is Cinema* : 'Ontology of photographic Image'
Rudolf Arnehein, *Film as Art*: "Thoughts that made cinema"

II. Early Beginnings: Science, Technology & Entrepreneurship (Two weeks)

- a) Early experiments to first film screenings
- b) evolution of silent cinema
 - Neipce, daguerre, Talbot, Eastman: search for the permanent chemical image
 - Muybridge, Edison, Brit acre: movement for persistence of vision
 - Zoetrope, praxinoscope, kinetoscope, cinematogarphe, mutoscope, vita scope
 - Lumiere, Melies, Chaplin

Screenings:

Lumiere Brothers:
Melies:
Chaplin:

Assigned readings:

Siegfried Kraceur - Theory of Film: The Redemption of Physical Reality
Andre Bazin, 'What is Cinema': 'The myth of total cinema'; 'Chaplin';
Thomas Elsaesser, Early Cinema: Space, Frame, Narrative

III. Film Language - narrative (Four weeks)

- a) beginnings - classic Hollywood style (film language: seamless continuity)
- b) 'style/affect': Close-Up; German expressionism
- c) narrative film beginnings in India

Screenings:

Griffith: Birth of a Nation
Welles: Citizen Kane
Dreyer: Joan of Arc
Murnau: Cabinet of Dr.Caligari
Lang: M/metropolis

Assigned readings:

Tom Gunning: D.W. Griffith & the Origins of American Narrative Film: the Early years at Biograph.

Siegfried Kraceur: Caligari," in *From Caligari to Hitler: A Psychological History of the German Film*, Princeton University Press, 1947, pp. 61-76

David Bordwell: On the history of film style;

IV. Soviet Montage Theory (Three Weeks)

a) 'dialectics'

b) cinemaverite&kino-eye

Screenings:

Kuleshov effect

Pudovkin: mother

Eisenstein: Battleship Potemkin

Dzigavertov:man with the movie camera

Assigned readings:

Lev Kuleshov: Kuleshov on Film: Writings

Pudovkin: Film Technique and Film Acting

Eisenstien: Film principle & its ideogram; A Dialectic Approach to Film Form

DzigaVertov: Kino-eye

V. Documentary: (Three Weeks)

a) Ethnography, Cinemaverite, Self Reflexivity

b)Early documentary in India, Films Divison

Screenings:

Edwin Porter: life of a fireman

Flaherty: Nanook of the north

Grierson: Drifters

Resnais: Night & fog

Chris marker: San soleil

Trinh ti-minha:

Assigned Readings:

Grierson: First principles of Documentary

Griselda Pollock: Concentrationary Cinema:

Thrinthi minh-ha: Woman, native, other: writing postcoloniality and feminism;

VI. Experimental: American Avant-Garde (Two Weeks)

- a) Early, later
- b) Indian/animation

Screenings:

Maya Deren: Meshes of the Afternoon
Kenneth Anger: Fireworks
Cassavates: Shadows
Barbara Hammer: Nitrate Kisses?
Su Friedrich: Gently down the stream; sink or swim
Sadie Benning: Me & rubyfruit
Stan brakhage: Mothlight, - , -

Assigned Readings:

P.AdamsSitney: Visionary Film; Oxford University press
Gene Youngblood – Expanded Cinema; Dutton
A.L. Rees: A History of Experimental Film and Video

VII. Post-W.W. II: European (modern) cinema (Four Weeks)

- a) Italian Neorealism
- b) French New wave

Screenings:

Vittorio De Sica: Bicycle Thieves
Godard: Breathless

Assigned Readings:

Stephen Snyder, Howard Curle: Vittorio De Sica: Contemporary Perspectives
Giorgio Bertellin: The Cinema of Italy
Truffaut – a certain tendency in French Cinema
Jean Douchet: French new wave

Bibliography:

A.L. Rees, *A History of Experimental Film and Video*
Andre Bazin, *What is Cinema .Vol I*, University of California Press

Andre Bazin, *What is Cinema .Vol 2*, University of California Press,

André Gaudreault, Nicolas Dulac, Santiago Hidalgo, *A Companion to Early Cinema*, Wiley Publishers

Andrei Tarkovsky, *Sculpting in Time*, University of Texas Press

AshishRajadhyaksha and PaulWillemen, *Encyclopaedia of Indian Cinema*, British Film Institute

Christian Metz, *Film Language – A Semiotics of the Cinema*, Oxford University Press

David Bordwell, *Film Art – An Introduction*, McGraw Hill

David Bordwell, *On the History of Film Style*, Harvard University Press

Dziga Vertov, *Kino Eye: The Writings of Dziga Vertov*, University of California Press

Gene Youngblood, *Expanded Cinema*, Dutton

Giorgio Bertellini, *The Cinema of Italy*, Wallflower Press

Griselda Pollock, *Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais*, Berghan Books

Jacques Aumont, *Aesthetics of Film*, University of Texas Press

James Monaco: *How to Read a Film*, Oxford University Press

Jean Douchet, *French New Wave*, D.A.P. in association with Editions Hazan/Cinémathèque Française

Jean Mitry, *Aesthetics and Psychology of the Cinema*, Indiana University Press

Lev Kuleshov, *Kuleshov on Film: Writings*, University of California Press

P.Adams Sitney, *Visionary Film*, Oxford University Press

Richard John Neupert, *A History of the French New Wave Cinema*, University of Wisconsin Press

Robert Bresson, *Notes on Cinematography*, Green Integer

Rudolf Arnheim, *Film as Art*, University of California Press

Sergei Eisenstein, *Film Form*, Harcourt, Brace

Sergei Eisenstein, *Film Sense*, Harcourt, Brace

Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*, Princeton University Press

Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, Princeton University Press

Stephen Snyder, Howard Curle, *Vittorio De Sica: Contemporary Perspectives*, University of Toronto Press

Thomas Elsaesser, *Early Cinema: Space, Frame, Narrative*, British Film Institute Publishing

Tom Gunning, *D.W. Griffith & the Origins of American Narrative Film: the Early years at Biograph*, University of Illinois Press

Trinh T. Minh-Ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*, Indiana University Press

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Film Theory: Themes and Outlines**
2. Name of the School/Centre proposing the course: **School of Culture and Creative Expressions**
3. Programme(s) which this course can be a part of: **M.A. Film Studies**
4. Level at which the course can be offered: **Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: Masters**
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)

Two semester course

6. Proposed date of launch: **August 2012**
7. Course Team: (coordinator, team members etc.) **Rajan Krishnan**
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

In spite of being the largest film producing nation, the development of interest in film theory in the country has been tardy and non-consequential to say the least. The intellectual engagement has often been restricted to art house or parallel cinema/ non commercial cinema as it is characterized. This has created a vacuum in the critical engagement with mainstream Indian cinema which is filled by scholars housed in the universities in the west. The need to develop scholarly engagement in Indian academia with the medium of cinema has remained a crying need.

In such a historical context, the course attempts to educate the students in various strands of critical and philosophical thought in the domain of film theory. The exposure to the key texts of thinkers of international repute will enable students to forge their own skills for critical engagement with cinema, thereby creating a body of

literature in which new critical frameworks will be developed towards Indian film theory.

It is needless to say that such informed and engaged scholarship on cinema contributes immensely not only to the academic world but also to the creation of a larger critical spectatorship. It is a significant contribution to the larger public sphere and this course anticipates such initiatives as one of its prime objective. Such anticipation is politically very significant considering the fact that as a medium of expression cinema has a wider reach and greater social ramifications. Thus, this course shares the vision of AUD and SCCE regarding knowledge which has transformative potential.

There is no dearth of publications regarding Film Theories and many of them are available in the AUD library. The students can also refer the library of School of Art and Aesthetics, JNU, if necessary. We have already procured a considerable amount of books, even though our request regarding the books was much larger. The Librarian of AUD informed us that many of the books are in the process of procurement and will be available in a short span of time. Subscriptions to important journals are also under due process.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I & II, compulsory course

10. A brief description of the Course:

The course provides a survey of key moments in theoretical and philosophical reflections on cinema since its invention. The readings will consist of seminal works in film theory and the lectures will provide the intellectual context and elaboration of related themes. Major themes like mass mediation, ontology of cinema, semiotic approaches, psychoanalysis and political ideologies in relationship to film practices will be introduced and discussed.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the M.A. programme in Film Studies and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module)

Attached

13. Assessment Methodology:

Weekly response papers – 60 (the assessment is distributed throughout the semester and no single assessment situations holds more than 40% weightage); In-class presentations – 20; Final paper – 20.

14. No. of students to be admitted: 15 (Maximum)

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

A collection of reference material will have to be built in the library.

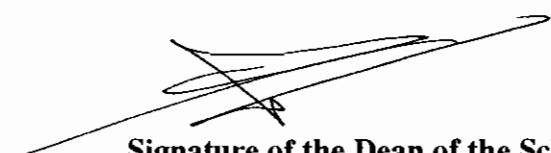

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Culture and Creative Expressions:

The proposal was discussed by the Board of Studies in its meeting held on.....and has been approved in the present form.


Signature of the Dean of the School

Film Theory: Themes and Outlines

Course Facilitator – Rajan Krishnan

(Two Semesters: First and Second – 8 credits, 4 in each term)

Film theory is a vast subject. In more than fifty years of its life as an academic discipline, apart from pre-occupying philosophically minded critics and film makers, it has spawned a massive amount of literature, astonishing in its scope and variety. This course will sample a few themes in their crucial outlines. The course mentions the name of a few scholars along with certain key words which sign post the area that will be studied during the week. The names and the terms are to be taken as indicative rather than as restrictive of the area studied. There are obviously many more important scholars and thematic concerns than what has been listed here. However, we will use these as openings to discuss and learn about related fields and critical thrusts.

The main aim of the course is to keep thinking about cinema alive by creating and sustaining curiosity about the creative processes involved in the making of cinema. Its primary focus will be to consider cinema as creative art. The considerations of its socio-political role will also take this as its primary focus.

The students will have to write a weekly response sheet apart from making in-class presentations of the prescribed material at least twice in a term. They should also submit a term end paper of 15 pages focussing on any two of the theories or theorists studied during the semester.

FIRST SEMESTER

Week 1: Introduction

SECTION ONE: EARLY THEORISTS

Week 2: Greeting the Medium: Munsterberg

Week 3: In Search of Ground Rules: BelaBelazs, Arnhiem, Russian School

Week 4: The truth of the medium: Phalke and Satyavadi cinema

SECTION TWO: REDEMPTION OF PHYSICAL REALITY

Week 5: Work of Art in the Age of Mechanical Reproduction - Benjamin

Week 6: Mass Ornament and German National cinema - Kracauer

Week 7: Redemption of Physical Reality - Kracauer

Week 8: Review/ Mid-term analysis

SECTION THREE: AESTHETIC PROPERTIES

Week 9: Andre Bazin and the Ontology of Cinema

Week 10: Andre Bazin: Aesthetic of Film Narration

Week 11: Reconciling Mise-en-scene and Montage: Goddard and others

Week 12: Stanely Cavell: World Viewed

SECTION THREE: IS THERE A LANGUAGE OF CINEMA?

Week 13: Christian Metz: Film Language

Week 14: Christian Metz: Language and Cinema

Week 15: Language question: Pasolini, Umberto Eco and others

Week 16: Peter Wollen and the Considerations of the Sign

SECOND SEMESTER

SECTION FOUR: PSYCHOANALYSIS

Week 1: Review of the First Semester/ Christian Metz: Imaginary Signifiers

Week 2: Althusser, Lacan: Theories of Interpellation, Subject formation

Week 3: Stephen Heath: Suture, Desire

Week 4: Raymond Bellour: Condensation and Displacement

Week 5: Laura Mulvey: Feminism and Visual Pleasure in Cinema

Week 6: Feminism and Psychoanalysis: Kaja Silverman, Teresa De Lauretis

Week 7: SlavojZizek: Virtual and the Real

SECTION FIVE: NEO-FORMALISM, COGNITIVISM

Week 8: Noel Burch – Elements of Narration

Week 9: David Bordwell – Style and Narration in Hollywood

Week 10: David Bordwell/ Noel Carrol- Neo-formalism and Cognitivism

Week 11: Mid-term Review/Analysis

SECTION SIX: MEDIA, AUDIENCES, TASTE

Week 12: McLuhan: Cinema and Media Theory

Week 13: Miriam Hansen: Early Cinema audiences

Week 14: Theories of Avant-Garde and Political Cinema, Third Worldism

SECTION SEVEN: DELEUZE AND THE PHILOSOPHY OF CINEMA

Week 15: The Radical Departure of Deleuze: Redemption of Time

Week 16: The Basics of Deleuze's Philosophy of Cinema

The bibliography will consist of seminal essays; book excerpts/chapters of the scholars mentioned and related literature. Scanned and photocopied material will be made available to the students from time to time. The lectures will be based on a range of related scholarly material, the references to which will be provided to students for their further reference and research.

Select Bibliography for Reference:

1. Munsterberg, Hugo. *The Photoplay: A Psychological Study*, D.Appleton Company, New York, 1916. (Accessed through web: Project Gutenberg, release date: March 16,2005).
2. Bazin, Andre. *What is Cinema .Vol 1*, California: University of California Press, 2004.
3. Bazin, Andre .*What is Cinema .Vol 2*, California: University of California Press, 2004.
4. Stam, Robert and Miller, Toby. *Film and Theory: An Anthology*, Massachusetts: Blackwell Publishers, 2000.
5. Mast, Gerald and Cohen,Marshall. *Film Theory and Criticism: Introductory Readings, Third Edition*. New York: Oxford University Press, 1985.
6. Heath, Stephen. *Questions of Cinema*, Bloomington: Indiana University Press, 1981.
7. Schultze, Brigitte. *Humanist and Emotional Beginnings of o Nationalist Indian Cinema in Bombay: With Kracauer in the Footsteps of Phalke*, Berlin: Avinus-Varlag, 2003.
8. Metz, Christian. *Film Language: A Semiotics of the Cinema*, Chicago: University of Chicago Press, 1974.
9. Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*, Princeton: Princeton University Press, 1989.

भारत रत्न डा. बी. आर.
अम्बेडकर विश्वविद्यालय, दिल्ली



Bharat Ratna Dr B.R.
Ambedkar University, Delhi

MA Programme in Education
2012-14

Ambedkar University, Delhi

Proposal for Launch of an Academic Programme

(To be approved by the Academic Council)

1. Title of the Programme: M. A. (Education)/ M. Ed.
2. Name of the School/Centre proposing the Programme: School of Educational studies
3. Level of the Programme: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: Masters
4. Full time/Part time: Full time
5. Duration of the Programme: 2 years
6. Proposed date/session for launch: July/ August, 2012
7. Particulars of the Programme Team (Coordinator, Members): Rakhi Banerjee
8. Rationale for the Programme (Link with AUD's vision, Availability of literature, source material, facilities and resources, Expertise in AUD faculty or outside, Nature of Prospective Students, Prospects for graduates):

With the current emphasis on education and the passing of the RTE act, there is an emergent need for more teachers in schools and teacher educators to train them. Traditionally, university departments of education and colleges of education have treated the matter of preparation of teachers or teacher educators as one of imparting a large number of skills together with some exposure to foundations like, philosophy of education, psychology of education, history of education, sociology of education. The engagement with theories and issues in contemporary education has been minimal. The School of Educational Studies, Ambedkar University, Delhi has designed a programme which aims to make possible the study of education both as a social phenomena and an area of knowledge and situate it within the socio-historic-political-economic structures and processes of the society. It will use multiple disciplinary perspectives (of sociology, history, psychology, philosophy) to analyze and critically understand the various processes and systems of education, both by engaging with theory and practice of education. In this way, it would hope to contribute in the development of the area of education – bringing together a range of literature and theories which can help us analyze and explain certain educational phenomena, active engagement with the field (with the possibility of sustained relationship with public

systems of education) and contribute towards research in education (theoretical analysis, critical and constructive interventions and empirical studies). These are in tune with AUD's vision of delivering higher education with quality in an equitable environment as well as of generating knowledge and capacity building among individuals and institutions.

In the recent years there has been a surge in writings in education in India. A vast amount of literature is also available with respect to various dimensions of education the world over. There is also literature available, which have not been traditionally used in education, in India and outside but have been found to be relevant from the point of view of understanding education in contemporary times, which could be profitably used for the programme. Some amount of books have already been procured for the library and the SES is in the process of procuring more as well as ensuring subscription to journals, so that we have access to large number of resources.

The programme would integrate seminars and workshops in its structure and from time to time would require additional space and access to computers for conducting classes.

There is sufficient in-house faculty expertise, especially at SES, to teach a large part of the first year courses of the programme. A few guest/ visiting/ adjunct faculty or invited speakers would be required to deliver some special lectures and/ or cover certain content area in the courses. It may be possible to get this expertise from the other universities in Delhi.

The programme would admit students with a bachelors or a masters degree with either a degree or diploma in education or experience in education. Being situated in Delhi, it would hope to draw many students from the B.Ed and B.El.Ed programmes run in Delhi. Moreover, it would hope to draw people working the field of education in either the NGO sector or government agencies without a formal degree in education or feeling the need to re-engage with issues in an academic environment.

Those graduating from the Programme can work as faculty in University and College departments, as researchers and academics in the many institutions of Education, in the NGO sector, or in Government departments and Educational projects and programmes.

9. Programme Objectives:

9. Programme Objectives:

- Help students in locating education in the varied contexts in which it operates
- Help them appreciate the multiple dimensions of education – as a social phenomena and as an area of knowledge
- Help students to develop analytical capability and independent thinking about issues in education and society
- Enable students to read and comprehend academic literature relevant to education
- Help students to develop a deeper understanding of both theories in and practice of education, through multiple disciplinary perspectives.

10. Structure of the Programme:

- Total No. of credits: 70 _____
- Total No. of courses: 15 _____
- a) Compulsory Courses: 9 _____ (Total Credits 32 _____)
- b) Optional/Elective Courses: 6 _____ (Total Credits 24 _____)
- c) Practical/Dissertation/Internship/Seminar: Dissertation _____
(Total Credits 6 _____)
- d) Any other: Field Attachment (4 credits) + Workshop courses (4 credits) _____

(Please attach the programme structure roughly along the following lines)

See attached.

11. List of Courses

S. No.	Title of the course	Type / Nature of course: (Taught Course or otherwise - specify), (Compulsory / Elective), Any other	No. of crédits	A brief Course Description
1.	Education in India: Institutions, Systems and	Taught course, Compulsory	2	This two credit introductory course has been formulated with a purpose to orient the beginning students of education to the institutions, systems

	Structures			and structures of education in contemporary India, particularly in context of the school and the higher education levels.
2.	An Introduction to Educational Thought	Taught course, compulsory	2	'An Introduction to Educational Thought' is visualised as an open ended guided reading course. The core objective of the course is to introduce students to a few seminal/critical writings in education and facilitate a process of collective and deeper reflection on select texts.
3.	Child Development	Taught course, compulsory	4	This course aims at giving students a broad understanding of core issues of developmental psychology, with a special focus on child development.
4.	History of Education in Modern India	Taught course, compulsory	4	This course aims to introduce students to the phenomenon of education in India since colonial period through intersecting frames of time, themes and locales.
5.	State, Society and education in India	Taught course, compulsory	4	The course aims to introduce students to some key ideas and debates around the socio-political context of education and schooling.
6.	Introduction to Philosophy of Education	Taught course, compulsory	4	Diverse ideas and ideologies inform the thought and practice of education. This course aims to explore some of these ideas and evaluate the educational legitimacy of the ends they promote.
7.	Curriculum Theory and Practice	Taught course, compulsory	4	This course would provide students a space to reflect on their school experiences, read curriculum documents and develop a critical understanding of curriculum practice and theory.
8.	Experiencing education	Taught course, compulsory	4	This course would attempt at placing experience in the centre stage of education discourse through the theoretical notions of discipline of educational psychology keeping in

				tandem with myriad of social realities within the Indian context.
9.	Introduction to educational research	Taught course, compulsory	4	This course will introduce the concept, methods and process of research in social sciences with specific reference to study of education.
10-15	Elective courses	Taught courses	4	

12. Please list the courses which are common with other programmes/schools.

13. Status of the development of course details (course objectives, course structures, instructional design, reading lists, schedule of teaching on the semester calendar, etc.) of the courses:

Courses for which course details have been worked out: (attach list and details)

Courses 1-9 are ready. Details attached.

Courses for which course details have not been worked out (attach list). Tentative timeframe for developing course details:

Courses 10-15, which are the elective courses (Groups A, B and C), are yet to be developed. These will be done by January 2013.

14. A note on the instructional (curriculum transaction) design for the Programme:

15. A note on Field Study / Practical / Project/ Internship / Workshop Components of the Programme:

Field Attachment

Field Attachment (FA) is an essential part of the programme. It has been designed to deepen students' engagement with education – as praxis and to develop professionals who understand both theory and practice in the 'field'. It has been divided into two components: school as a site and non-school sites. Non-school based FA would be completed by a student in the summer break between second and third semester; whereas the school based FA would be part of the third semester.

The FA would involve working on a specific task, decided in consultation with the faculty, in an educational setting or organizations/ NGOs such as schools and higher education institutions, state agencies and programmes (Ed.CIL, SSA, State Education Departments, KGBV, Mahila Samakhya, DIET's/SCERT's, Child Rights Commissions (NCPCR or State Commission), CRC/BRC, School Inspectorates, advocacy groups, funding organizations, research organizations and multilateral agencies). This is not an exhaustive list of sites and all of them may not be available immediately for the attachment. School of Educational Studies (SES) would attempt to establish long-term tie-ups and relationships with specific groups/ organizations.

Research

The purpose of this component of the programme is to directly acquaint students with both the content and process of: what is involved in developing a (theoretical/ empirical) researchable question; how a review of (relevant) literature informs both the development of and possible answers to that question; and how various perspectives and ideas help us reach various resolutions, and the limits and strengths of each of these vis-à-vis others. Various ways to do this are open to the students – ranging from a theoretical enquiry involving critical review of literature with a specific question, to carrying out a small empirical study and articulating its conclusions to illuminate a larger debate at stake. Students are expected to do this largely in the second year of the programme. A small document ("research report"/ "essay"/ "dissertation"...) written by each student will be a tangible outcome of this effort.

Workshop courses

Along with the core and elective courses, the MA/MEd programme has a set of workshop courses, which are compulsory components of the programme and contribute towards the

total credits. The workshop courses have been conceptualised with a purpose to equip the students with specific skills and abilities that will enable exploring one's identity and relationships with others, better professional practice and enhance research aptitude. These include: Basic Research Skills Training (BRST); Self Development; Curriculum Development; Textbook Design and Development; Material Design and Development; Programme Evaluation and the like. The list may be modified as per the needs of the programme. The BRST workshop appears in the first semester and is compulsory for all students. A list of workshop courses will be made available to the students in the Semester 3, from which at least one will have to be chosen by the students.

Depending on the nature of content, the sessions for each workshop will be scheduled either one afternoon every week, or will involve block-sessions within a specific week, during the semester in which it is offered. Each workshop will involve intensive hands-on exercises (study of case material, analyses, problem solving, designing and the like), listening, reflecting, group work, presentations and discussions. An attempt will be made to organise sessions with practitioners and experts. The workshops will build on the understandings developed in core and elective courses by providing an experience of application and practice of learning, and by training in skills and techniques that enhance such application. Assessments would be done through participation, sessional work, field visits and the specific tasks/projects assigned by the workshop facilitators. All the workshop courses taken together contribute 4 credits towards completion of the programme.

Seminars

The programme will consciously integrate seminars within its structure. Seminars will be organized by the SES regularly, which will include presentations by the faculty, students and visiting scholars in different disciplines and areas of knowledge.

16. Assessment Design:

Students will be evaluated on the basis of attendance, participation and presentation in the class, assignments, term papers and end-term examination. The mode of assessment and its patterns may differ from course to course.

No assessment situation will carry a weightage of more than 40%. In general, each course would involve three assessment situations.

17. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

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This programme may need help of faculty from other universities from time to time or experts in the field to deliver talks. Moreover, we do envisage to build linkages with field based organizations and schools for carrying out the field attachment component of the programme. Library, classrooms and computer laboratory will be used on a regular basis.

18. Additional Faculty Requirement:

- a. Full time: 3
- b. Visiting/Part time/Adjunct/Guest Faculty etc.:

19. Eligibility for admission:

Eligibility for M. A. (Education):

Essential: Bachelor's/ Master's degree with minimum 50% marks (or equivalent grade) in any discipline.

Desirable: Minimum of one year's work experience in the field of education or a diploma in education.

Eligibility for M.Ed.

Bachelor's/ Master's degree in any discipline with minimum 50% marks (or equivalent grade) and B.Ed. or equivalent professional degree in education with minimum 50% marks (or equivalent grade).

Or

B.El.Ed./ B.A. Ed./ B.Sc. Ed./ Any other equivalent professional degree in education with minimum 50% marks (or equivalent grade).

(Relaxation of 5% for candidates belonging to SC and ST and Physically Disabled (PD) categories).

20. Mode of selection (Entrance test, Interview, Cut off of marks etc.):

Selection of candidates to the M.A. (Education)/ M.Ed. programme will be through a written test and an interview. The written test will carry a weightage of 75% and the interview will carry a weightage of 25%.

21. No. of students to be admitted: 30

Signature of Programme Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic council.
2. In certain special cases, where a programme does not belong to any particular School, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its.....meeting held on ...27.7.12.....and has been approved in the present form.

Signature of the Dean of the School

M.A. (Education)/ M.Ed. Programme Structure

	Semester 1	Semester 2	Summer	Semester 3	Semester 4
Core	Education in India: Institutions, Systems and Structures (2)	Introduction to Philosophy of Education(4)			
	Introduction to Educational Thought (guided reading course) (2)	Introduction to Educational Research (4)			
	Child Development (4)	Curriculum Theory and Practice (4)			
	History of Education in Modern India (4)	Experiencing education (4)			
	State, Society and Education (4)				
Elective				Elective(s) from Group A	Electives from Group C
				Electives from Group B	
Workshop (4)	Basic research skills training	Self development		Any one from the list	
Seminar					
Field Attachment (4)			FA: Non-school based	FA: School based	
Research (6)		Formulation of Research Proposal and		Student seminar: Research and	Research report and Student

		Student seminar		Progress	seminar

List of optional courses in Group A

Advanced Course in Philosophy of Education, Advanced Course in Sociology of Education, Advanced Course in Cognition and Learning, Socio Emotional Perspective on Educational Failure, Comparative Studies in History of Education

List of optional courses in Group B

Levels of education

Introduction to Early Childhood Education, Higher Education, Teacher Education

Curriculum and Pedagogy

Language education, Mathematics education, Science education, Social Science education

Research methods

Qualitative Research Methods in Education, Quantitative Research methods in Education

List of optional courses in Group C

Policy

Policy, Institutions and structures

Exclusion and education

Marginalisation and Education; Indigenous People, Knowledge and Systems of education; Gender Education and Knowledge; Childhood

Note: In semester 3, students have to opt for 4 electives from groups A and B. A minimum of one elective and a maximum of two electives can be chosen from Group A. In semester 4, students have to choose two electives from Group C. The list of elective courses stated above is only suggestive and are being developed at this moment. More elective courses may be added to this list at a later point of time. All the courses may not always be on offer or may be offered in a different semester than stated.

Ambedkar University, Delhi
Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: An Introduction to Educational Thought
2. Name of the School/Centre proposing the course: School of Educational Studies (SES)
3. Programme(s) which this course can be a part of: Masters programme in Education
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: 2 credit course at Masters level
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)
6. Proposed date of launch: August 2012
7. Course Team: (coordinator, team members etc.): Manasi Thapliyal, (Coordinator); Course Tam: SES Faculty
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The primary objective of the course is to enable the development of critical and deeper reading 'skills' in students, and the course attempts to do so by bringing educational thought or basic concepts and ideas in education as a foreground within which students engage with readings and reflection as a process. As a first semester 2 credit course in a Masters programme, this course would endeavour to facilitate independent and critical reading practices among the students and also encourage peer learning among both the faculty and students. Through this course it is envisioned that students would be able to acquire a functional, critical and hopefully an emergent glossary of keywords central to the discourses in education.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:
10. A brief description of the Course:
11. This course is visualised as an open ended guided reading course. The core objective of the course is to introduce students to a few seminal/critical texts in education and facilitate a process of collective and deeper reflection on select texts. The course

would be conducted in small groups where students participate in reading and writing along with the faculty. All SES faculty members would be involved in the conduct of this course.

12. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's programme and does not assume any prior knowledge.

13. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module): See the enclosed copy of the course.
14. Assessment Methodology: Assessment of the course would be through a review of a series of short commentaries or analytical note that students write through the course along with the evaluation of their individual as well as group presentations on any one of the themes taken up during the session. This would be split into 4 to 6 different assessment situations, some as written work in form of short essays and some through presentations, and would be assigned a weightage of 60% in the total assessment scheme. Students would also be expected to choose a text independently and review the text in light of related literature and write an article/book review. This would be treated as the term end assignment and be granted 40% weightage of the total assessment situations. There would be no term end examination for this guided reading course. The rationale for this assessment scheme is to encourage students to engage with the writing process simultaneous to the reading and acquire the competence to write independent critical pieces.
15. No. of students to be admitted: All students enrolled in the programme
16. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

An Introduction to Educational Thought (2 credit)

Monsoon Semester (Guided Reading Course)

This course is visualised as an open ended guided reading course. The core objective of the course is to introduce students to a few seminal/critical texts in education and facilitate a process of collective and deeper reflection on select texts. The course would be conducted in small groups where students participate in reading and writing along with the faculty. All SES faculty members would be involved in the conduct of this course.

While the primary objective of the course is to enable the development of critical and deeper reading 'skills', it is considered important to bring educational thought or basic concepts and ideas in education as a foreground within which students engage with readings and reflecting as a process. As a first semester credited course in a Masters programme, this course would endeavour to facilitate independent and critical reading practices among the students and also encourage peer learning among both the faculty and students. Through this course it is envisioned that students would be able to acquire a functional, critical and hopefully an emergent glossary of keywords central to the discourses in education.

Some of the keywords/phrases that emerge from the texts collated here are *agency, culture, conflict, democracy, experience, hegemony, knowledge, ideology, intelligence, modernity, method, oppression, politics of education.*

Assessment of the course would be through review writing, and class/group presentations.

Texts from which selections will be made:

1. Gandhi, M. K. (1953). Section six: Education. In BharatanKumarappa (Ed.) *To students*, pp. 98 – 118. Ahmedabad: Navjivan Publishing House.

This book is a collection of Gandhi's letters, lectures and writings addressing 'students', organised under themes like religion, character, violence, politics, education, work and marriage. Read together, they bring-out Gandhi's imagination of Indian society, centrality of students in this imagination, and the role students should assume towards its realization. The section on education touches upon notion of 'science', language and education, and higher education and poverty. These ideas may invigorate discussions around concepts of 'modernity', religion, nature of society, agency of student, poverty and meaning of education.

2. Kumar, Krishna. (1996). Presentation of conflict (pp. 5 - 24)/ Or Two Worlds (59-74). In *Learning from conflict –Tracts for the times.*, New Delhi: Orient Longman.

This book presents a critique of school education with a focus on meaning of education, school knowledge and pedagogy, by closely examining what happens in classroom contexts. The selection presented here engages with the question 'what and how do we tell children?' It explores the structured silence in the classroom on the category of conflict and on children's experiences of (and questions about) conflict. It elucidates how this furthers children in searching for meanings in 'alternative' sources and the nature of this meaning-making. This

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held
on 27-7-2012 and has been approved in the present form:



Signature of the Dean of the School

selection can facilitate discussion on concepts like school knowledge, pedagogy, learning, socialization, conflict, experience, child, teacher, classroom and aims of education./ Two worlds talks about the politics of language and inequity engendered through the structures of schooling in India, brings attention to specific debates on the politics of schooling; takes the example of how general ability for a young person in India almost gets conflated with proficiency in the use of English Language and reflects on the two worlds that emerge therein between the world that speaks this language of access to opportunity structures of modern economy and the one that does not.

3. Friere, Paulo (2006). Chapter 2, (on the Banking Concept of Education). In *Pedagogy of the Oppressed*, (Tras. Myra Bergman Ramos), pp. 71-86. NY, London: Continuum.

It talks about the "banking" concept of education as an instrument of oppression—its presuppositions—a critique; the problem-posing concept of education as an instrument for liberation—its presuppositions; the "banking" concept and the teacher-student contradiction; education: a mutual process, world mediated; people as uncompleted beings, conscious of their incompleteness, and their attempt to be more fully human. This reading would bring in focus the everyday assumptions of pedagogical relations, work in schools, what teachers do, what does it mean to be a learner?

4. Illich, Ivan (1970). The Futility of Schooling. In *Celebration of Awareness: A call of institutional revolution*, NY: Double Day & Co.

Futility of Schooling' comprehensively examines the nexus of the development ethic and the imposition of civilized systems of schooling. Here, the imposition of culturally inappropriate and insensitive schooling, Illich contends, serves to "indoctrinate the child into the acceptance of the political system his teachers represent, despite the claim that teaching is non-political.

5. Tagore, Rabindranath (1990). *Tapovan*, [The Forest Schools of India] In Siksa, pp. 78-101, (1909), Santiniketan, Visva Bharti.

Tagore asserts that the forest school was typical of the Indian system of education with its emphasis on three basic elements of Indian culture, namely *Advaita* (non-duality) in the field of knowledge, friendship for all in the field of feeling, and fulfilment of one's duties without concern for the outcomes in the field of action; they integrated education with *Sadhana* (disciplining one's senses and one's own life).

6. Apple, M. (2000). On Analysing Hegemony. *Ideology and Curriculum* (3rd edition), pp. 1-24. NY: RoutledgeFalmer.

7. Kohn, Alfie. (1986). Is competition Inevitable? In *No Contest: A case Against Competition*, pp. 11-44. Boston, Houghton Mifflin Company.

In this chapter Kohn examines the widely accepted but rarely defended claim that 'competition is inevitable'. In doing so it makes sense of the larger issue of inevitability itself. It questions what is involved in the claim that a given attribute is part of "human nature"? Can such claim be substantiated? Who benefits from this position? Through theories and examples Kohn presents that competition is learned and not inevitable as claimed. He also argues for the need to learning cooperation rather than competition. Citing with examples and studies from different disciplines and cultures Kohn demonstrates that cooperation can be learned thus competition is by no means inevitable. Also suggests that non-competitive orientation is a serious possibility and a realistic alternative for our lives.

8. Gardner, H. (2004) *Frames of mind: the theory of multiple intelligences*. Basic Books. (Chapter: What is an intelligence?, pp. 59-70, The education of intelligences. pp. 331-366)

The book challenges the notions of single general intelligence among individuals and proposes the existence of a number of intelligences that differentiates one individual from the other. The book is divided into three parts, one of which sets the background to the debate of intelligence, the second illustrates the different kinds of intelligence and the third is an application section.

9. Bruner, J. (1996). *The culture of education*. Harvard University Press. (Chapter: Folk pedagogy or The complexity of educational aims)

The book lucidly introduces students to the realm of education, psychology (in particular, cultural psychology) and uses the psychological frame to understand the purpose of education, ways in which it equips individuals to participate in all aspects of their respective cultures.

10. Gutmann, Amy (1987). 'Distributing Primary Schooling', Chapter 5 in idem, *Democratic Education*. Princeton: Princeton University Press, pp: 127-71.

This relatively long chapter discusses how should primary schooling be distributed, what are the different possible interpretations of equal educational opportunity and what are their implications, how much resources should state allocate to public schooling and in what manner, does better funding to school or to other public goods promote equality, should schools be integrated and what should be the purposes of such an integration and what does democratic opportunity call for.

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Ambedkar University, Delhi
Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: Education in India: Institutions, systems and structures
2. Name of the School/Centre proposing the course: School of Educational Studies (SES)
3. Programme(s) which this course can be a part of: Masters programme in education
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: Masters level
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)
6. Proposed date of launch: August 2012
7. Course Team: (coordinator, team members etc.): Gunjan Sharma (coordinator), Manasi Thapliyal, Shyam B. Menon
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The course will familiarise the students with the institutions, systems and structures of education in contemporary India. The purpose is to present an overview of the formal educational set-up with a focus on certain selected themes. The course is informational and introductory in nature, and would prepare students to understand the debates and perspectives introduced in the core and elective courses of the programme. Since the course would be taught with the first semester courses, an attempt has been made not to include themes that have been more suitably and systematically placed in those courses.

The literature and resources needed for the transaction of the course have been listed in the reference material. All are available. The course will be transacted by the SES faculty. However, for some selected themes experts may be invited from other institutions.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other: Semester 1, Compulsory
10. A brief description of the Course:
This two credit introductory course has been formulated with a purpose to orient the beginning students of education to the institutions, systems and structures of education in contemporary India, particularly in context of the school and the higher education levels. With this purpose, the course has been structured around selected themes which would help in developing a basic familiarity with the educational set-up in India. These themes focus on areas like ecosystem of education in India, the

constitutional provisions on education; levels of education; centrally sponsored schemes; and recent educational reforms. The primary objectives are – to familiarise the students with category names frequently used in educational context, and beginning to think about how the educational systems work. The course will be transacted through presentations, survey of relevant documents and cases, discussions and guest lectures/interactions with people working in the area of education. In this process, it would initiate thinking about contemporary developments in the area and signpost fundamental debates, which will be explored in greater depth in the other core courses.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)
The course is compulsory for all students who enrol for the masters programme in education.
12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module): See attached.
13. Assessment Methodology: It would be assessed through participation, survey of cases/resource material suggested by course teachers, and a short write-up/essay.
14. No. of students to be admitted: All students enrolled in the programme
15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.: Guest lectures may be organised for specific themes (like for theme 5 and 6).

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on. 27.12.12.....and has been approved in the present form.

Dean, SES²

Signature of the Dean of the School

**Education in India: Institutions, systems and structures
MA programme in Education, SES, AUD Course**

(Compulsory: Semester 1/Monsoon 1)

Draft: Gunjan Sharma

Course Outline:

This two credit introductory course has been formulated with a purpose to orient the beginning students of education to the institutions, systems and structures of education in contemporary India, particularly in context of the school and the higher education levels. With this purpose, the course has been structured around selected themes which would help in developing a basic familiarity with the educational set-up in India. These themes focus on areas like ecosystem of education in India, the constitutional and legal framework for education; levels of education; centrally sponsored schemes; and recent educational reforms. The primary objectives of the course are – to familiarise the students with vocabulary and category names frequently used in educational contexts, and initiating thinking about how the educational systems work. The course will be transacted through presentations, survey of relevant documents and cases, discussions and guest lectures/interactions with people working in the area of education. In this process, it would initiate thinking about contemporary developments in the area and signpost fundamental debates, which will be explored in greater depth in the other core courses.

Course objectives:

- Developing a basic familiarity with the educational context in India with a particular focus on constitutional provisions, levels of education, centrally sponsored schemes, financing and recent developments in education
- Introducing the key systems, structures and institutions in education and beginning to think about how they work, their problematics and how they relate
- Developing a familiarity with category names in education and signpost the basic debates

Transaction and assessment:

The 2 credit course will be spread over the first semester for one afternoon every week devoted to specific themes. Two (or three) weeks will be devoted to every theme. It would be transacted primarily through discussions and interactions with SES faculty. For specific themes (like theme 5 and 6) people working in the area of education may be invited as guest speakers. The course would use some reference resources for surveying and for developing a familiarization with the various kinds of documents that facilitate a glimpse of educational systems, institutions, structures and policy. It would be assessed through participation and a short write-up/essay.

Course Contents:

Presentations, discussions, survey of documents and guest lectures will be organized around following suggested themes:

- Ecosystem of education in India (with a focus on introducing the institutional categories, roles, relational context, stakeholders, participation, etc.)
- Constitutional and legal framework in context of school and higher education (through some seminal cases in Indian context, and reading of select portions of the constitutional provisions which have bearings on education and Right to education Act)
- Levels of education: Structure, agencies, roles, inter-state differences in the system (particularly school education, higher education, teacher education)
- Centrally sponsored schemes in education and the flagship programmes of the State: District Primary Education Programme (MDG, Education for all, World Bank, structural readjustment and social safety net), Sarva Shiksha Abhiyan, Rashtriya Madhyamik Shiksha Abhiyan, Mid-day meal (with a focus on how they were/are constituted, how they work and their status)
- Nature of educational governance and financing: Federal system, concurrent list, decentralization of educational governance, current financing pattern, privatisation and FDI in education
- Educational reforms in recent past with a focus on equity and quality: Post liberalization context, the child-centered 'shift', cases of work by civil society and non-governmental organizations in education, and a brief glimpse of non-formal education

Suggested reference resources for the course teachers (While transacting a specific theme a teacher may use some selected resources for survey during classroom discussion. These do not form compulsory take-home readings for the students)

Reports and documents:

- Committee on implementation of the right of children to free and compulsory education act, 2009. (2010). *Report of the committee on implementation of the right of children to free and compulsory education act, 2009 and the resultant revamp of Sarva Shiksha Abhiyan* (Anil Bordia, Chairman). Ministry of Human Resource Development, Department of School Education and Literacy, New Delhi, India. (Theme 1, 3)
- Government of NCT of Delhi. (2012). Administrative structure and planning process. *District elementary education plan in context of RTE 2009 under SSA Delhi 2012 – 13*, pp. 7 – 10. Department of education, GNCT of Delhi. (Theme 3)
- Government of India. (1986). *National policy on education and Program of action*. Ministry of Human Resource Development, Education Department, New Delhi, India. (Theme 1, 4, 5, 6)
- Government of India. (1993). *Learning without burden - Report of the National Advisory committee appointed by the Ministry of Human Resource Development* (Yashpal, Chairman). Ministry of Human Resource Development, New Delhi, India. (Theme 6)
- Government of India. (2000). *A policy framework for reforms in education by Special subject group on policy framework for private investment in education, health and rural development* (M. Ambani, Chairman), Prime Minister's Council on Trade and Industry, Government of India. (Theme 4, 5, 6)
- Government of India. (2009). *The right of children to free and compulsory education act*. Ministry of Law and Justice, Legislative Department, New Delhi, India. (Theme 1, 2, 6)
- Government of India. (2011). *The Constitution of India* (updated upto Ninety-Seventh amendment Act, 2011). <http://indiacode.nic.in/coiweb/welcome.html>. (Theme 1, 2)
- Government of India. (March, 2011). *Sarva Shiksha Abhiyan: Framework for implementation based on the Right to free and compulsory education Act, 2009*. Ministry of Human Resource Development, Department of School Education and Literacy, New Delhi, India. (Theme 1, 4, 5, 6)
- Ministry of Human Resource Development. (2010). *Model rules for right to free and compulsory education*. Retrieved October 28, 2010, from http://www.ncpcr.gov.in/Model_Rules/RTE_Model_Rules.pdf. (Theme 2)
- National Council for Educational Research and Training. (2005). *Executive summary: National Curriculum Framework*, (Yash Pal, Chairman). National Council of Educational Research and Training, Delhi, India. (Theme 6)
- NUEPA. (2011). *Elementary education in India – Progress towards UEE, Flash statistics* (DISE 2010-11). Delhi: NUEPA. (Theme 3, 6)
- Plan documents: Selections from education documents (<http://planningcommission.nic.in/plans/planrel/fiveyr/welcome.html>) (Theme 5, 6)
- The Central University Bill, 2009 (Theme 3)

Suggested readings:

- Desai, S. B. et.al. (2010). *Human development in India: Challenges for a society in transition*. New Delhi: Oxford University Press. (Chapter 1) (Theme 6)

- Jandhyala B. G. Tilak, J.B.G. (Nov: 1989). Center-State Relations in Financing Education in India. In *Comparative Education Review*, 33 (4), pp. 450-480. Article Stable URL: <http://www.jstor.org/stable/1188449>. (Theme 5)
- Prasad, M. (2007). World Bank Prescriptions & Structural Change in Higher Education in India. In *Independent People's Tribunal on the World Bank in India: Papers on World Bank's Policies, 21-24 September 2007* (pp. 47-57), New Delhi: People's Campaign for Common School System. (Theme 3, 4, 5)
- R. Govinda. (Ed.). (2002). *India education report*. New Delhi: OUP and NIEPA. (Theme 1 – 8)
- Ramachandran, P and V. Ramkumar. (2005). *Education in India*. Delhi: National Book Trust, India. (Theme 1)
- Ramachandran, V. (Ed.). (2003). *Getting children back to school: Case studies in primary education*. New Delhi: Sage Publications. (Theme 7)
- Ramchandran, V. et. Al. (2005). *Teacher motivation in India*. http://www.dfid.gov.uk/R4D/PDF/Outputs/policystrategy/3888teacher_motivation_in_dia.pdf (Theme 3)
- Rao, D. B. (1998). *The District Primary Education Programme*. Delhi: Discovery publishing house. (Theme 4)
- Sadgopal, A. (2006). Dilution, distortion and diversion: A Post-Jomtien reflection on education policy. In *The crisis of elementary education in India*. (Ed: Ravi Kumar), pp. 92-136. New Delhi: Sage. (Theme 4, 5, 6)

Semester calendar for the course:

Semester Calendar	Theme
Week 1 and 2	Ecosystem of education: What comprises the immediate environment of education in India? (With a focus on introducing institutional categories, roles, relational context, stakeholders, participation, etc.): The topic would be transacted primarily through discussions.
Week 3 and 4	Constitutional and legal provisions in context of school and higher education. An attempt would be made to present certain selected legal cases; read and discuss the constitutional provisions and selected portions of the RtE Act in classroom and sign-posting the areas of debates.
Week 5, 6 and 7	Levels of education: Structure, agencies, roles, inter-state differences in the system: school education, higher education, and teacher education. This theme will pursue the theme 1 in specific details pertaining to each level of education, through presentations made by the teacher. An attempt would also be made to highlight the gaps/problematics

	in the map of agencies, roles and relationships. It will also involve surveying select relevant resources in classroom.
Week 8, 9 and 10	Centrally sponsored schemes in education and the flagship programmes of the State: Through presentations by the course teacher, survey of documents and discussions
Week 11 and 12	Nature of educational governance and financing: Federal system, concurrent list, decentralization of educational governance, current financing pattern, the question of privatization and FDI in education: Through a guest lecture on the theme
Week 13, 14 and 15	Educational reforms and recent shifts: - Introducing the context of reforms (equity and quality) - The post liberalization context, the question of child-centered approach, the examination pattern and conceptualization of reform: Survey of relevant documents and discussions - The work of civil society and non-governmental organizations in education: Discussions with experts from NGOs, sharing of examples from the field, screening documentary (on KGBV/an NGO initiative)

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. **Title of the Course: History of Education in Modern India**
2. **Name of the School/Centre proposing the course: School of Educational Studies (SES)**
3. **Programme(s) which this course can be a part of: Masters programme in education**
4. **Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: Masters level**
5. **If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)**
6. **Proposed date of launch: August 2012**
7. **Course Team: (coordinator, team members etc.): Manish Jain (coordinator), Akha Kaihrii Mao**
8. **Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):**

This course will introduce students to the phenomenon of education in India since colonial period through intersecting frames of time, themes and locales. These frames are used to historically situate education in interaction with other social-cultural institutions and processes, experiences/practices of colonialism, modern state, 'nation-building', and changes in social power structure at different historical junctures. This course would attempt to develop capacities and skills among students to historically

understand and analyse education through secondary readings and engaging with various kinds of historical sources. The course is interdisciplinary in nature and engages with issues of justice and marginalisation.

Being a compulsory course in the first semester of the programme, this course hopes to address, a significant gap in the training and analyses of students of education, namely, historical understanding and skills to contextualize education and to trace and locate antecedents of contemporary developments and concerns. It differs from such courses at other universities that remain focused on chronological narrative of policy decisions.

It draws upon existing research and literature in this underdeveloped area of research in India and would use several historical sources collected so far by the course teachers. It is hoped that in the course of teaching this course, a group of students who intend to undertake history of education as a research area would emerge and contribute to the area. Both the teachers have undertaken research in this area and one teacher has framed such a course earlier for MA Education (Elementary) programme at Tata Institute of Social Sciences (TISS), Mumbai and teaches it there as a visiting faculty. There are few resource persons and several libraries in Delhi from whom and where advice, archival and research material for the course may be drawn.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other: Semester 1, Compulsory course; it may be considered for an optional course in MA History programme.

10. A brief description of the Course:

This course aims to introduce students to the phenomenon of education in India since colonial period through intersecting frames of time, themes and locales. These frames are used to historically situate education in interaction with other social-cultural institutions and processes, experiences/practices of colonialism, modern state, 'nation-building', and changes in social power structure at different historical junctures. With reference to time, continuities and changes are traced in the context of pre-colonial, colonial and postcolonial frames, practices and institutions of education. Themes of

colonialism, nationalism, dominance, marginalisation, identity formation, representation and knowledge are used to explore meaning, roles, purposes, concerns, discourses, availability and experiences of education across different periods, regions, social groups, curriculum, different school subjects and policies. These themes are also used to examine construction, assimilation and disintegration of colonial, national(ist), regional, gendered, caste and classed histories of education in India. Though the course focuses on India, it attempts to make sense of 'Indian' experience with case studies from other nation-states. An effort would be made to understand a theme and/or a time period with reference to two or more different regions within India to understand how a similar concern or idea or policy developed and/or unfolded in distinct or similar ways across India. Course would use readings, various kinds of historical sources including texts from popular culture to develop capacities and skills among students to historically understand and analyse education.

11. Specific Requirements on the part of students who can be admitted to this course:
(Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module): See the enclosed copy of the course.
13. Assessment Methodology: Two assignments (40%) and a term paper (40%), group and individual presentations and participation (20%)
14. No. of students to be admitted: All students enrolled in the programme
15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Course would require substantial collection of historical resources from colonial and independent India pertaining to education. At present AUD library does not have such resources and the course would depend on the material collected by individual teachers. We would also need to collect such resources from NMML, National Archives of India and Archives of Delhi. We would also need to explore and develop ties with old schools and educational institutions in Delhi and elsewhere that may still have some significant archival material. AUD may consider developing a repository of such collections including visual and oral records through an initial grant that may be supplemented through other project and research grants by other institutions.

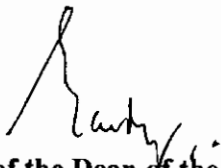
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on 27.7.12 and has been approved in the present form.



Signature of the Dean of the School

MA programme in Education, SES, AUD

History of Education in Modern India

(4 Credit Compulsory Core: Semester 1/Monsoon 1)

This course aims to introduce students to the phenomenon of education in India since colonial period through intersecting frames of time, themes and locales. These frames are used to historically situate education in interaction with other social-cultural institutions and processes, experiences/practices of colonialism, modern state, 'nation-building', and changes in social power structure at different historical junctures. With reference to time, continuities and changes are traced in the context of pre-colonial, colonial and postcolonial frames, practices and institutions of education. Themes of colonialism, nationalism, dominance, marginalisation, identity formation, representation and knowledge are used to explore meaning, roles, purposes, concerns, discourses, availability and experiences of education across different periods, regions, social groups, curriculum, different school subjects and policies. These themes are also used to examine construction, assimilation and disintegration of colonial, national(ist), regional, gendered, caste and classed histories of education in India. Though the course focuses on India, it attempts to make sense of 'Indian' experience with case studies from other nation-states. An effort would be made to understand a theme and/or a time period with reference to two or more different regions within India to understand how a similar concern or idea or policy developed and/or unfolded in distinct or similar ways across India. Course would use readings, various kinds of historical sources including texts from popular culture to develop capacities and skills among students to historically understand and analyse education.

Objectives

1. Develop a historical perspective about different developments in education and one's own educational experiences and trajectories
2. Understand impact of colonial legacy and examine historical roots of contemporary concerns, practices, institutions and structures of education in India

3. Develop skills to write history of education and critically engage with arguments and evidence presented by others through reflection on conceptual categories, oral, written and visual sources and interpretations

Transaction of the course

This course will be taught through a combination of class lectures, individual and group exercises and workshops drawing upon a set of selected readings and historical sources. These historical sources would include official reports, minutes, policies, surveys, calendars, newspaper reports, maps, correspondence, examination papers, curriculum, textbooks, biographies and photographs. Students would be trained to examine these resources in classes and workshops. Different units of the course aim to simultaneously understand and destabilize conceptual categories. Course transaction would involve looking at one category in the light of other conceptual devices and historical evidences. It is expected that this would help us to break a mono-narrative of history of education.

Unit I: Writing History of Education in a Modern World: Concepts, Practices and Challenges

Meaning, practices and institutional forms of education underwent a distinct change with the emergence of the 'modern' world and India was introduced to this world through colonial experience. Several tussles over education in contemporary India pertain to struggles over formation of this 'modern' India in colonial and postcolonial times and their interaction with what is differently designated as 'non-modern', traditional, vernacular, folk and indigenous. Various changes in the social-cultural institutions and processes such as family, child-rearing and the idea of childhood, development of printing and emergence of reading publics and public forums along with changes in economy and expectations of/from state (including those related to universalization of education till certain level) have shaped education in colonial and independent India.

This unit aims to introduce students to the challenges involved in writing history of education with attention to its embeddedness in and interaction with these contexts of continuity and change. For this purpose, it uses two strategies: discussion on concepts of modern/modernity and engagement with the process of writing history of education by comparing existing research studies and reading and interpreting sources. It would attempt to acquaint students with various domains of enquiry in the field of history of education in modern times that

range from chronology of decisions of education policy making bodies to history of ideas, from knowledge related decisions and materials to distribution of opportunity and change. It would discuss various methods to understand and explore these areas and train students to read and interpret several kinds of sources that can be used to write histories of education. These discussions and hands on training would form the background to understand role of historian, perspectives, and sources in historical enquiry and historiography with specific reference to history of education and the unique problems and challenges posed by this field.

Unit II: Pre-colonial and Colonial systems of Education

First unit focused on understanding histories of education in the 'modern' period. What was/is new and distinct about the nature and purpose of education in this period from education in pre-colonial India? What were the institutional forms, curricular content, pedagogy, position of teacher, state and/or community intervention in education in this period? What was the extent of its spread and access? Did it play any role in the formation and reproduction of elites in India? Questions such as these would be raised in this unit to introduce students to indigenous education in different parts of India in late eighteenth and early nineteenth century. This introduction is expected to lay an initial background to examine the dislocations and empowerment brought by colonial education.

Second part of this unit aims at examining if education was implicated in the cultural project of colonialism and how should we study the interface of education and colonialism in a comparative frame with awareness of different colonial powers and colonies across the globe. Was there a homogenous, uniform and continuous colonial perception about Indians, purpose and forms of education that guided colonial policies at different intervals in colonial India? If not, then what were the key debates, ideas and policies? Were Indians passive recipients and objects of colonial efforts to develop submissive attitude, improve morals and transform Indian society? How did colonial educational enterprise conceptualise knowledge and curriculum, what have been its legacies and did/do they continue to shape pedagogy, textbooks, teaching and examination in independent India?

Unit III: Educating the Nation

This unit tries to understand the interface of education with emergence of the idea and forces of nationalism and formation of nation-states in both colonial and non-colonial contexts. It asks, what were the new meanings and expectations associated with education with

development of nation-states? How did 'national' imperatives and contexts influence organization of education system in those countries that did not undergo colonial experience? What ideas and initiatives emerged in colonial India in the nationalist quest to counter use of education as a cultural-political site by colonial authorities? What were the proposals to use education for 'national' purposes and to construct nation and national self? What were the contours of and tussles over definitions of the nation, its traditions and role of education in such attempts? In what ways did 'national' education mark continuities with and shifts from colonial education and visions? What was the discourse about the role of education in the nation-building project in independent India and what were its silences?

Unit IV: Dominance, Marginalisation, Identities and Education

This unit is based on the assumption that we cannot understand the Indian response to colonial education or the colonial reactions to Indian reception if we move through any rigid homogenous typology of colonizer and colonized. All the oppositions to colonial rule in India were not based on and articulated through the prism of nationalism/nation. Nation was not the only axis along which a self-identity was being sought and there were negotiations and contests over the geographical, social and cultural boundaries of the nation.

How was and is education involved in the wider contests to fashion a self-identity and establish and challenge dominance along the intersecting vectors of gender, caste, tribal and religious affinity, is the key focus of this unit. How access to education was shaped by caste, tribal and gender locations? How did this differ across different regions? What were the ideals of an educated person, women, community and nation that guided colonial, nationalist, religious, community and individual initiatives to establish educational institutions? In what ways did these initiatives intersect with colonial, nationalist and community patriarchies, imperatives of colonial state and the 'social reform' movements, mobilizations and activities of religious organisations and marginalized communities?

Unit V: Histories of School Subjects

Why and when do certain knowledge-discipline(s) enter or are removed from the school curriculum? How do we understand entry of a subject into the school curriculum in relation to the wider social forces, influences and discourses on one hand and growth and role of professional bodies and school subject associations on the other? What do histories of school subjects tell us about the development of a subject over a period of time, changes in its status

and changing understanding and approaches to discipline? How are trajectories of and concerns about a subject school influenced by different national contexts and time periods? This unit would discuss these questions through case studies of some school subjects.

Readings:

Unit I: Writing History of Education in a Modern World: Concepts, Practices and Challenges

1. Silver, Harold (2000). 'Historiography of Education', in Roy Lowe (ed.) *History of Education: Major Themes, Vol. 1, Debates in the History of Education*, London: Routledge, pp: 210-237.
2. Briggs, Asa (2000). 'The Study of the History of Education', in Roy Lowe (ed.) *History of Education: Major Themes, Vol. 1, Debates in the History of Education*, London: Routledge, pp: 153-167.
3. Aries, Philippe (1962). *Centuries of Childhood: A Social History of Family Life*. Translated from the French by Robert Baldick. New York: Vintage Books, pp: 128-133, 329-336, 405-415.
4. Stark, Ulrike (2007). *An Empire of Books: The Naval Kishore Press and the Diffusion of the Printed Word in Colonial India*. Ranikhet: Permanent Black, pp: 1-28.
5. Kaviraj, Sudipta (2000). 'Modernity and Politics in India', *Daedalus*, Vol. 129, No. 1, Multiple Modernities, pp. 137-162.

Unit II: Pre-colonial and Colonial Systems of Education

1. Naik, J P and Nurullah, Syed (1974/2004), 'Indigenous Education in India at the Beginning of the Nineteenth Century', *A Student's History of Education in India 1800-1973*, Macmillan India Ltd., pp: 1-32.
2. Radhakrishnan, P. (1990). 'Indigenous Education in British India: A Profile', *Contributions to Indian Sociology*, 24: January, pp: 1-27.
3. Kelley, Gail, (1978), 'Colonialism, Indigenous Society, and School Practices: French West Africa and Indochina 1918-1938', Philip G. Altbach and Gail P. Kelly (Eds.) *Education and Colonialism*. New York and London, Longman, pp: 9-32.
4. Macaulay, T. M. (1999). 'Minute Recorded in the General Department by Thomas Babington Macaulay, Law Member of the Governor-General's Council', Dated 2 February 1835', in Zastoupil, Lynn and Moir, Martin (Ed.) *The Great Indian*

Education Debate: Documents Relating to the Orientalist-Anglicist Controversy, 1781-1843. Surrey: Curzon Press, pp: 161-173.

5. Wilson, H. H. (1999). 'Letter from H. H. Wilson to the Editor of *The Asiatic Journal* Concerning the 'Education of the Natives of India', Dated 5 December 1835', in Zastoupil, Lynn and Moir, Martin (Ed.) *The Great Indian Education Debate: Documents Relating to the Orientalist-Anglicist Controversy, 1781-1843.* Surrey: Curzon Press, pp: 205-224.
6. Kumar, Krishna (2005), 'Chapter 3, Appropriate Knowledge' *Political Agenda of Education: A Study of Colonialist and Nationalist Ideas.* Second Edition. New Delhi: Sage, pp: 49-72.
7. Kumar, Krishna (2005), 'Meek Dictator', *Political Agenda of Education: A Study of Colonialist and Nationalist Ideas.* Second Edition. New Delhi: Sage, pp: 73-94.

Unit III: Educating the Nation

1. Bhattacharya, Sabyasachi , (2003), 'Introduction', in Bhattacharya, Sabyasachi, Yagati, Chinna Rao ed, *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University, pp: ix-xxvii.
2. Kumar, Krishna (2005), 'Colonial Citizen as Educational Ideal', *Political Agenda of Education: A Study of Colonialist and Nationalist Ideas.* Second Edition. New Delhi: Sage, pp: 25-48.
3. Oesterheld, Joachim (2007): 'National Education as a Community Issue: The Muslim Response to the Wardha Scheme', in Krishna Kumar and Joachim Oesterheld (ed.) *Education and Social Change in India.* Hyderabad: Orient Longman, pp: 156-195.
4. Kumar, Krishna (2005), 'Agricultural Modernisation and Education: Contours of a Point of Departure', *Economic and Political Weekly*, Vol. 31, No. 35/37, Sep., pp.2367-2373.
5. Document No. 10, Lala Lajpat Rai's views on the concept, ideals and aims of national education in India in his book on the subject published in 1920, from (2003), Bhattacharya, Sabyasachi, Yagati, Chinna Rao., ed., *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi:

Kanishka Publishers in association with Educational Records Research Unit,
Jawaharlal Nehru University.

6. Excerpts from Mudaliar Commission and Kothari Commission Reports.

Unit IV: Dominance, Marginalisation, Identities and Education

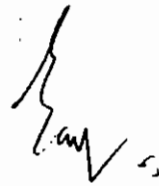
1. Constable, Philip (2000). 'Sitting on the School Verandah: The Ideology and Practice of 'Untouchable' Educational Protest in Late nineteenth-Century Western India, *The Indian Economic and Social History Review*, 37: 4, pp: 383-422.
2. Satyanarayana, A. (2002). 'Growth of Education among the Dalit-Bahujan Communities in Modern Andhra, 18903-1947'. In Sabyasachi Bhattacharya (ed.) *Education and the Disprivileged: Nineteenth and Twentieth Century India*. Hyderabad: Orient Longman, pp: 50-83.
3. Bara, Joseph (2010). 'Schooling 'Truant' Tribes: British Colonial Compulsions and Educational Evolution in Chhotanagpur, 1870-1930', *Studies in History*, 26: 2, pp: 143-173.
4. Kumar, Krishna (1990). 'Hindu Revivalism and Education in North Central India', *Social Scientist*, Vol 18, No. 10, (October), pp: 4-26.
5. Sevea, Iqbal Singh (2010). 'Schooling the Muslim Nation: Muhammad Iqbal and Debates over Muslim Education in Colonial India', *South Asia Research*, Vol. 31, No. 1, pp: 69-86.
6. Bellenoit, Hayden J. A. (2007). 'Missionary Education, Religion and Knowledge in India, c.1880-1915', *Modern Asian Studies*, Vol. 41, No. 2, pp. 369-394.
7. Bhattacharya, Sabyasachi, (2001), 'Introduction', in Bhattacharya, Sabyasachi, Bara, Joesph, Yagati, Chinna Rao and Sankhdher B.M., *The Development of Women's Education in India: A Collection of Documents 1859-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University, pp: ix-xlvi.
8. Forbes, Geraldine (1998). 'Education for Women' in *Women in Modern India*. Cambridge: Cambridge University Press, pp: 32-63.
9. Sarkar, Tanika (1999). 'Strishiksha, or Education for Women' in idem *Words to Win: The Making of Amar Jiban: A Modern Autobiography*. New Delhi: Kali for Women, pp: 67-112.

10. Minault, Gail, (1998), 'Role Models: Educated Muslim Women; Real and Ideal, in *Secluded Scholars: Women's Education and Muslim Social Reform in Colonial India*, Delhi: Oxford University Press, pp: 14-57.
11. Document No. 45: Jotirao Phule, a radical social reformer of Western India in his statement to the Education Commission, 1882, terms the educational policy of the government pro-higher class, leaving the masses "wallowing in ignorance and poverty and suggests measures to correct it" , (2003), Bhattacharya, Sabyasachi, Yagati, Chinna Rao ed., *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University.
12. Document 172: Kazi Shahbudin on educational disabilities of the Muhammadans of the Bombay Presidency before the Education Commission, 1882 espousing Muslim interests, (2003), Bhattacharya, Sabyasachi, Yagati, Chinna Rao., ed., *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University.
13. Document No. 102: In its answer to the questionnaire of the Education Commission, 1882, the Lahore Arya Samaj discusses the object and content of women's education in Punjab, from (2003), Bhattacharya, Sabyasachi, Yagati, Chinna Rao ed, *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University.
14. Document No. 107: Poona-based nationalist journal, *Mahratta*, edited by B.G Tilak notes the opening of female schools at Poona and questions the aim of those school, 1887, from (2003), Bhattacharya, Sabyasachi, Yagati, Chinna Rao ed, *Educating the Nation: Documents on the Discourse of National Education in India 1880-1920*, New Delhi: Kanishka Publishers in association with Educational Records Research Unit, Jawaharlal Nehru University.

Unit V: Histories of School Subjects

1. Goodson, Ivor (1985). 'Subjects for Study' in Goodson, Ivor (ed.), *Social Histories of the Secondary Curriculum: Subjects for Study*, London and Philadelphia: The Falmer Press Taylor and Francis Group, pp: 343-367.

2. Venkateswaran, T. V. (2007). 'Science and Colonialism: Content and Character of Natural Sciences in the Vernacular School Education in the Madras Presidency (1820-1900)', *Science & Education*, 16: 1, pp: 87-114.
3. Jain, Manish (2010). 'Colonial Knowledge, Colonial Citizen: Civics in Colonial India', Paper presented at the Annual Conference of the *Comparative Education Society of India*, 15-17 November, 2010, Jawahar Lal Nehru University (JNU), Delhi, pp: 1-34.
4. Vishwanathan, Gauri, (1988), 'Currying Favour: The Politics of British Educational and Cultural Policy in India 1813-1854', first published in *Oxford Literary Review*, Vol 9, Nos 1-2 (1987), current edition in *Social Text*, No, 19/20, pp: 85-104.
5. Hancock, Mary (2001). 'Home Science and the Nationalization of Domesticity in Colonial India', *Modern Asian Studies*, Vol 35, No. 4, pp: 871-903.



Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: State, Society and Education
2. Name of the School/Centre proposing the course: School of Educational Studies (SES)
3. Programme(s) which this course can be a part of: Masters programme in education
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: Masters level
5. If it is a stand-alone course, how can it be scheduled?: (e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course, etc.)
6. Proposed date of launch: August 2012
7. Course Team: (coordinator, team members etc.): Manasi Thapliyal (coordinator), Gunjan Sharma, Akha Kaihrii Mao
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The core objective of this course is to challenge assumptions upon which education as an institution is founded, and ask some fundamental questions about the relationship between education and society. We try to understand the overarching presence of the State in predating the nature of the institution as well as the social relations shaping the institutions of education. We address the questions of why does everyone go to school? How does formal education become central to the project of modernity, development and democracy, particularly so in the Indian context? What factors shape how schools or universities are run, how the systems get organized, and what gets taught? How do schools help to maintain social-political asymmetries, or how they respond to the existing pulls of the socio-political divides and the political economy of reforms? How do the factors of caste, class, and gender affect the educational experiences of students within schools, and society? How, or can schools become more effective? These are the questions that students will engage with in this first semester compulsory course and it is hoped that having done that they would be able to engage meaningfully and critically with the discourse around educational practice in India. This course can be taught by SES faculty, it can also draw on other AUD

Faculty in School of Liberal Studies, particularly Sociology faculty specializing in sociology of education.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other: Semester 1, Compulsory course; it may be considered for an optional course in MA Sociology programme.

10. A brief description of the Course:

The course aims to introduce students to some key ideas and debates around the socio-political context of education and schooling. This course would encourage students to analyse the institutionalisation of education; the socialization function of schools; debate the relationship between schools and work; explore patterns of educational participation; analyse the role of education in the reproduction of social inequality; and learn about contemporary challenges facing education systems in India. Some critical concerns in the educational discourse, such as universalization, access, exclusion, inequity, social change, among others, would be addressed through the course. It will do so in such a way as to ensure that students will become familiar with major texts, policy frames etc. in the Indian context and will engage with primary sources as well as secondary interpretations and commentaries. An attempt would be made to initiate students into an inquiry of what constitutes and shapes social relations and educational institutions in the larger context of 'development', particularly in India, and engage briefly with the changing contours of the nation state, globalising world economy and rapidly transforming cultural landscapes in which education is being recast and (re)conceptualised. The objective of the course is to develop among students a set of conceptual tools to enable identification as well as engagement with issues of power and social justice that bear upon educational practice and ideas.

11. Specific Requirements on the part of students who can be admitted to this course: (Pre requisites or prior knowledge level etc.)

The course is compulsory for all students who enroll for the master's programme and does not assume any prior knowledge.

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module): See the enclosed copy of the course.
13. Assessment Methodology: Two assignments- (which could be an article review or a book review as well as a short commentary on one of the contemporary debates in education) (10%); a term paper (20%); Analytical summaries of the prescribed essential readings for the course (20%); group and individual presentations and participation (10%), end term exam (40%).
14. No. of students to be admitted: All students enrolled in the programme

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on 27.7.12 and has been approved in the present form.


Signature of the Dean of the School

State, Society, and Education in India

Paper 1

Course Coordinator: Manasi Thapliyal

Course Description and objectives:

The course aims to introduce students to some key ideas and debates around the socio-political context of education and schooling. This course would encourage students to analyse the institutionalisation of education; the socialization function of schools; debate the relationship between schools and work; explore patterns of educational participation; analyse the role of education in the reproduction of social inequality; and learn about contemporary challenges facing education systems. Some critical concerns in the educational discourse, such as universalization, access, exclusion, inequity, social change, among others, would be addressed through the course. It will do so in such a way as to ensure that students will become familiar with major texts, policy frames etc. (largely in the Indian context) and will engage with primary sources as well as secondary interpretations and commentaries. An attempt would be made to initiate students into an inquiry of what has come to shape social relations and educational institutions in the larger context of 'development', particularly in the Indian context, and engage briefly with the changing contours of the nation state, globalising world economy and rapidly transforming cultural landscapes in which education is being recast and (re)conceptualised. The objective of the course is to develop among students a set of conceptual tools to enable identification as well as engagement with issues of power and social justice that bear upon educational practice and ideas.

Unit 1: Modern State and School as an Institution (6 classes)

- The purpose of the unit is to explicate how education is tied closely to the social-political project of the State. This will be addressed by exploring how the idea of education takes root in the imagination of a liberal welfare state, entwined with the ideas of rights, citizenship, equality, social opportunity, meeting the 'manpower' requirements, as a well as emergence of the idea of a secular school. We will try to look closely at the industrial revolution context of institutionalisation of education and in particular mass schooling in the West, its rationale, its forms in the imperial setting as well as in the sites of colonial domination (like India)¹. We begin to explore thus the question of "What purposes have the school served?" in varied contexts as well as in its contemporary form.

¹ This will be dealt in significant detail in the History of Education course. Here the emphasis will be more of the nature of problematizing the "given-ness" of the structure and purposes of the schooling and institutionalized education.

Unit 2: Knowledge, Ideology and Education (6-7 classes)

- The focus of this unit is broadly upon how *ideology* implicates educational practice. We engage with the ways in which it shapes our worldview, on how consensus gets created at a given point of time around seminal questions like what knowledge is of worth or what is worth teaching, to other 'mundane' queries about the institutional practices such as streaming, labeling of students, examinations, achievement tests, talent examinations and therein the construct of intelligence used in everyday discourse in schools. How does this lead to schools becoming complicit and the extent to which they become instrumental in the reproduction of social inequalities, is a question that we will engage with through this unit. We also begin to reflect, in this context, on the different socio-political contingencies that have shaped the contours of the education system in India.

Unit 3: Education, Inequality and Exclusion: (7 classes)

- This module will build upon the discussions in the previous units and engage with the social context of education in India in greater detail. We engage with the major debates in the Indian context (over affirmative action, meritocracy and reservations in educational institutions; the common school system debate, expansion of private schooling, EWS reservation in context of RTE) to make visible the contested terrain of education in India. We engage with inequality at two levels. At one level we engage with the asymmetries in the provision of education across the rural/urban context (the context of Operation Blackboard-its success/failure; the PROBE reports--to explicate these asymmetries.) At another level, but related to the first, we engage with the social structures and inequality: its forms, bases and critically examine how issues of access and equity within the education policy discourse are implicated by structures of inequality such as caste, class, gender and ethnicity, across the rural and urban contexts. This will enable conceptualization of overlapping axes of social exclusion engendered through education in Indian context.

Unit 4: Education and the Political Economy (7 classes)

- We examine here how education provision, choices, state's engagement in the social sector like education is critically linked to the dynamics of political economy. How the project of education finds itself being addressed over different periods and the political rhetoric that accompanies it will be a question we engage with. How do notions of 'quality', 'efficiency', and universal access, for instance, hold through together with concerns of secular, just and democratic education? We engage with the policy contexts and move between the policy landmarks like the Kothari Commission (1964), NPE 1986, the Yashpal Committee Report on *Learning Without Burden*, The Birla Ambani Report on Reforms in Education; the report of the National Knowledge Commission, etc. , to assess the distinct and sometimes overlapping concerns informing the framing of the State's position vis-à-vis education. We will also engage

with specific reforms introduced in provision, as well as nature of education over past three decades in India--'Education for All', DPEP, SSA, debates over state control over education, finance and privatisation; role of international agencies like, UNICEF, OECD, World Bank etc. in the reform initiatives. We use this background as an antecedent to the analysis of the legislation of the Right to Education Act in 2010.

Suggested Reading List (This will be modified/updated in view of the course and students' requirements.)

Module 1

Essential Readings:

- Charles Dickens, *Hard Times* (excerpts would be used to facilitate class discussions)
- Dewey, J. (1916) *Democracy and Education*. Chapter 7, pp.85-104 (ebook version) (Democratic Conception in Education);
<http://www2.hn.psu.edu/faculty/jmanis/johndewey/dem&ed.pdf>
- Gramsci, A. (1971). On Education. In *Selections from Prison Notebooks*, 162-190. Ed and Trans. Quentin Hoare and Geoffrey Nowell Smith. (Elec Book 1999)
- Pathak, A. (2002). Education as an arena of struggle. In *Social Implications of Schooling: Knowledge, Pedagogy and Consciousness*, Chapter 1, 57-108 (excerpts would be given from this section for discussion in class on secularisation of schooling, the Indian context...).
- Olssen, M., Codd, J., and O'Neill, A.M. (2004). Social Democratic Liberalism In *Education Policy: Globalisation, Citizenship and Democracy*, Chapter 6, 110-133. London: Sage Publications.
- Krishna Kumar, (1989) 'Colonial Citizen as an Educational Ideal', *Economic and Political Weekly*, Vol. 24, No. 4 (Jan. 28, 1989)
- Parsons, Talcott. (1959). 'The school as a social system: Some of its functions in American society'. *Harvard Educational Review*, 29, 297-318.

Other Suggested Readings

- Weber, M. (1991). The "Rationalization" of Education and Training. In M. Weber, *Essays in sociology*. London: Routledge, 240-244.
- Meyer, John W., Ramirez, Francisco O., & Soysal, Yasemin N. (1992). World expansion of mass education, 1870-1980. *Sociology of Education*, 65, 128-149.
- Gatto, John Taylor (2012). Everything you know about schooling is wrong. In *Weapons of Mass Instruction*, pp.1-30. Indore: Banyan Tree.
- Harold Silver, *The Concept of Popular Education* (London: Macgibbon and Kee, 1965)

- Beteille, A. (2005) The School as an Institution. In Rajni Kumar et al (ed.) *School, Society and Nation*, pp.166-178. Hyderabad: Orient Longman.

Module 2

Essential Readings

- Tagore, R. The parrot's training. Excerpted from: V. Bhatia (ed.) 1994. *Rabindranath Tagore: Pioneer in Education*. New Delhi: Sahitya Chayan.
- Marx and Engels. The German Ideology, excerpted from <http://cwanderson.org/wp-content/uploads/2011/09/The-German-Ideology.pdf> (25 pages) (<http://cwanderson.org/wp-content/uploads/2011/09/The-German-Ideology.pdf>)
- Althusser, Louis. "Ideology and Ideological State Apparatuses." *Lenin and Philosophy, and Other Essays*. Trans. Ben Brewster. London: New Left Books, 1971. 127-188.
- Harris, K. (1979). 'Education (as political manipulation)'. In *Education and Knowledge: A Structured Misrepresentation of Reality*, 128-163. London: Routledge and Kegan Paul.
- Matthews, M.R. (1980). 'The IQ Controversy'. In *The Marxist Theory of Schooling*, 133-155. Sussex: Harvester Press
- Bowles, S. (1977). 'Unequal Education and the Reproduction of the Social Division of Labour', in J.Karabel & A.H.Halsey, eds, *Power and Ideology in Education*, 137-152. New York: Oxford University Press.
- Eklavya, Agricultural Development Chapter 1, 2. Module from the Book, Social Studies. Eklavya Publications.

Other Suggested Readings and texts:

- Simon, Roger (1999). Civil Society, the State and Power (77-88). In *Gramsci's Political Thought: An Introduction*. London: ElecBook/Lawrence and Wishart.
- Anyon, Jean. (1981). Social class and social knowledge. *Curriculum Inquiry*, 11, 1-42.
- Gramsci, A. On Ideology/State/Civil Society. In *Selections from Prison Notebooks*, 704-707/524-535.
- Kumar, K (1986). Textbooks and Educational Culture. *EPW* 21(30), 1309-1311.
- Keddie, N. (1971). 'Classroom Knowledge'. In M.F.D. Young (ed.) *Knowledge and Control*, 133-160. London: Collier Macmillan Publications.
- Holt, J. (2003). 'How children fail'. A summary in James Arthur and Ian Davis (ed.) *Education Studies Reader*, 319-326. London: Routledge.
- Apple, M., Oliver, Anita (1998). Becoming Right: Education and the formations of conservative movements. In Torres, C.A. and T.R. Mitchell (ed.) *Sociology of Education: Emerging Perspectives*, 91-120. New York: SUNY Press

Module 3

- Deshpande, Satish, and Yogendra Yadav. (2006). Redesigning affirmative action. *Economic & Political Weekly* 41:2419-2424.
- Velaskar, Padma. (1992). Unequal schooling as a factor in the reproduction of social inequality. *Sociological Bulletin*, Vol. 39, Nos. 1 & 2, pp. 131-146.
- Kumar, Krishna (1989). Learning to be backward. In *Social Character of Learning*, pp. 59-77. New Delhi: Sage.
- Vasavi, A.R. (2003). Schooling for a new society? The social and political bases of education deprivation in India, in Ramya Subrahmanian, et. Al. Education inclusion and exclusion: India and South African perspectives, *IDS Bulletin*, Vol. 34, No.1, pp.72-80.
- Government of India (1999/2009): *Public Report on Basic Education in India*; The PROBE Team, in association with the Centre for Development Economics; Oxford University Press, New Delhi.
- Talib, Mohammad. (1998). Educating the oppressed: Observations from a school in a working class settlement in Delhi, in Sureshchandra Shukla and Rekha Kaul(ed.) *Education, Development and Underdevelopment*. New Delhi: Sage.
- Manjrekar, N. (2003). Contemporary Challenges to Women's Education: Towards an Elusive Goal? *Economic and Political Weekly*, 38(43), 4577-4582.
- Kumar, Sanjay, B J Koppar, and S Balasubramanian (2003): 'Primary Education in Rural Areas: An Alternative Model', *Economic and Political Weekly*, August 23, 2003, pp. 3533-3536.
- Dyer, C. (2001). Nomads and Education for All: Education for Development or Domestication? *Comparative Education*, 37 (3), pp. 315-327

Other suggested readings and texts

- Kancha Illaiah, *Post Hindu India; Why I am not a Hindu?*
- Nussbaum, M. Silent crisis. In *Not For Profit*

Module 4

- Kamat, S. (2004). Postcolonial Aporias, or What Does Fundamentalism Have to Do with Globalization? The Contradictory Consequences of Education Reform in India. *Comparative Education*, 40 (2), Special Issue (28), pp. 267-287
- Banerjee, Abhijit .V (April 2002): 'Who is Getting the Public Goods in India: Some Evidence And Some Speculation', Preliminary Draft, pp. 31. <http://www.arts.cornell.edu/econ/indiaconf/Banerjee%20paper.pdf>
- Basu, Kaushik, and James E. Foster (1998): 'On Measuring Literacy', *The Economic Journal*, Nov 1998, Vol. 108, Issue. 451, pp. 1733-1749. <http://www.blackwell-synergy.com/doi/abs/10.1111/1468-0297.00369?prevSearch=allfield%3A%28education%2C+India%29>

- Economic and Political Weekly (2004): 'Uttar Pradesh: Wanted: School Teachers', *Economic and Political Weekly*, August 14, 2004, (EPW Editorial).
 - Tilak, J.B.G. (2005). Higher Education in 'Trishanku': Hanging between State and Market. *Economic and Political Weekly*, Vol. 40, No. 37, 4029-4037.
 - Govinda, R., 'Status of Primary Education of the Urban Poor in India - An Analytical Review', (1995), IIEP research Report no. 105, UNESCO, International Institute for Educational Planning, pp.53.
 - James Tooley, (2001): 'The Enterprise of Education, Opportunities and challenges for India', Liberty Institute, Occasional Paper -6, Delhi, pgs. 27. http://www.libertyindia.org/pdfs/tooley_education.pdf
 - Sadgopal, Anil (2003): 'EGS and Primary Schooling', *Economic and Political Weekly*, August 16, 2003 (EPW Discussion).
 - Nayyar, D. (2007). Globalisation: What does it mean for higher education. *Economic and Political Weekly*, 42 (50), pp.
 - Krishna Kumar, Manisha Priyam, Sadhna Saxena (2001). Looking beyond the Smokescreen: DPEP and Primary Education in India. *Economic and Political Weekly*, 36 (7), pp. 560-568.
- Other Suggested Text
- J.P. Naik, Education Commission and After.
 - Nayyar, D. (2006). Economic Growth in Independent India. *EPW*, 41(15)

Ambedkar University, Delhi

Proposal for Launch of a Course

(To be approved by the Board of Studies and the Academic Council)

1. Title of the Course: **Child Development**
2. Name of the School/Centre proposing the course: **School of Educational Studies**
3. Programme(s) which this course can be a part of: **M.. A. Education/ M./Ed**
4. Level at which the course can be offered: Predoctoral / Masters / PGDiploma / BAHons. / Diploma / Certificate: **Masters**
5. If it is a stand-alone course, how can it be scheduled?:(e.g., as a summer/winter course, semester-long course, regular or evening course, weekend course; etc.)

NA
6. Proposed date of launch: July, 2012
7. Course Team: (coordinator, team members etc.) Rakhi Banerjee, Farida Khan
8. Rationale for the Course (Link with the institutional vision, how it fits into the programme(s), Availability of literature and resources, Expertise in AUD faculty or outside, how it would be beneficial to those who take this course, etc.):

The course aims to introduce students to a broad range of developmental issues, with special emphasis on children, who are the central point in any discussion on education. Working with the spirit of the University and the School which is offering the programme, this course will systematically introduce students to the vast literature available in this area and will enable them to critically understand the issues, within specific contexts, especially focusing on India. It is important for students to be familiar with this discourse in order to understand how children learn and function, inside and outside the school setting. It is also important to understand these developmental trends and patterns, situating them within the socio-cultural context, to make sense of policies regarding schooling, curriculum, teaching and learning, a central concern of education. The developmental perspective provides a good entry point to understand the nature of

developmental changes in the physical, socio-emotional and cognitive domains and their interrelationship as the child develops towards adulthood, as well as many theoretical frameworks which help us understand this developmental process. By its very organization, it deals with the important ideas of development of self and personality, expression of emotions, relations with others, language acquisition, acquisition of concepts, and their interrelations.

This course is one of the very few courses which provide a psychological perspective to understanding child/ individual. Presenting the mainstream psychology discourse on development together with its critique, which is informed by sociology, anthropology and other disciplines (like biology), is the key to its integration with other courses in the programme.

Although a large amount of literature is available in this area, not much substantial work has happened in India. There is some recent literature in this area, coming from India, which cuts across disciplines like, sociology, psychology and provide important critiques to the universal description of the child and show the complexity in studying development.

Some faculty (at least two) in AUD is interested in this area of study. Expertise in this area is available in Delhi, in other universities, like Delhi University and Jamia Millia Islamia.

9. If the course is a part of one or more programme(s), its location in the programme(s) core/compulsory/optional/any other:

Semester I core course.

10. A brief description of the Course:

This course aims at giving students a broad understanding of core issues of developmental psychology, with a special focus on child development. An introduction to major theoretical frameworks, current issues of concern and debates in child development will provide the context to an overview of the extensive theoretical and empirical work in the three aspects of development – physical, cognitive and socio-emotional. These aspects are crucial to understanding the manner in which children function and learn inside and outside the school setting. Students will also be familiarized with the cultural and contextual concerns that have emerged in recent decades and which pose a challenge to mainstream psychology. A critical perspective will thus be introduced by analysing the universal descriptions of development

within the socio-cultural perspective. The Indian context and the issues of difference and exclusion within it will remain a focus throughout the course. The objective is to enable students to appreciate the extent and depth of understanding that has emerged in the field but also to be able to evaluate it critically and contextually.

The course will follow a comprehensive text which will be supplemented by more focussed readings on the specific themes to give students insights into research within the major paradigms as well as pointers to newer directions and important critiques. All this will be discussed with special reference to the Indian context. Selected readings will be used to introduce and to understand issues of class, gender, community etc., on the basis of which children within the Indian educational system tend to get systematically excluded.

11. Specific Requirements on the part of students who can be admitted to this course:
(Pre requisites or prior knowledge level etc.)

A course in General Psychology is a desirable pre-requisite

12. Course Details: (Course objectives, contents, reading list, instructional design, schedule of course transaction on the semester calendar with a brief note on each module)

Attached.

13. Assessment Methodology: _

Two assignments (60%) and a term paper (30%), group and individual presentations and participation (10%)

14. No. of students to be admitted: 25 _____

15. Special needs in terms of special expertise of faculty, facilities, requirements in terms of studio, lab, clinic, library, classroom and others instructional space, linkages with external agencies (e.g., with field-based organizations, hospital) etc.:

Assignments or presentations may be connected to interviewing children and adults, visiting a classroom in a school.

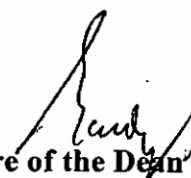
Signature of Course Coordinator(s)

Note:

1. Modifications on the basis of deliberations in the Board of Studies may be incorporated and the revised proposal should be submitted to the Academic Council.
2. Courses which are meant to be part of more than one programme, and are to be shared across schools, may need to be taken through the Boards of Studies of the respective schools.
3. In certain special cases, where a course does not belong to any particular school, the proposal may be submitted directly to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its meeting held on 27-7-12 and has been approved in the present form.


Signature of the Dean of the School

Child Development

This course aims at giving students a broad understanding of core issues of developmental psychology, with a special focus on child development. An introduction to major theoretical frameworks, current issues of concern and debates in child development will provide the context to an overview of the extensive theoretical and empirical work in the three aspects of development – physical, cognitive and socio-emotional. These aspects are crucial to understanding the manner in which children function and learn inside and outside the school setting. Students will also be familiarized with the cultural and contextual concerns that have emerged in recent decades and which pose a challenge to mainstream psychology. A critical perspective will thus be introduced by analysing the universal descriptions of development within the socio-cultural perspective. The Indian context and the issues of difference and exclusion within it will remain a focus throughout the course. The objective is to enable students to appreciate the extent and depth of understanding that has emerged in the field but also to be able to evaluate it critically and contextually.

The course will follow a comprehensive text which will be supplemented by more focussed readings on the specific themes to give students insights into research within the major paradigms as well as pointers to newer directions and important critiques. All this will be discussed with special reference to the Indian context. Selected readings will be used to introduce and to understand issues of class, gender, community etc., on the basis of which children within the Indian educational system tend to get systematically excluded.

Objectives

1. Develop an understanding of core issues of developmental psychology with respect to child development
2. Develop a critical understanding of the universal aspects of development within the socio-cultural perspective
3. Develop an appreciation of the implications of various kinds of development to children's learning

Structure of the course

The course will be taught through the use of a core text: Lightfoot, C., Cole, M., Cole, S. R. (2009) *Development of children*. Worth Publishers. Each unit, will broadly focus on the three aspects of development: socio-emotional, cognitive and physical and motor. Although, there is some development in each aspect all through; we will focus on some aspect more in some unit and some other aspect in another unit, keeping in mind the most important and dominant themes of development for that stage. This would also help us cover a wide range of issues and ideas with respect to child development, knowing their importance for later life and learning and education. In each unit, few additional readings which focus on a particular theme will be

provided to develop an appreciation of the nature of research carried out in the field and an introduction to critiques of the normative perspectives provided by the major theories.

Unit I: Study of human development: issues, debates and challenges (4 classes)

Section 1: Perspectives on development: Psychoanalytic; Social learning; Constructivist; Sociocultural

This section at the outset will aim to help students to understand the meaning of development and the central issues of developmental science, like the sources of development, the assumption of plasticity, continuity/ discontinuity in the developmental process, individual differences. This section will briefly introduce students to the psychoanalytic, social learning, constructivist and sociocultural perspectives to understand human (esp. child) development and their subsequent implication for learning. The study of development having grown to become interdisciplinary from a largely psychology perspective, it will also touch upon the new theories in developmental science, like evolutionary theories, information-processing theories, systems theories and critical theories. These debates and perspectives will underlie the discussion of issues in physical, social, emotional and cognitive development of children through childhood to adolescence, to be covered in the later units.

Suggested readings:

Chapter 1 (The study of human development) from Lightfoot, C., Cole, M., Cole, S. R. (2009) *Development of children*. Worth Publishers.

Aries, P. (1965). *Centuries of childhood: A Social History of Family Life*. Vintage.

Balogopalan, S. (2008). Memories of Tomorrow: Children, Labor and The Panacea of Formal Schooling. *Journal of the History of Childhood and Youth*. Johns Hopkins University Press.

Section 2: Biological and cultural aspects of development

This section will deal with inheritance of biological and cultural aspects of human life. It will define and discuss human culture, tools of the culture (material and symbolic tools) and processes through which it is inherited by children (social processes, role of symbols and language). Similarly, it will briefly discuss biological inheritance and ways in which individual's genetic endowment gets expressed in physical and psychological characteristics/ traits and how they in turn enter into the process of evolution. Finally, it will try to draw some linkages between cultural and biological evolution.

Suggested reading:

Gallistel et al. (1991). Lessons from animal learning for the study of cognitive development. In S. Carey and R. Gelman (Eds.) *Epigenesis of mind*. Psychology press.

Unit II: Infancy (6 classes)

This unit will cover the developmental aspects of physical, motor, socio-emotional and cognitive aspects for children between age group 0-2 years. This unit will constantly attempt to show the interaction between development and sociocultural contexts within which it happens and how they together contribute to the increasing organization and coordination of the infant's behaviour.

Section 1: Physical and motor development

This section will cover aspects of physical and motor development, like body growth (growth in weight, height and body proportions), brain development, reflexes and coordinated actions, development in motor skills – fine motor skills, like reaching and grasping; and gross motor skills like creeping and crawling, walking; role of practice.

Section 2: socio-emotional development

This section will explore socio-emotional development of infants, like emotions, temperament, attachment. It will discuss a range of emotions exhibited by infants, some indications of their sources, issues of attachment with caregivers, an emerging sense of self and effect of certain kind of experiences (family, institutional contexts) on these. In the process, it will engage with theories of emotional development, theories of attachment (Ainsworth, Freud, Bowlby). It will further discuss infant's ways of communicating in the social world (secondary intersubjectivity, social referencing, pointing, early language comprehension and speech)

Section 3: Cognitive development

This section will focus on cognitive development, like development of sensory perception, attention, memory, object permanence, representation, symbolic play, deferred imitation. Piaget's theory (sensori-motor period of development) and learning theories (including conditioning – classical, operant; habituation, imitation) will be used to understand infant's developing capacities to act or organize their behaviour in certain ways, in other words, some evidences of early learning. Some critiques of Piaget's description of the infant will also be discussed.

Suggested readings:

Ainsworth, M. D. S. and Bell, S. M. (1970) Attachment, exploration and separation: Illustrated by the behavior of one year olds in strange situation. *Child development*, 41(1), pp. 49-67.

Erikson, E. H. (1963) *Childhood and society* (2nd edition). New York: W. W. Norton.

Baillargeon, R., Spelke, E. S. and Wasserman, S. (1985). Object permanence in five month old infants. *Cognition*, Vol. 20, 191-208.

Gibson, E. J., & Walk, R. D. (1960). The "visual cliff." *Scientific American*, 202, 67—71.

Unit III: Early childhood (8 classes)

Section 1: Socio-emotional development: Play, Moral development, aggression

This section will bring out the importance of play, especially socio-dramatic play, both for cognitive as well as socio-emotional development (self-regulation). Vygotsky's ideas will be used to understand ways in which play helps children's development and learning through overtly displaying social roles and stereotypes, using and practicing scripts etc. It will also cover children's development of moral standards. In this process, it will use the psychoanalytic, cognitive-developmental (Piaget and Kohlberg) and social domain views/ theories to understand and explain the development of moral standards. Finally, it will address issues of controlling emotions, and understand the development, causes and controlling of aggression.

Suggested readings

Elias, C. and Berk, L. (2002) Self regulation in young children: is there a role for sociodramatic play? *Early childhood research quarterly*, 17, 216-238.

Turiel, E. (2008) Thought about actions in social domains: morality, social conventions and social interactions. *Cognitive development*, 23(1), 136-154.

Section 2: Language acquisition

This section will cover aspects of the power that language provides, together with the biological and environmental basis of language. It will discuss aspects of language acquisition, like phonological development, semantic development, grammar and pragmatic development. Certain explanations for language acquisition will be touched upon – biological, social-cultural, cognitive.

Suggested readings:

Tomasello, M. (2000). First steps towards a usage-based theory of language acquisition. *Cognitive linguistics*. Special issue: language acquisition, 11(1-2), pp. 61-82.

Or

Bornstein, M. H., Cote, L. R., Maital, S., Painter, K., Park, S.-Y., Pascual, L. et al. (2004). Cross-linguistic analysis of vocabulary in young children: Spanish, Dutch, French, Hebrew, Italian, Korean and American English. *Child development*, 75(4), 1115-1139.

Section 3: Cognitive development

This section will focus on cognitive development of children in the early childhood years. Piaget's theory will be used mainly to describe the pre-operational child (centration, ego-centrism, appearance-reality confusion, pre-causal reasoning) and her limitations to learn some ideas. Vygotsky's theory will be used to understand ways in which context provided by the culture of the child influences cognitive development and learning of culture specific scripts, activities. Introduction to these two theories will also aim to illustrate the interrelation between learning and development.

Suggested readings:

Cole, M., John-Steiner, V., Scribner, S., Souberman, E. (eds.) *Mind in Society: Development of Higher Psychological Processes*. London: Harvard University Press. (Chapter: Tool and symbol in child development)

Karmiloff-Smith, A. (1977). If you want to get ahead, get a theory. In P. N. Johnson-Laird and P. C. Wason (Eds.) *Thinking*. Cambridge: Cambridge University Press.

Suggested further reading

Donaldson, M. (1986). *Children's minds*. Harper Collins.

Section 4: Social construction of disability

In this section, we would aim to introduce students to the complexities of development in the context of any physical or intellectual difference and impairment and how it interacts with other dimensions that make for inequality for e.g. gender, social and economic contexts, etc. Literature related to the constructions of normality and disability of difference and inequality will be introduced and discussed.

Suggested readings:

Singh, V., & Ghai, A. (2009). Notions of self: lived realities of children with disabilities. *Disability Society*, 24(2), 129-145.

Or

Ghai, A. (2001) Marginalization and disability: experiences from the third world. In Mark Priestly (Ed.) *Disability and life course: global perspectives*. Cambridge University Press.

Rousso, H. Education for all: a gender and disability perspective.

Unit IV: Middle childhood (6 classes)

Section 1: Concept development and memory

The section will focus on the characteristic features of the concrete-operational child. In the process, the meaning of operations and other mental structures or concepts needed for completion of tasks like conservation, classification etc will be discussed. The role of socio-cultural context in the acquisition of these mental structures or performance in these tasks will be illustrated. The role of metacognition in children's ability to solve problems will also be briefly discussed. Students will be also exposed to other theories and explanations of concept development, which are domain specific theories (theories pertaining to some domains like physics, biology, psychology). This section will also introduce students to the information-processing approach to understanding cognitive development, bringing in the importance of memory, knowledge base, strategies of memorizing, attention. These discussions will lead to some understanding about individual differences in cognitive development, including the use of intelligence tests for classifying children for various purposes.

Suggested readings:

Nelson, K. (1977). Some evidence for the cognitive primacy of categorization and its functional basis. In P. N. Johnson-Laird and P. C. Wason (Eds.) *Thinking*. Cambridge: Cambridge University Press.

Taatgen, N.A. & Anderson, J.R. (2008). ACT-R. In R. Sun (ed.), *Constraints in Cognitive Architectures*. Cambridge University Press, pp 170-185.

Or

Anderson, J. R. (1982) Acquisition of cognitive skill. *Psychological review*, Vol 89(4), pp. 369-406.

Scribner, S. (1977) Modes of thinking and ways of speaking: culture and logic reconsidered. In P. N. Johnson-Laird and P. C. Wason (Eds.) *Thinking*. Cambridge: Cambridge University Press.

Section 2: Socio-emotional development

This section will further students' understanding of moral development, and will use the theories of Piaget, Kohlberg in order to understand this development. Efforts will be made to look at more contemporary research to extend the understanding about moral reasoning. This section will also deal with peer-relations and friendship and its importance in the development of children to create space for themselves in a group, a mark of social status and dealing with conflict. Ways in which context, culture and gender influence relations between peers will also be discussed. The section will end with a discussion about identity formation: self and self-esteem.

Suggested readings

Gilligan, C. (1982) *In a different voice: psychological theory and women's development*. Cambridge, MA: Harvard University Press.

Or

Kohlberg, L. (1976) *Moral stages and moralization: the cognitive developmental approach*. In J. Lickona (Ed.) *Moral development behavior: theory, research and social issues*. New York: Hold, Rinehart and Winston.

Section 3: Socio-cultural context of development

Children in this country, like in all others, live in varied conditions and grow up with differential social capital. These influence development of children. This section will emphasise the various contexts in which development and learning takes place. It will include discussion about the role of family, neighbourhood, community, school in leading to some kinds of development and providing contexts for learning. This section will lay special emphasis on school as a site for learning, distinguishing its role and position vis-à-vis informal everyday learning and apprenticeship learning. It will further elaborate on the ideas of school readiness, the classroom and instruction, hurdles in achieving success at school, and the cognitive consequences of schooling. It will hope to raise issues with respect to schooling in the contemporary globalizing world.

Suggested readings:

Balagopalan, S. (2005) *An ideal school and the schooled ideal: some reflections on educational experiences at the margins*. In Jeffrey, Patricia et al (eds.) *Educational regimes in contemporary India*. New Delhi: Sage.

Lightfoot, C. Cole, M. and Cole, S. R. (2009) *Development of children*. Worth Publishers. (Chapter: School as a context for development)

Unit V: Adolescence (6 classes)

Section 1: Reasoning and thinking, problem solving

The section will begin with a discussion of Piaget's formal operations stage, characterised by the ability to manipulate variables and hypothetico-deductive reasoning. Information processing and socio-cultural theories will highlight the ways in which adolescents think while reasoning in the context of complex tasks.

Suggested readings

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Johnson-Laird, P. N. and Wason, P. C. (1977) A theoretical analysis of insight into a reasoning task. In P. N. Johnson-Laird and P. C. Wason (Eds.) *Thinking*. Cambridge: Cambridge University Press.

Section 2: Identity formation

One of the most important aspect of adolescence is the formation of identity. This section will deal with discussing identity formation among adolescents and the formation of a sexual and ethnic identity. It will also focus on the social and emotional problems faced by adolescents.

Suggested reading:

To be decided

Section 3: Child labour

This section will deal with understanding the relationship between labour, development and learning.

Suggested readings:

Khan, F. A. (2004). Living, learning and doing mathematics: a study of working-class children in Delhi. *Contemporary education dialogue*, Vol. 1(2), pp: 199-227.

Vasanta, D. (2004) Childhood, work and schooling: some reflections. *Contemporary education dialogue*, 2(1), pp. 5-29.

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Appendix -7

**Approved the Minutes of the meetings of the Standing Committee Research held on
(a) 07.09.2011; (b) 15.12.2011; (c) 10.04.2012; (d) 07.08.2012 and (e) 14.08.2012**

- (1) SCR meeting minutes, 7 September 2011.
- (2) SCR meeting minutes, 15 December 2011.
- (3) SCR meeting minutes, 10 April 2012.
- (4) SCR meeting minutes, 7 August 2012.
- (5) SCR meeting minutes, 14 August 2012.
- (6) Report on MPhil and PhD admissions 2011: by reservation categories
- (7) Comprehensive List of PhD and MPhil scholars, April 2012
- (8) New programme document: MPhil/PhD in Women's and Gender Studies (SHS with CWDS, 2012)
- (9) New programme document: MPhil in Development Practice (SHS with Pradan, 2012)
- (10) New programme document: PhD Psychology (SHS, 2012)

MINUTES: Standing Committee Research meeting, 7 September 2011.

An SCR meeting had been announced for 7 September 2011, to be held at the Dwarka campus at 1:30 p.m. Attending were Profs. S. Menon (Chair), A. Nagpal, D. Leighton (Convenor), Chandan Mukherjee, Salil Misra, Geetha Venkataraman and Vijaya S. Varma (special invitee). The meeting ran from 2:30 p.m. to 4 p.m. This was the second meeting of the SCR in the Monsoon Semester 2011.

- (1) Review of programme documents: M.Phil./Ph.D in Hindi, History.
- (2) Fees for the above and other M.Phil. and Ph.D. programmes.

(1):

At the meeting of the Academic Council on 17 August 2011, it was decided that the programme proposals for M.Phil and Ph.D in History and Hindi, which had been reviewed in preceding weeks by the RSC of SLS and the SCR were insufficiently specific, and that the same needed to be revised—giving, for example, descriptions of all taught courses and details of thesis requirements for M.Phil. The revised programme descriptions were to be reviewed again by the SCR and circulated to the AC members; provided there were no substantial objections or calls for revision from the latter, the programmes would be deemed accepted/approved. The candidates for M.Phil. and Ph.D in Hindi and History 'selected' in August 2011 could be called for enrollment only after this acceptance process. *One purpose of this meeting was to approve or reject the revised Hindi and History programme documents.*

Among issues discussed was the ratio of course credits and credits for thesis/thesis viva voce, since this had not been specifically mentioned in the programme documents. It was decided that the ratio would be 1:1 and that cumulative programme grades or categories of award would be result of such calculation. This would not necessarily require the award of 'credits' for thesis: e.g., 16 credits of courses and 16 credits of thesis. It means only that *cumulative course grade and thesis grade would be weighted equally in determining the cumulative performances of students in the Hindi and History M.Phil. programmes.* (No decision was made at this time about the similar issue of grade weightage with respect to *doctoral* theses. Some Ph.D. scholars would do graded course work and some would not.) The programme documents submitted to the SCR were edited accordingly.

Professor Leighton proposed the revision of similar phrases included in the Hindi and History programme proposals about the faculty members involved in teaching of Hindi Course 3, Hindi Course 4, History Course 3 (RH3) and History Course 4 (RH4). Specifically, the phrase 'one or more faculty members' would replace the word 'supervisor'. Students undertaking these course would not have to be taught by their (thesis) 'supervisors' but rather by any faculty members allocated to those courses.

Prof. Leighton proposed the insertion of the following language into the History programme document at the end of page 3 of the document submitted to the SCR:

'While 16 credits is the required quantum of course work for all M.Phil. scholars, the research scholar may, with permission of the RSC, undertake *additional credited courses* from other programmes of the University. This would be justified according to the special circumstances of the research proposed by the scholar. The quantum of additional course (or courses) could range from between 2 and 8 credits. These courses would carry the same weightage as History courses in calculating the student's cumulative (coursework) grade average. The SCR and statutory bodies of the University shall prescribe formulas for calculating the total grade (or category of distinction) of every research scholar completing the programme. Whatever the

specific ratio of course grades to thesis/thesis viva grade in calculating the research scholar's overall programme performance, this relation/ratio (e.g., 1:1) remains fixed regardless of the number of credits earned through course work.

The research studies regulations of the University permit the RSC to identify *other requirements* for completion of the M.Phil. or Ph.D. programme in addition to formal (graded) course work and thesis. These are referred to in the regulations as 'pre-thesis' and 'pre-submission' requirements and they could include training in languages or research techniques/tools deemed essential to the proposed research. The RSC may recognize various means of testing or certifying the research scholar's competency in this regard. Such requirements and the means of satisfying them would be communicated to the research scholar upon her or his enrolment.'

These amendments were accepted and the programme documents were to be circulated to the AC for approval. [NOTE, 20 September 2011: as these changes were circulated to AC members by email, and as no objections/additions had been given as of 20 September 2011, the amendments are deemed 'accepted'.]

(2):

It was recognized that there were **contradictory statements (reflecting contradictory decisions) about tuition fees in the SCR minutes of previous meetings.** The information posted on the AUD website ('M.Phil. and Ph.D. Programmes @ AUD') indicated that fees for all M.Phil. and Ph.D. scholars (who are Indian nationals) admitted to the advertised programmes are Rs 7,000 per year (2 semesters) plus Rs. 2,000 caution deposit. Would these terms need to be respected for the present round of admission to M.Phil. and Ph.D. programmes: i.e., for applications received between May and July 2011? A revised fee structure should recognize a level of fees for credited 'course work' (and, in certain programmes, clinical work?) and another (lower) level of fees for students at the thesis research/writing phase.

It was decided that the University would charge fees of Rs 1,000 per credit of courses and caution fee of Rs 2,000 for all newly enrolled M.Phil. and Ph.D. students. (Some Ph.D. candidates in History have been prescribed course work.) Upon completion of the 'course work' component of his/her programme (over a period of between one and four semesters, depending on the programme), each scholar would be charged in subsequent semesters fees of Rs 3,500 per semester for all semesters he/she is enrolled. These rules could be refined if necessary.

On the matter of fee waivers and stipends for research scholars the following was decided:

- (1) Waivers of fees of could be allowed on terms similar to those of existing BA and MA programmes. This is usually transacted as a 'rebate' of fees already paid; a committee of the School would decide this.
- (2) The University should undertake to offer stipends commensurate to those offered by the Central Universities—Rs 3,000/month for all M.Phil. and Rs 5,000/month for all(?) Ph.D. scholars not holding fellowships. Since the UGC does not yet recognize AUD as an institution that can disburse JRF's and similar fellowships, it would be advantageous for the University to offer stipends to research scholars; otherwise, the University could face difficulty in recruiting good students. It was agreed that the SCR should prepare a specific proposal (with a projected budget) for presentation to the Board of Management and other relevant bodies.

No other issues/questions were taken up in this meeting.

Signed:

Denys P. Leighton, Convenor, SCR

p. 369 : 'These
amendments were
accepted...'

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See p. 9 of 2nd
AC meeting minutes.

MINUTES: Standing Committee Research meeting, 15 December 2011.

An SCR meeting had been announced for 15 December 2011, to be held at the Dwarka campus at 11:30 p.m. Attending were Profs. D. Leighton (Convenor), Chandan Mukherjee (SDS/SHE), Salil Misra (SLS), Geetha Venkataraman (SUS/SLS), Ashok Nagpal (SHS). Professors Shyam Menon (Chair), Kuriakose Mamkoottam and Shivaji Pannikar (SCCE) were unable to attend. This was the third meeting of the SCR in the Monsoon Semester 2011.

Agenda Items (previously circulated):

- (3) Reconstitution of SCR.
- (4) Recomposition of RSC's.
- (5) Acknowledgement and approval of RSC admission activities since September 2011.
- (6) Discussion of finances, specifically research fellowships and stipends (MPhil and PhD).
- (7) Question of new admissions 2012.
- (8) Other issues raised by SCR members.

(1): The SCR was constituted by the VC in November 2010 as an interim committee. Since the A.C. had not yet met, Prof. Menon needed to constitute a body to implement doctoral admissions that the faculty had agreed should happen in 2011. Neither Prof. Mamkoottam nor Prof. Shivaji Pannikar has been formally added to the SCR: i.e., the Chair had not produced a formal SCR membership list. It was agreed that the following list of names should be recommended to the Chair and a document produced for formal submission to the A.C. Proposed members: the Vice-Chancellor (Chair), Prof. Leighton (Convenor), Prof. Misra, Prof. Mukherjee, Prof. Venkataraman, Prof. Nagpal, Prof. Panikkar (for School of Culture and Creative Expressions), Prof. Mamkoottam (permanent invitee as Director, School of Business, Public Policy and Social Entrepreneurship). Prof. Leighton would request the Chair (Vice-Chancellor) to notify this. It was similarly agreed that the Chair bring before the A.C. the matter of formalizing rules for composition of the SCR and that the research studies regulations (Item.No.5.7/BOM.31.05.2010) be accordingly amended (if necessary).

(2): There is a need to clarify and modify rules regarding composition of the RSC's. In SDS and SHE, the RSC's include (at this juncture) most of the faculty appointed to the School who are eligible to supervise doctoral scholars. In SLS, in contrast, some disciplines/research areas are not formally represented in the RSC. Agreed that the SCR requests the Chair/Vice-Chancellor to recommend re-composition of the RSC's to the A.C. as follows.

Each RSC to consist of:

- Dean of the School as RSC Chair;
- At least one (but normally not more than one) faculty member of any rank from each discipline/subject/research area of the School;
- One AUD faculty member from another School;
- Any 'special invitees' (appointed to the School) recommended by the Chair, to be recognized as 'non-voting members' participating in admissions activities but *not* casting votes in the other administrative functions of the RSC as described in the regulations. For instance, a special invitee could help decide whether an applicant is to be admitted to MPhil/PhD studies, could participate in construction of an entrance test or in entrance interviews. He/she could not vote in the RSC's determination re: promotion of a student through the programme.

Therefore, the size of RSC's could differ across Schools. It was decided that there should *not* be a requirement to select RSC members for proportional representation of faculty at different academic ranks. Representation of 'disciplines' is more important than 'balance' of committee members according to their academic ranks. As with the rules re: SCR, it is suggested that the A.C. formally decide on the RSC composition and the period of service of RSC members: e.g., 2 years, 3 years. Service should be 'by rotation' so that all eligible faculty members of a School have a chance to serve on its RSC.

(3): Reports by RSC's of admissions activities since the last SCR meeting (7 September 2011) were reviewed and the recommendations for admission to SDS and SHE **accepted**. It was noted in the case of SDS admissions that (1) the number of doctoral applicants admitted (six) exceeded the 'quota' (four) announced in the admissions information websited in June 2011; and (2) that the selected candidates list included two applicants on a 'waiting list'. Professor Mukherjee recommended that there be a University-level clarification of reservations/admission categories and also that RSC's announce cut-off's for marks (minimum marks required) scored in entrance tests and interviews.

A statement from the RSC SLS was circulated, noting that no doctoral candidates in Sociology were admitted, as none of them secured at least 50% marks in the entrance test and interviews; similarly, in Mathematics no candidate secured at least 50% marks in the entrance test. (The foregoing was not a complete report with supporting documentation: the RSC SLS is asked to submit a comprehensive report pending its next meeting.)

Prof. Nagpal announced that RSC of SHS had recommended admission of 18 candidates as MPhil scholars to 'Psychotherapy and Clinical Thinking' (The list should be communicated immediately to the SCR).

As the Chair (pro tem representative for admission of research scholars to SES) could not be present at this meeting, there could be no report on the status of admissions in Education Studies. An SCR for the School had not yet been constituted and it was assumed that research scholars' applications submitted between (late) 2010 and May 2011 could not be acted upon without formal notification of an RSC.

A discrepancy was noted in the Candidate Profile of a previously admitted doctoral scholar (Ms. Sreeja Shanta Nair) submitted with the materials from SHE. Prof. Mukherjee assured the SCR that the mistake would be corrected (biodata of external co-supervisor proposed for Ms. Sreeja Shanta Nair). Prof. Mukherjee suggested that Candidate Profiles should also clearly indicate the date of joining.

The candidates offered admission as doctoral scholars are:

[In SDS:]

Anand David (application no. D53) – Gen.category
Kausik Kumar Bhadra (D119) – Gen.
Anindita Chatterjee (D88) – Gen.
Suryamani Roul (D116) – OBC
Shaifali (D98) – SC
Ashok Meena (D77) – ST

[SDS doctoral candidates on 'Waiting List':]

Shikha Singh (DD58) – OBC
Jainendra Kumar Verma (D39) – SC

[In SHE:]

Prakash Tripathi (application no. D90)
Sunita L. Varte (D61) – ST
Barsha Poricha (D23)
Vikas Dalal (D110)

These candidates could be notified immediately of their status.

(4):

Agreed that the SCR should move ahead with plans to offer research scholar fellowships and teaching assistantships for scholars in all Schools. Though this item has been on the agenda of SCR meetings for

past three meetings, no progress has occurred. This issue tied to that of UCG recognition of AUD as one entitled to dispense grants for research. The Convenor read out a letter from an MPhil scholar in SHS (Ms. Kimberly Lacroix) who has qualified NET JRF in Psychology. There are other SLET/NET qualified research scholars in the Schools. Suggested that Mr. P. K. Katarmal (Dy.Reg.) be contacted about AUD UGC status, etc. Implied that Convenor make some real progress in this matter.

(5):

Agreed that there NOT be a new round of research scholar admissions late 2011-early 2012. Reasons for this being that admissions in many Schools since June 2011 only just concluded. Doctoral applications in SHS and SES have been dormant for 8 – 12 months. Schools having admitted scholars in first round (Jan.) 2011 and second round (Jul.) 2011 need to consolidate and stabilize their programmes. Although in first meetings of SCR it had been supposed that there would be twice-yearly doctoral admissions and annual MPhil admissions, we are not bound to this.

(6): Other issues.

Convenor noted case of Ms. Maitree Devi (admitted as doctoral scholar in History in September 2011). Candidate unable to formally enroll because she is Bangladeshi citizen holding 'Student' visa sponsored by JNU—where she appears still to be formally enrolled as MPhil candidate. Devi has had numerous interactions with AUD faculty, including Dean SLS (Prof. Misra), about how she can take up her admission offer. Based on her own and this Convenor's understanding of visa rules, Devi must apply anew for 'Research Scholar' visa if she is to be admitted as doctoral scholar. This would probably entail applying from Dhaka and surrendering her existing 'Student' visa (valid until July 2012). A letter of affiliation signed by acting Registrar (Prof. C. Mukherjee) was produced in October 2011 to support her visa application—identifying her as doctoral scholar. SCR decided that Devi would have to use this letter and that AUD would not issue another letter identifying her simply as 'research scholar' or MPhil scholar—tho' this might expedite her actual enrollment at AUD. Agreed that Convenor would communicate to Devi our willingness to support and sponsor her application for a 'Research Scholar' visa enabling her to enroll as doctoral scholar at AUD.

Reminder to RSC's:

'Candidate Profile' forms for all candidates actually enrolled should be prepared and submitted to SCR.

Signed:

Prof. Denys P. Leighton, Convenor, SCR

15 December 2011

MINUTES: Standing Committee Research meeting, 10 April 2012.

A meeting of the SCR had been announced and an agenda sent by email on 2 April 2012. Meeting was to begin at 2:30 p.m. in the Committee Room, Kashmere Gate campus. Due to a prolonged meeting of the Senior Management team on the same day, the SCR meeting began at 3:40 p.m. and concluded at 5:45 p.m. In attendance were the VC (Chair), Prof. S. Misra, Prof. C. Mukherjee, Prof. S. Panikkar, Prof. G. Venkataraman, Prof. K. Mamkoottam, Dr. Anup Dhar (special invitee) and Prof. D. Leighton (Convenor).

Meeting AGENDA (previously circulated by email):

- (1) New Programmes: preliminary approval.
 - (a) M.Phil. in Development Practice.
 - (b) M.Phil in Gender Studies.
- (2) Programmes intending to admit new students in 2012 – 13.
 - (a) Admission dates and deadlines.
 - (b) Seats advertised.
- (3) Financial issues: e.g., 12B and NET [JRF's]
- (4) Status (progress report) of scholars admitted 2011 and 2011-12. (Poor functioning of RSC's!)
- (5) Other business: e.g., classroom spaces, computer resources.

Given the delay in beginning the meeting, Prof. Leighton (Convenor) promised to skim over agenda points 2, 4 and 5 and to focus on points 1 and 3. He explained that though 2 was an important agenda point, insufficient information had been provided him by the Research Studies Committees to report on these matters in the meeting. Decisions/approvals re: 2 would be made by circulation after necessary meetings of the RSC's in late April/early May.

(1):

Proposal for (1a) had been circulated in hard copy on 3 April (preliminary draft) and in soft copy on 9 April. Proposal for (1b) had been circulated in soft copy only 9 April, it having been received by the Convenor on 9 April.

Discussion of (1a: MPhil in Development Practice) was started by the Convenor, who observed that the logistical and financial dimensions of the program were far more complex than those for existing MPhil programs, since the existing programs were 'class-room based'. Given that situation, it seemed to him that the proposal required—but presently lacked—some explanation of (1) how AUD faculty allocation would be decided/worked out, and what the exact roles of additional faculty/support personnel would be, and (2) how the program would be 'costed' for the students. Re (2): clearly the present common fee structure of Rs. 1000/credit would not apply to this program. How would costs-to-the-student be calculated, even for the purpose of basic advertising of study seats (when fees are mentioned)? What

subsidies and financial assistance would be provided? The proposal to draw heavily on existing faculty (resources) appeared unrealistic. Most of the existing faculty members were probably heavily committed to one or more AUD programmes. The Chair remarked that a *preliminary review of the proposal by the SCR* should not take these issues into account: the program should be assessed on its academic merits alone. The Convenor rejoined that at least some explanation of these issues needed to be given to the SCR and the full Academic Council. Dr. Dhar stated that the cost issues had been extensively discussed in consultative meetings over a period of more than one year. The Convenor said that these details were unknown to some SCR members and would not be common knowledge to AC members either; something about the issues should be put into the present proposal. *It was decided that the proposal should be re-introduced after suitable modification at an SCR meeting the following Tuesday (17 April @ 10:30 a.m.).*

Discussion of proposal (1b: MPhil Gender Studies) occupied less time than the previous discussion and it was widely agreed that the proposal was solid and needed little modification. The Convenor stated that the provisions for moving from MPhil Gender Studies to PhD Gender Studies were unclear and needed to be articulated in view of the AUD general research studies regulations (approved May 2010). It was agreed the program could be called 'Integrated MPhil-PhD in Gender Studies'. *The proposal should be re-introduced at the SCR meeting the following Tuesday (17 April @ 10:30 a.m.).*

[Comments on both proposals were written down and provided to their respective authors on 11 April and 12 April.]

(2):

No complete report could be given on proposed deadlines and processes of MPhil and PhD admissions until the discipline groups concerned (and the RSC's) reported their expectations and requirements. The Convenor had been trying for some time to get this information from the faculty. Prof. G. Venkataraman stated that no admission of PhD scholars in Mathematics was proposed for Summer 2012; it was likely the PhD admissions could take place from Jan. 2013, after Maths. faculty had been recruited. Prof. C. Mukherjee stated that no PhD scholars would be admitted to School of Development Studies in Summer 2012. Prof. A. Nagpal clarified that there would be no new MPhil admissions to Psychotherapy and Clinical Thinking until the batch admitted in Sept. 2011 had graduated. The aforementioned proposal for MPhil Development Practice had mentioned seats available. The proposal for MPhil Gender Studies had mentioned 22 seats. School of Human Ecology would soon decide on the number of new PhD seats to be advertised (communicated before the meeting to the Convenor). Decisions about MPhil and PhD seats in History, Hindi and Sociology would be communicated after the next meeting of the RSC SLS. Nothing was said about PhD seats in Psychology. SHS proposed to activate doctoral studies in Psychology and applications for the same were on file from 2010-11.

The Convenor asked whether MPhil and PhD seats available in 2012-13 could be advertised as they had been in May 2011: i.e., 'up to X seats in MPhil and PhD together' [instead of specific numbers for MPhil and/or PhD separately]. It was agreed that this less specific means of announcing available seats could continue. Caveats could be inserted, viz.: 'candidates must obtain marks of X or higher in the entrance test and marks of Y or higher in the entrance interview to gain admission'. This would give the RSC's some flexibility in deciding the actual number of seats to fill.

(3):

The question of how to offer fellowships and other awards to AUD research scholars in absence of '12B' recognition from the UGC was discussed. The VC proposed that a document be sent to the Board of Management requesting special funds for this purpose. Until such time as the UGC permitted AUD scholars to take up JRF, and even afterwards, small awards could be offered such as had been done by Central Universities since 2007: Rs. 5,000/month + contingency for PhD scholars and Rs. 3,000/month + contingency for MPhil scholars. These could be scaled upwards appropriately. *Agreed that Prof. Leighton and Prof. Mamkootom could prepare the document for presentation to the BoM at its next meeting.*

(4):

Status report on all AUD research scholars enrolled in 2011-12 was given by the Convenor, who complained of unreasonable delays and confusion in reporting information by the RSC's.

[Report attached.]

(5):

No discussion.

No other issues/questions were taken up in this meeting.

Signed:

Denys P. Leighton, Convenor

13 April 2012

MINUTES: Standing Committee Research meeting, 7 August 2012.

SCR members had been invited to meet in an email of 27 July 2012. A meeting was held on the Kashmere Gate campus between 12:30 and 3 p.m. Attending were the Vice-Chancellor, the SCR Convenor, Profs. Geetha Venkataraman, Honey Oberoi, Kuria Mamkoottam, Salil Misra, Shivaji Panikkar, and Rachana Johri, and Drs. Ivy Dhar and Anup Dhar. Profs. Ashok Nagpal and Chandan Mukherjee had communicated their inability to attend.

Agenda:

- (1) Finalization of programme documents for submission to the AC: MPhil in Development Practice, PhD in Psychology, PhD in Development Studies, MPhil/PhD in Gender Studies, PhD in Human Ecology, PhD in Sociology. (Convenor recognized that it was unlikely all the programme documents could be covered in one meeting.)
- (2) Status of scheme for teaching/research assistantships for MPhil and PhD students.
- (3) Further regulations regarding format (e.g., citation form, word limit) of theses.

The Convenor noted that the last SCR meeting for which proper minutes had been kept had taken place on 10 April 2012. Two additional meetings held on 17 April and 26 April had involved many SCR members and additional faculty discussing details of new MPhil and PhD programmes, particularly Development Practice, Psychology and Gender Studies. The Convenor suggested that these two meetings be retrospectively recognized as informal meetings: no minutes had been kept but many changes had been made to the programme draft documents introduced at the 10 April SCR meeting. These changes had related mainly to distribution of credits, contents of courses and, in cases of Psychology and Gender Studies, articulation of MPhil and PhD 'tracks' of the programmes.

The Vice-Chancellor expressed dissatisfaction with the conduct of recent SCR meetings, particularly the fact that key documents had not been provided in advance and therefore informed discussion of programme documents was scarcely possible. The Convenor added to this that SCR discussions had been marked by on-the-fly thinking and debates of excessive length that should have begun at the level of the Research Studies Committees. There was evidence that RSC's were not meeting regularly and the current programme proposals had not been vetted by the RSC's.

- (1) Programme MPhil Development Practices. Discussion centered on the crediting and grading of programme courses and activities. It was agreed that some 2-credit courses be upgraded to 3 credits and that other 2-credit units be reduced to 1 credit. 1-credit courses/units were to be required but ungraded programme activities. Total number of programme credits was set at 65, with 5 credits being ungraded (thus not being figured into students' programme grade averages). There was some discussion of group activities and how participants' contributions and progress were to be assessed.

Programme PhD Psychology. Agreed that the name 'Psychology (Psychosocial Studies)' be dropped. This was designed to be a programme in psychology with a particular spin,

yet nevertheless firmly grounded in concerns shared by many kinds of psychologists (theoreticians and practitioners). The parenthetical tag 'Psychosocial Studies' might merely cast the bearer of the degree in an unorthodox light that could harm them when applying for academic jobs, etc.; also, use of a split name for the degree might result in its non-recognition by professional/certifying agencies. Also agreed that the proposed exit of doctoral scholars into MPhil if they could not achieve minimum grade in course work or not produce a convincing doctoral proposal be scrapped. The School already had an MPhil programme (Psychotherapy and Clinical Thinking) and the proposed descent from PhD into MPhil might devalue the MPhil degree. [Details about minimum eligibility needed to be articulated.]

Programmes PhD Development Studies and PhD Human Ecology. DS had decided not to conduct admissions in 2012. HE (SHE) conducted admissions in 2012 and decided to admit 4 PhD scholars, none of whom has been through AUD MA programmes. It was observed that the proposals (of both programmes) to prescribe upgraded courses from the respective MA programmes could not apply to candidates who had already graduated from those MA programmes. Some courses specific to the needs of doctoral researchers needed to be developed. Both Schools could be given more time to work this out, in order to submit proposals to the AC later in 2012 or early 2013.

Points (2) and (3) were not taken up in the meeting. Agreed that the business of this meeting would continue on 14 August @ 2:30 p.m. Programmes to be discussed are Gender Studies, Sociology, Human Ecology.

Signed:

Denys P. Leighton, Convenor
10 August 2012

MINUTES: Standing Committee Research meeting, 14 August 2012.

An SCR meeting was held on the Kashmere Gate campus between 1:15 and 3 p.m. Attending were the Vice-Chancellor, the SCR Convenor, Profs. Geetha Venkataraman, Chandan Mukherjee, Ashok Nagpal, Kuria Mamkoottam, Salil Misra, Shivaji Panikkar. Special invitees were Drs. Rachana Johri and Shubhra Nagalia (re: Women's and Gender Studies).

Agenda:

- (1) Finalization of programme documents for submission to the AC: PhD in Psychology, MPhil/PhD in Gender Studies, PhD in Human Ecology.

The Convenor asked the Chair about selecting the contents of the annual report to the AC. It was decided that SCR meeting minutes, programme documents for AC approval, and a few documents relating to MPhil and PhD admissions be submitted in the report. The Convenor announced that the RSC SLS had decided (in its meeting on 13 August) to withdraw the proposal for PhD Sociology; a document for that programme would be put before the SCR and the AC later in 2012-13 after due deliberation.

Details of the changes to be made to the MPhil Development Practice document (at the 7 August meeting of SCR) had not been sent to the SCR and should be sent immediately.

Because a viable PhD Human Ecology programme document had not been defended before the SCR, the list of PhD candidates selected for the programme (and reported by the RSC SHE in July 2012) could not be approved at present. Those admissions would be recognized as provisional until such time as the programme document was approved. This could happen within a short period, and the same was true of the proposal for PhD Development Studies (SDS had not admitted candidates in this round).

A few suggestions were made about PhD Psychology: for example, that there be clarification about Course 6 as a free elective (for credit—and grade?) that could be taken in AUD or another university/institute, as determined by the candidate, supervisor(s) and the RSC SHS. Modalities would need to be worked out, as there could be no question of scholars reporting such activity after the fact. (What fees would be paid, and with what arrangements between AUD and other institutions?) A table should be added to the programme document depicting the courses, etc. The changes to the document should be communicated immediately to the SCR.

There was lengthy discussion of the PhD Gender Studies programme document, including the choice of name. It was decided that the programme be officially named 'Women's and Gender Studies'. A short statement about the rationale for the programme name should be added to the document. It was agreed that the qualifying coursework GPA for transition from MPhil to PhD (skipping over MPhil thesis) be set at 'A-', as previously proposed. This would require amendment of the (general) Research Studies Regulations (May, 2010). The document section on p. 5 should be changed to indicate that 'direct PhD scholars' without MPhil would be required to do the same course work as that required of MPhil scholars (and the equivalent

number of credits). That some candidates could be admitted to PhD studies without MPhil in Gender Studies or a related area would not relieve them of the course work requirement. The RSC could exercise discretion in waiving some portion of the 18 credits of required course work on the basis of a candidate's professional work—specifically, professional publication—relevant to women's and gender studies. The principles for such would need to be discussed by the SCR.

Signed:

Prof. Denys P. Leighton, Convenor SCR

14 August 2012

REPORT ON RESERVATION CATEGORIES OF PhD AND MPhil APPLICANTS AND ADMISSIONS TO SCHOOLS OF A.U.D.: (1) 3 January – 31 May 2011 cycle, (2) 1 June – 31 December 2011 cycle.

(1) Admission cycle 3 January – 31 May 2011.

In School of Human Ecology (PhD in Human Ecology):

10 candidates applied (complete/valid applications): 1 SC, 9 GEN
4 candidates participated in entrance test and interviews held on 21 April 2011: 4 GEN
2 candidates were selected and both were enrolled as of 31 July 2011: 2 GEN

In School of Development Studies (PhD in Development Studies):

16 candidates applied (complete/valid applications): 2 SC, 14 GEN
6 participated in entrance test and interviews in May 2011: 1 SC, 5 GEN
2 candidates were selected and both were enrolled as of 31 July 2011, of which 1 de-enrolled October, 2011: 2 GEN

In School of Liberal Studies (PhD in English, Hindi, History, Mathematics, Sociology):

14 candidates applied (complete/valid applications): 4 SC, 10 GEN
6 participated in entrance tests and interviews in May 2011: 1 SC, 5 GEN
2 candidates were selected in Hindi and both were enrolled as of 31 July 2011: 1 SC, 1 GEN

In School of Human Studies (PhD in Psychology):

23 applications were received. It was decided in May 2012 that admission to the programme would be cancelled/deferred. Thus, no candidates were selected and none were enrolled as of 31 July 2011.

APPLICANTS ALL SCHOOLS BY RESERVATION CATEGORY (January 2011 – May 2011), excepting School of Human Studies.

	SC	ST	OBC	PD	GEN	Total in row
Applications received in category	7	0	0	0	33	40
Candidates selected in category	1	0	0	0	5	6
Candidates enrolled in category	1	0	0	0	5	6

(2) Admission cycle 1 June – 31 December 2011.

In School of Human Ecology (PhD in Human Ecology):

26 candidates applied (complete/valid applications): 1 SC, 1 ST, 5 OBC, 19 GEN

4 candidates were selected through ET and interviews in November 2011.

3 candidates were enrolled as of 10 January 2012: 3 GEN

In School of Development Studies (PhD in Development Studies):

30 candidates applied (complete/valid applications): 4 SC, 1 ST, 3 OBC, 22 GEN

6 candidates were selected through entrance test and interviews in October 2011: 1 SC, 1 ST, 1 OBC, 3 GEN

3 candidates were enrolled as of 10 January 2012, of which 1 has since de-enrolled: 0 SC, 0 ST, 1 OBC, 2 GEN

In School of Liberal Studies (MPhil and PhD in Hindi, History; PhD in Mathematics, Sociology):

133 candidates applied (complete/valid applications): 43 SC, 1 ST, 19 OBC, 1 PD, 69 GEN

26 candidates were selected in Hindi and History through ET and interviews in August and September 2011. (None selected in Maths, Sociology.)

20 candidates were enrolled in Hindi and History as of 15 January 2012: 2 SC, 0 ST, 1 OBC, 0 PD, 17 GEN

In School of Human Studies (MPhil in Psychotherapy and Clinical Thinking):

43 candidates applied (complete/valid applications): 1 SC, 0 ST, 1 OBC, 41 GEN

20 candidates were selected through ET and interviews in September 2011.

17 candidates were enrolled as of 1 January 2012: 1 SC, 0 ST, 0 OBC, 16 GEN.

APPLICANTS ALL SCHOOLS BY RESERVATION CATEGORY (June 2011 – December 2011):

	SC	ST	OBC	PD	GEN	Total in row
Applications received in category	49	3	28	1	151	232
Candidates selected in category	Incomplete info.	Incomplete info.	Incomplete info.	Incomplete info.	Incomplete info.	56
Candidates enrolled in category	3	0	2	0	38	43

Submitted by Prof. Denys P. Leighton, Convenor, Standing Committee Research, 30 May 2012

Comprehensive List of Enrolled M. Phil / PhD Scholars

@ AUD, April 2012

Sl. No	Name of Student	Discipline/ School/ Centre	Date of enrolment	Topic of Research
1	Rajesh Kumar Jha	M.Phil, History/ SLS	16.09.2011	<i>Representation of Gender in Bagh Paintings</i>
2	Namita Singh	M.Phil, History/ SLS	19.09.2011	<i>The Emergence of the E.U, Turkey and Problems of National Identity</i>
3	Neha Singh	M.Phil, History/ SLS	20.09.2011	<i>Crime and Punishment in Medieval India 1650-1750</i>
4	Shweta Prakash (1)	M.Phil, History/ SLS	19.09.2011	<i>Indian Muslims reaction to the frenzied impatience of the radicals to grab power during first quarter of 20th century</i>
5	Meenakshi Jha	M.Phil, History/ SLS	19.09.2011	<i>Mithila Painting: A Tradition of Art</i>
6	Chattar Singh Paarcha	M.Phil, History/ SLS	16.09.2011	<i>Indo-China Relations(1900-1962)</i>
7	Dhruv Khadkiwala (2)	M.Phil, History/ SLS	16.09.2011	<i>Political, Social and Religious change in Gujarat after the Mughal Conquest</i>
8	Cheryl Reshma Jacob	PhD, History/ SLS	19.09.2011	<i>Drawing and Measuring an Empire: Purpose and Means of Mapping India under the British Colonial Rule</i>
9	Kanika Singh	PhD, History/ SLS	17.10.2011	<i>Representation of Heritage at Museums: A Case Study of National Museum, New Delhi</i>
10	Maitree Devi	PhD, History/ SLS	20.02.2012	<i>A Comparative Study on Property Rights of Minority Women in India and Bangladesh</i>
11	<u>VIBHA SINGH</u>	PhD, Hindi/SLS	22.09.2011	<u>Dharamveer Bharti Ke Saahitya Ka Aalochnatmak Adhyayan</u>
12	<u>SUSHIL KUMAR</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Uday Prakash Ki Kahaniyon Ke Sandarbhh Mein Udaarikaran Ke Daur Mein Bhartiya Samaj Ka Yatharth</u>
13	<u>SUNITA</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Stri Mukti Ka Prashan Aur Shrinkhla Ki Kadiyan</u>
14	<u>RAGINI KUMARI</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Premchand Ke Kahaniyan Aur Swadhinta Andolan</u>
15	<u>NIRMESH</u>	M.Phil,	26.08.2011	<u>Jaishankar Prasad Ke Natak</u>

		Hindi/SLS		<u>Tatha Katha SAAHITYA: Naari Chitran Ke Vividh Aayam.</u>
16	<u>NIKITA JAIN</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Swatantrta Ke Baad Hindi Gadya Saahitya Mein Madhyawargiya Stri (1991 Se 2011 Ke Vishesh Sandarbh Mein)</u>
17	<u>MAHENDRA PRAJAPATI</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Hindi Upanyaason Mein Uttar-Aadhunikta Ke Prabhavon Ka Adhyyan(Sann 1900 Se Adyatan)</u>
18	<u>LAUHAR YADAV</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Bhakti Se Lekar Ab Tak Dharam Ka Badalta Swaroop Aur Samaj Par Prabhav</u>
19	<u>KUMARI JYOTI GUPTA</u>	PhD, Hindi/SLS	29.08.2011	?
20	<u>ANITA</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Adhunik Yug Mein Hindi Dharawahikon Mei Naari Ka Badhta Varchasav</u>
21	<u>ANANT VIJAY PALIWAL</u>	M.Phil, Hindi/SLS	22.09.2011	<u>Kunwar Narayan Ki Kavita Mein Itihaas Aur Samkaleen Samay Ka Hastkshep</u>
22	<u>SANJEEV KUMAR CHANDAN (3)</u>	PhD, Hindi/SLS	22.09.2011 de-enrolled WS-2012	
23	Sreeja Shanta Nair	PhD, SHE	03.08.2011	Socio-Economic and Environmental Vulnerability for Drought in Bundelkhand-A case Study
24	Prakash Tripathi	PhD, SHE	11.01.2012	Environment and its Relation with Health : A Study on the Jaunsari Community of the Uttarakhand
25	Barsha Poricha	PhD, SHE	16.01.2012	Development and Community participation
26	Vikas Dalal	PhD, SHE	?	Rethinking Compensation in cases of displacement
27	Aditya Ray	PhD, SDS	01.09.2011 de-enrolled WS-2012	
28	Anand David	PhD, SDS	10.01.2012	Benchmarking Collaborative Governance to Facilitate Decent Work towards Realisation of Durable Solutions for Afghan, Myanmarese and Tibetan Refugees in Delhi

29	Kaushik K. Bhadra	PhD, SDS	12.01.2012	Economics of Mortality and Morbidity across States in India
30	Shaifali	PhD, SDS	12.01.2012	Sustainable Marketing and Sustainable Development: A Study of Indian Government Interventions since 1990s.
31	Ashok Meena	PhD, SDS	10.01.2012	Planning Policies and Development
32	Suryamani Roul	PhD, SDS	13.01.2012 inc coursework WS 2012/2	Sustainable Development approach through Participatory Value Chain programme : A study on Cashew Processing sub sector in Odisha
33	Anindita Chatterjee	PhD, SDS	12.01.2012	Who Are Our Teachers? Occupational Segregation in Urban Schools
34	Akanksha Adya	M.Phil, Psychotherapy and Clinical Thinking (SHS)	5.09.2011	[Topic not yet decided.]
35	Ananya Kushwaha	M.Phil, PCT (SHS)	5.09.2011	--ditto--
36	Karuna Chandrashekar	M.Phil, PCT SHS	5.09.2011	--ditto--
37	Kimberly Lacroix	M.Phil, PCT SHS	5.09.2011	
38	Lalita Kaushik	M.Phil, PCT SHS	5.09.2011	
39	Padma Janaki Kasturi	M.Phil, PCT SHS	5.09.2011	
40	Meghna Mukherjee	M.Phil, PCT SHS	5.09.2011	
41	Priya Tiwari	M.Phil, PCT SHS	5.09.2011	
42	Rashi Kapoor	M.Phil, PCT SHS	5.09.2011	
43	Ritika Arora	M.Phil, PCT SHS	5.09.2011	
44	Moirangthem Rominabati Devi	M.Phil, PCT SHS	5.09.2011	
45	Sabah Siddiqui	M.Phil, PCT SHS	5.09.2011	
46	Tanya Khullar	M.Phil, PCT SHS	5.09.2011	
47	Urvashi Agarwal	M.Phil, PCT SHS	5.09.2011	

48	Varun Viswanathan	M.Phil, PCT SHS	5.09.2011	
49	Vikas Deepak	M.Phil, PCT SHS	5.09.2011	
50	Zehra Mehdi	M.Phil, PCT SHS	5.09.2011	

Key:

SLS= School of Liberal Studies.

SHE= School of Human Ecology.

SHS= School of Human Studies.

SDS= School of Development Studies.

NOTES:

(1) Failed course RH3 (grade: C) in Monsoon Semester 2011; shall repeat in MS 2012.

(2) Failed course RH3 (grade: AB) in Monsoon Sem. 2011; shall repeat in MS 2012.

(3) An ad hoc committee appointed by the Dean Student Services and Deputy Registrar Student Services recommended **cancellation of admission** of PhD Hindi candidate **Sanjeev Kumar Chandan** (enrolled Monsoon Sem. 2011). Cancellation recommended in letter dated 27 February 2012; notified by Student Services, 28 March 2012.

**M.Phil/PhD in Women's and Gender Studies:
Programme Structure**

**School of Human Studies
and
Centre for Women's Development Studies (CWDS)**

**Ambedkar University, Delhi
(August, 2012)**

BACKGROUND: Need for Women's and Gender Studies at the MPhil/PhD Level

The proposed Women's and Gender Studies MPhil/PhD programme will be drawing from the pioneering and rich work produced by Women's Studies programmes across the country. The uniqueness of this MPhil/PhD programme will also be marked by it being housed within the School of Human Studies with its own focus on the complexity of the (gendered) subject in its intra-psychic and inter-subjective dimensions.

In recognition of the debates around the categories 'women' or 'gender', the programme requires students to engage with the tensions inherent in these. Along with an interdisciplinary perspective, the programme is located in a critical engagement with the historical constructions of the category 'women'. In this programme feminism is opened to examination even as new feminist questions are developed. The programme also recognizes the diversity of feminisms and includes domains such as women's movements, sexualities and disability. These are reflected in the detailed course structures and readings attached with the concept note. In common with many renowned universities across the globe, the ambiguities and potential of this critical engagement is reflected in the title of the programme, Women's and Gender Studies.

AUD-CWDS MPhil/PhD Degree in Women's and Gender Studies

The joint program in Women's and Gender Studies offered by Ambedkar University, Delhi and the Centre for Women's Development Studies (CWDS) will fill an important role nationally as well as in the city of Delhi in developing Women's Studies in Indian Universities and Colleges via partnership and collaboration as laid out by the UGC during the Eleventh Plan (UGC 2007). Both partners will contribute a distinct repertoire of expertise to this endeavour.

As a relatively new educational institution, AUD provides a uniquely flexible institutional context in which to develop a new program in Women's and Gender Studies. The program will assimilate analytical understandings of the significance of gender (relations) as an object of inquiry, and the necessity of studying conduits and configurations of power, such as masculinity, violence in addition to the causes, contexts and consequences of women's subordination. Because the research program would be linked to the already existing MA program in Women's and Gender Studies at AUD, the MPhil and PhD programs would have a jump start in having an internal source of applicants for the research degree as well as an institutional infrastructure vis-à-vis existing faculty and administrative support. Furthermore, the MA program's courses could serve as a bridge for those incoming research students who feel that they require some refresher courses in the field. As AUD expands its Women's and Gender Studies

perspective into UG and PG curriculum, it will be uniquely positioned to develop the field and to train practitioners at the broadest level—from undergraduate to postgraduate levels. Finally, AUD's emphasis on interdisciplinarity across the Liberal Arts, Humanities and Social Sciences enables it to contribute a wide range of faculty expertise to the proposed research program in Women's and Gender Studies. What is most important is that the perspective of gender is already a component of most of the other programmes that are running at UG and PG levels at AUD and the somewhat disciplinary constellation through an MA and MPhil/PhD in Women's and Gender Studies will only help strengthen both poles of intervention – one through the setting up of a separate disciplinary space for Women's and Gender Studies and the other through offering courses thereby incorporating aspects of the discipline of Women's and Gender Studies in already existing disciplines/programmes.

The Centre for Women's Development Studies is one of the oldest women's studies research institutes supported by ICSSR and holds a unique place in the history of the field in India. Its members have played a formative role in the inception of Women's Studies in India through their participation on the Committee on the Status of Women in India that authored the report, '*Towards Equality*' (CSWI, 1974), which is widely recognized as a founding document of Women's Studies in India. It has been a pioneer in the development of the field, and continues to provide leadership in several key areas, including: conducting fundamental and applied research on women and development; training scholars, practitioners, activists, and planners; advising government and non-governmental bodies on gender issues and related policies; and developing training materials on and for women. As a premier research centre, CWDS will provide students with an unparalleled resource of active research projects with which to affiliate, and a vibrant community of research scholars who can serve as advisors on their dissertation projects and who will contribute substantially towards conceptualising and teaching curriculum in Women's and Gender Studies.

This collaboration is thus premised on the coming together of a primarily research space, CWDS and a space of teaching, AUD, experimenting with new kinds of courses and pedagogies.

Pedagogic Approach

The expansion of the AUD Gender Studies (GS) curriculum to the MPhil/PhD level will entail extending the existing Master's curriculum by including courses that revisit in a 'spiral' like fashion some of the same topics that are covered in MA courses in a more in-depth manner. Furthermore, and perhaps more importantly, it will also entail incorporating different pedagogical strategies and emphases. This will be necessary because the experiential backgrounds and biographies of incoming MPhil/PhD students (hereafter 'research students') are likely to be more diverse than that of the traditional student who has an uninterrupted academic career from their undergraduate through their

post-graduate training. While some proportion of incoming research students will certainly fit this profile of a traditional student, we also anticipate and welcome older and non-traditional students who may seek admission to the MPhil/PhD program in Women's and Gender Studies after a break in their academic careers. Such students may have had experience in gender politics, policy making, and knowledge production through various avenues—such as participation in the women's movement as activists, as members of NGOs and employees in the development or government sectors, or as researchers in various non-academic affiliated research centres. This experiential diversity in student backgrounds will enrich the academic experience of all research students and will significantly inform the pedagogic approach, curricular content, and academic foci of the AUD-CWDS Women's and Gender Studies MPhil/PhD program. The MPhil/PhD programme in Women's and Gender Studies will be supported by one ongoing MPhil programme in Psychotherapy and Clinical Thinking (where gender subjectivities is one of the foci) and an upcoming MPhil programme in Development Practice (where 'real' transformation in the lives of women in rural contexts is an important focus), in addition to MA Development Studies programmes.

Our understanding that the production of feminist knowledge is political—that it is not and has not been the sole purview of either women's movements or academic women's studies—will inform the core approach of the MPhil/PhD program. We envision a curriculum that reflexively incorporates knowledge production in and by women's groups and feminist campaigns through social movements and gender theorists recognizing that there has been a fertile exchange between these domains. For this reason a program arising out of cooperation between Women's and Gender Studies theorists and activists on the one hand and teachers-scholars on the other is likely to generate important insights and change practices within education institutions and in society. We feel the collaboration between AUD and CWDS is an important aspect of the program that will facilitate this core interdisciplinary approach. Some other questions in Women's and Gender Studies might best be answered through historical-sociological analysis and cultural studies, and would easily find an intellectual home in the School of Culture and Creative Expressions at AUD.

In addition to classroom teaching and learning, we envision students' active participation in learning environments outside the university. We anticipate developing strong links with the women's movement and IAWS (Indian Association of Women's Studies) and with community-based learning through the upcoming Centre for Community Knowledge (CCK) at AUD. For students, this may take several forms: from participating in the collection and archiving of community materials and histories, including the history of gender relations in the community; the oral histories of community members and, in particular, of women in the community; or setting up a documentation centre that is accessible to local communities. Gender and (Mental) Health, Gender and Violence, Gender and Disability would be other areas that could come to be developed under the purview of the School of Human Studies.

Programme structure: Credits and Course Titles of MPhil/PhD Programme:

Course work of 18 credits and a 12 credits dissertation for M.Phil.

TOTAL: 30 credits

The requirement of any additional course/s for students to compensate for any gap will be evaluated and recommended by the Research Studies Committee (RSC) on a case to case basis. An average of credit courses from a minimum of 2 credits to a maximum of 8 credits can be recommended by the committee. Any student can opt for additional courses on offer within the programme (electives) or in any programme of other Schools apart from the essential requirement of completing course work equivalent to 18 credits in the first year. The additional credits will not be computed in calculating the programme grade average but they will be included in the marks transcript given to the students along with their degree.

Transition to PhD.

MPhil to PhD: For admission to PhD after 1 year of coursework, the student must complete 18 credits of MPhil programme course work (Courses 1-6). A student completing the prescribed course work and achieving a grade average of A Minus (8 on a 10-point scale) and fulfilling other thesis pre-submission requirements of the MPhil programme may be offered admission to doctoral studies *without award of the MPhil degree*. In such cases, the RSC shall determine whether additional course work or acquisition of skills is necessary before the student formally proceeds to doctoral thesis research/ writing. At the very least defense of a modified research proposal is required for doctoral registration, as directed by an RSC.

All *direct PhD scholars* will also be required to do coursework as determined by the RSC. PhD scholars who are not MPhil holders in areas pertaining to Women's and Gender Studies shall normally be required to complete courses prescribed for MPhil students of up to 18 credits. Even those PhD scholars who already hold an MPhil degree in areas pertaining to Women's and Gender Studies may be asked to undertake MPhil course work if the RSC decides that research on the topic requires a particular kind of course work that the student has not yet completed in her/his education. A minimum grade average of A Minus will be required to proceed to doctoral thesis research/ writing.

Other requirements for PhD have been stipulated in the university regulations and in the MoU between AUD and CWDS, and these shall apply to all PhD scholars.

Teaching and supervision workload will be shared equally by both institutions with one faculty member from each institution anchoring a particular course.

Electives will be offered within the Women's and Gender Studies MPhil/PhD programme. However, students can opt for elective courses from outside the programme

in any School, as recommended by the RSC.

Course Coordinators

There are course coordinators from each institution, for each course. The course coordinators have designed courses and will teach and may invite other faculty, from within CWDS and AUD or guests from outside to teach the course that they are coordinating in the first years. Other teaching staff could be assigned to courses upon consultation between CWDS and SHS. The coordinators for the courses to be offered in the proposed MPhil/PhD programme from AUD and CWDS are as follows:

1. Women's Movements (Seminar mode) -- Prof. Indu Agnihotri and Dr. Seema (CWDS); Dr. Shubhra Nagalia (AUD)
 2. Reading Texts in Historical Context -- Prof. Mary John (CWDS); Dr. Anup Dhar (AUD)
 3. Research Methodologies Through Exemplary Works (Semester 1) -- Prof. Renu Addlakha; Dr. Neetha N. (CWDS); Dr. Rachana Johri (AUD)
 4. Feminist Theories -- Prof. Mary John (CWDS); Dr. Jayati Lal and Dr. Rachna Chaudhary (AUD)
 5. Research Methodologies Through Exemplary Works (Semester 2) -- Prof. Renu Addlakha and Dr. Neetha N. (CWDS); Dr. Rukmini Sen (AUD)
 6. Dialogue with Researchers: Dr. Bijoya (CWDS); Dr. Rachana Johri/Dr. Shubhra Nagalia (AUD)
- Dissertation + Dissertation Research Practicum: Individual faculty with specific areas of research chosen by students

Requirements to be met by students during the second year of their M.Phil (upon completion of coursework) include periodic meetings with their supervisor/s and/or submission of progress reports. Scholars could be required to make presentations of their research work to the faculty and research scholars once or twice in each semester.

The following are course titles of the MPhil programme. Taking into account the above mentioned anticipated diversity in student backgrounds, the courses have been planned in a flexible manner, so as to accommodate a range of needs and degrees of preparedness for post-graduate study and research. Apart from required courses, students may select additional courses that can be tailored to their particular requirements.

Courses:

The courses are usually spread over 2 semesters. The distribution of courses and the credit allocation is as follows:

Total Credits: 30

Courses 1-3: Semester 1

Courses 4-6: Semester 2

Dissertation Research Practicum + Dissertation: Semesters 3-4

1. Women's Movements (Seminar mode, 4 credits) 2. Reading Texts in Historical Context (4 credits) 3. Research Methodologies Through Exemplary Works (2 credits)	4. Feminist Theories (4 credits) 5. Research Methodologies Through Exemplary Works (2 credits) 6. Dialogue with Researchers (2 credits)
Dissertation Research Practicum	Dissertation (12 credits)

COURSE DESCRIPTIONS:

1. Women's Movements (4 credits; Semester 1)

The emergence of women's Studies as an academic perspective within academia across the world has been one of the significant contributions of the women's movement in recent times. This emerged from pressure mounted within the movement to confront inequalities, including patriarchy and gender based exclusions, which remain(ed) embedded within the given social structures. Whereas women's subordination and oppression continue to be located within specific socio-cultural contexts, the movement has drawn upon a long history of resistance to posit alternate visions of structural and social change with a focus on both individual and collective rights.

This paper focuses on significant interventions at historical conjunctures in different locations to pose to students the vastly different possibilities of analysis that such movements and moments offer. These include ways to understand the dynamics of social change, how and when they may coincide/ coalesce with historic moments for social transformation and how movements are sustained, including in apparently not so historic moments. The course will attempt to explore key dimensions relating to women's struggles over the last two centuries to explore the spread, linkages and debates between ideas flowing from women's struggles in different parts of the world from their specific historical context and how these have contributed to a rich resource for advancing perspectives to analyze society from Women's and Gender Studies' perspectives.

An attempt will be made to focus on some of the critical issues which have featured in campaigns in India and across the world with reference to broader context of socio-historical processes and developments. These include the advent of capitalism in modern times, which significantly prepared the ground for liberal democratic regimes and welfare states, as well as alternatives posed by socialist movements, contestations of imperialism by national liberation struggles and the emergence of the 'women's question' with reference to formation of nation states in the post Second World War period.

A section of the course will attempt to focus on the 1960s and 70s - sometimes called the 'long sixties' - to analyze the effects of emergent politics on the women's movement and that of women's movement perspectives on contingent political debates in this period. It shall explore linkages with the civil rights and anti war movement in the US, emergence of New left and Third World perspectives to contextualize debates on women's rights and feminism, including with reference to special issues and campaigns against violence, for abortion rights and women's work, including unpaid work within the domain of the household.

In more recent decades, the context of globalization and the turn to politics of identity/difference have focused attention on a multiplicity of issues, opening up new sites of resistance and change. The South Asian context offers a challenging context for women with regard to some of these. Further, questions of race, caste, class, ethnicity, religious identity, sexuality, and disability have posed contentious questions, which fracture an abstract notion of unity and interrogate homogenous constructions of

'woman,' including Third World women and Feminism. The Development Debate which sought to push gendered perspectives has been extended to the complex terrain of development processes, to include environmental concerns, rights of communities over natural resources and those of women in the affected communities / social groups.

How does the women's movement respond to these changes and challenges? What are the alliances it seeks in order to influence processes of social transformation? Further, how do we develop analytical tools to understand the complexity of such varied movements for democratic rights with sensitivity to both the diversity and complexity of the social and ideological terrain?

Readings:

- Maxine Molyneux, *Women's Movements in International Perspective* (ILAS/Palgrave) 2000
- Peggy Antrobus, *The Global Women's Movement: Origins, Issues and Strategies for a New Century* London: Zed Books, 2004.
- Joan W. Scott, *Gender and the Politics of History*, New York: Columbia University Press, 1988;
- Chandra T. Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (2003)
- Sandra Harding (ed.) *The Feminist Standpoint Theory Reader Intellectual and Political Controversies*, Routledge, New York, 2004.
- Seyla Benhabib, *Feminism and Postmodernism* in Linda Nicholson (ed.) *Feminist Contentions A Philosophical Exchange*, Routledge, New York/London, 1995.
- Radha Kumar, *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1990s*, Kali, New Delhi, 1993.
- Uma Chakravarti, *Beyond the Altekarian Paradigm: Towards a New Understanding of Gender Relations* in Kumkum Roy (ed.) *Women in Early Indian History*, Manohar, Delhi, 1999.
- Partha Chatterjee: *The Nation and Its Fragments, and Postcolonial Histories*, OUP, Delhi 1994.. OUP, New Delhi.
- Barriteau & Reddock (eds.) *Confronting Power Theorizing Gender: Interdisciplinary Perspectives in the Caribbean*, West Indies Press, 2003.
- E.J. Hobsbawm, *The Age of Empire, 1875-1914*, Viking Ed., 1987/1995, Delhi, pp195-196.
- Sheila Rowbotham, *A Century of Women: The History of Women in Britain and the United States* (Viking, 1997)
- Betty Friedan, *The Feminine Mystique*, W. W Norton and Co., 1963
- Bell hooks, *Ain't I a Woman? Black Women and Feminism*, South End Press, 1981
- Samita Sen, *Women and Labour in Late Colonial India the Bengal Jute Workers*, Cambridge, Cambridge, 2006.
- Ben Fine, (2010) *Women's Employment and the Capitalist Family*, London: Routledge. (Routledge revivals)
- Lourdes Beneria, *Gender, Development, and Globalization* Routledge, 2003
- Uma Chakravarti, *Rewriting History. The Life and Times of Pandita Ramabai*, Kali, New Delhi, 1998
- Geraldine Forbes, *Women in Modern India*, Cambridge, Cambridge, 1998.

- Gail Minault, *Secluded Scholars: Women's Education and Muslim Reform in Colonial India* (1997)
- S. Rajadurai and V. Geetha, *Towards a Non-Brahmin Millennium From Iyothee Thass to Periyar*, Samya, 1998,
- Maitrayee Chaudhuri (ed.) *Feminism In India*, Kali/Women Unlimited, New Delhi, 2004.
- Anne Phillips, *Politics of Presence*, OUP, London, 1995.
- Sharmila Rege, *Writing Caste/ Writing Gender: Narrating Dalit Women's Testimonios*, Zubaan, 2006, New Delhi
- R. Ray, *Fields of Protest: Women's Movements in India*, Kali for Women, New Delhi, 2000.
- Anupama Roy, *Mapping Citizenship in India*, Oxford: Oxford University Press, New Delhi, 2010
- Mary E. John and Janaki Nair, *A Question of Silence, Sexuality in Modern India*, 1998, Kali, New Delhi
- Addlakha, Renu (2007): "Gender, Subjectivity and SexualIdentity: How Young People with Disabilities Con-ceptualise the Body, Sex and Marriage in UrbanIndia" (New Delhi: CWDS Publications)

1. Reading Texts in Historical Context (4 Credits, Semester I)

The aim of the course is two-fold. At one level, it is to see how a researcher comes across a question or an enquiry, where are the questions coming from, what are the personal/experiential, intellectual, political and historical contexts of the questions, how the author tries to find answers, what he or she does to answer the question, what literature does he or she look at, how does he or she go about finding answers, what were the drawbacks, what were the surprises, what emerged as nodal points/coordinates of the work, what were the findings, how could the findings possibly affect or alter our understanding. In other words, it is to see how a researcher has gone about doing his or her research. In that sense, it is a revisiting of the *process* of research. Students will read a particular text or texts, along with excerpts from others whose ideas have been drawn upon in the course of undertaking the research. In each case close attention will be paid to different dimensions of the inquiry, the role of others with different but related questions, the role of theory and evidence, and so on.

In the 2012-13 course the two main texts would be Simone de Beauvoir's *The Second Sex* [1949] and Mrinalini Sinha's *Spectres of Mother India* [2007]. Selections from *The Second Sex* will examine how she sets up different stages of her investigations and arguments, the context in which she wrote, and include selections from Engels, Marx and Freud. Selections from *Spectres of Mother India* will pay particular attention to the historical context that the book deals with, the frameworks of the analysis, some of the sources, as well as other key readings such as the work of Tanika Sarkar and Partha Chatterjee.

Readings:

Moi, T. 2009. *Simone de Beauvoir: The Making of an Intellectual Woman* – Oxford University Press, USA – 2009.

Beauvoir, Simone de. 1997 (1949). *The Second Sex* – Vintage Books, London.

Freud, S. 1933 (1932). "Femininity", Lecture XXXIII from *New Introductory Lectures on Psychoanalysis* in *On Femininity* ed. L. G. Fiorini and G. Rose – Karnac Books - London, 2010.

Engels, F. *The Origin of the Family, Private Property and the State* (excerpts). (translated with an introduction by Eleanor Leacock.)

Marx, K. 1993. *Grundrisse: Foundations of the Critique of Political Economy (Rough Draft)* – Penguin Books, London, pp. 83 - 111.

Sinha, M. 2007. *Spectres of Mother India: The Global Restructuring of an Empire*.

Sinha, M. 1998. (ed.) *Selections from Mother India*, New Delhi: Kali for Women (including responses by Muthulakshmi Reddi and E.V. Ramaswamy Naickar.)

Sarkar, T. (2001). *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*. New Delhi: Permanent Black.

Chatterjee, P. (1994) *The Nation and its Fragments: Colonial and Postcolonial Histories*. Delhi: Oxford University Press.

II. Research Methodologies through Exemplary Works (2 credits, Semester I and II)

The course will highlight how gender is marginalised in knowledge and knowledge production in different disciplines like the natural sciences, social sciences and humanities regards such knowledge as inherently androcentric (male-centred), since men have occupied positions of power and authority in all domains of social life, including the academy. Conventional knowledge systems revolve around notions of truth, rationality, universality, objectivity and the scientific method. In this framework, the researcher is envisaged as a detached, unbiased and objective observer. Given the historical dominance of patriarchy, feminism, feminist theory and methodology contest this approach to knowledge and proposes alternate more gender-sensitive perspectives. It is the purpose of this course to both describe the feminist critique of conventional knowledge and the alternate paradigms of approaching knowledge and doing research that are less sexist and more sensitive to both the location of the researcher and the object/subject of study. Exemplary feminist research articles shall be taken in this course to demonstrate the research methods used in these works and their connections with epistemologies.

Some key themes shall be taken up to illustrate not only how myriad research techniques may be used for a single issue, but also how different facets or dimensions of the apparently same phenomenon get highlighted from different methodological perspectives.. Heterosexual marriage and family, motherhood, violence poverty, labour, health, disability, education, migration etc are some themes that shall be taken up to discuss key approaches. Methodologies that actively engage with concepts like subjectivity of the researcher, individual experience, questioning the qualitative-quantities distinctions, power relations in research etc and most importantly how to arrive at a research problem will be taken up. For instance, taking the theme of gender and labour, one may look at women's participation in the work force from macro-level data sets like

the census and NSSO data sets and arrive at quantitative findings. From another perspective, one may look at how housework and reproduction conceptually constitute distinctive forms of work that are not necessarily labour in the market sense of the term. Then, one may look at the sexual division of labour at the household level and examine the concept of double burden of work through qualitative studies.

Looking at women and work in the formal sphere, one may look at issues of status and profession through organisation-based ethnographies. There is enough published material in the form of research papers and articles to provide this theme based methodological perspective to students. Some of the material can in fact be culled out from the attached list of suggested readings.

The course will have both a theoretical and practical component. In addition to reading and deconstructing methodologically different types of published research studies, students will be given practical exposure to doing research through small method specific exercises like developing and administering questionnaires or qualitative interviews, reading and developing narratives, culling out specific information from macro-data sets like NSSO, etc.

Assessment will be on the basis of written assignments involving methodological deconstruction of chosen texts and practical method-based exercises.

Readings:

Haraway, D. Ed. 1991. *Simians, cyborgs and women: The re-invention of nature*. New York: Routledge.
Keller, Evelyn Fox. 1985/ Reflections on gender and science. New Haven Conn.: Yale University Press.

Longino, H. 1990. *Science as social knowledge: Values and objectivity in scientific inquiry*. Princeton: Princeton University Press.

Martin, E. (1994). *Flexible Bodies: Tracking Immunity in American Culture from the Days of Polio to the Age of AIDS*. Boston: Beacon Press.

Jagger, A. M. and I. M. Young. Eds. *A companion to feminist philosophy*. London: Basil Blackwell.

Evans, M. Ed. 1982. *Readings on the subordination of women*. Oxford: Fontana.
In addition main works of Juliet Mitchell, Nancy Chodorow and Carol Gilligan could be included.

De Lauretis, T. (ed.) (1986) *Feminist Studies/Critical Studies*. Bloomington, Indiana: Indiana University Press.

Fonow, M. and J.A. Cook (eds.), *Beyond Methodology: Feminist Scholarship as Lived Research*. Bloomington, Indiana: Indiana University Press.

Hammersley, M. (1992) *What's Wrong with Ethnography: Methodological Explorations*. London: Routledge.

Harding, S. (ed.), *Feminism and Methodology: Social Science Issues*. Bloomington, Indiana: Indiana University Press.

Stanley, L. (ed.) (1990) *Feminist Praxis: Research, Theory and Epistemology in Feminist Research*. London: Routledge.

III. Feminist Theories (Semester II, 4 Credits)

This seminar is designed to provide students with a genealogy of feminist theories on key concepts such as patriarchy, sex, gender, sexuality and feminism. Eschewing the dominant narrative mode of representing the history of feminist theory as a series of 'waves,' we will examine the history of ideas on and different theoretical and disciplinary approaches to the study of women and gender. How have women entered the disciplines as objects and subjects of knowledge? How have various strands of social thought (liberal, materialist, Marxist, psychoanalytic, poststructuralist, postcolonial, etc.) influenced conceptualizations of women and gender and how have feminists responded to key social thinkers from these perspectives? How do gender relations infect and intersect with other relations of difference/hierarchy/power, such as class, race, caste, nation, disability; and how do questions of universality, community/culture affect their articulation? By means of addressing these and other questions, one of the key aims of the course is to understand the linkages between core theoretical movements that have influenced feminist scholarship over the past several decades, and the challenges that they pose for the practice of feminist inquiry and modes of theorizing across the disciplines and in the Indian context.

This course is envisioned as an intervention in traditional accounts of feminist theory. It will bridge existing divides between empirical and theoretical tracts; the political work of movement activism and economic, policy statements on the one hand, with discursive and abstract analysis of the subjects of these reports and accounts on the other hand; and the concerns of 'foundational' texts in so called 'first', 'second' and 'third' worlds at different historical conjunctures. The aim throughout is to trouble received accounts of what counts as Theory; to inculcate and train students to read a variety of influential texts theoretically rather than to read these texts as Theory and, in so doing, to develop their own repertoire of feminist theories that are relevant to their worlds and intellectual concerns.

Readings:

- Alarcón, Norma. 1997. "The Theoretical Subject(s) Of *This Bridge Called My Back* and Anglo-American Feminism." Pp. 288-300 in *The Second Wave: A Reader In Feminist Theory*. London and New York: Routledge.
- Anzaldúa, Gloria. ed. 1990a. *Making face, making soul, haciendo caras: Creative and critical perspectives by feminists of color*. San Francisco: aunt lute books.
- Bose, Brinda. 2005. "Postcolonial Feminisms: Nation, Gender and Sexualities in India." *Feminist Theory* 6: 87-97.
- Bulkin, Elly, Minnie Bruce Pratt and Barbara Smith. 1984. *Yours in Struggle: Three Feminist Perspective on Anti-Semitism and Anti-Racism*. Ithaca, N.Y.: Firebrand Books.
- Butler, Judith and Joan Scott. (Eds.). (1992). *Feminists Theorize the Political*. New York: Routledge.
- Butler, Judith. 1999 [1990]. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Chakravarti, Uma. 1993. "Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State." *Economic and Political Weekly* 28(14):579-585.
- Committee on the Status of Women in India. 1974. *Towards Equality: Report of the Committee on the Status of Women In India*. New Delhi: Ministry of Education and Social Welfare, Government of India.
- Davis, Angela. 1983. *Women, Race, and Class*. New York: Vintage Books.

- de Lauretis, Teresa. 1988. "Displacing Hegemonic Discourses: Reflections on Feminist Theory in the 1980s." *Inscriptions* 3/4:127-144.
- Dhanda, Meena, ed. 2008. *Women's Reservation*. New Delhi: Women Unlimited.
- Friedan, Betty. 1963. *The Feminist Mystique*. New York: W.W. Norton and Company.
- Gandhi, Nandita and Nandita Shah. 1992. "Rhythms Of A Movement," pp. 15-35 in *The Issues At Stake: Theory And Practice In The Contemporary Women's Movement In India*. New Delhi: Kali for Women.
- García-Arroyo, Ana. 2010. *Alternative Sexualities in India: The Construction of Queer Culture*. Kolkata: Books Way.
- Hemmings, Claire. 2005. "Telling Feminist Stories." *Feminist Theory* 6: 115-39.
- Hirsch, Marianne and Evelyn Fox Keller. (Ed). 1990. *Conflicts in Feminism*. New York: Routledge.
- John, Mary. (Ed.). 2008. *Women's Studies in India: A Reader*. New Delhi: Penguin Books India.
- Lorde, Audre. 1984. *Sister Outsider*. Freedom, CA: The Crossing Press.
- Lugones, M. and E. Spelman. 1983. "Have we got a theory for you! Feminist theory, cultural imperialism and the demand for the woman's voice." *Women's Studies International Forum* 6: 573-81.
- Maynard, Mary. 1995. "Beyond the 'Big Three': The Development of Feminist Theory in the 1990s." *Women's History Review* 4:259-282.
- Menon, Nivedita. *Gender and Politics in India*. Delhi: Oxford University Press.
- Moraga, C. and G. Anzaldúa. (ed). 1983 [1981]. *This Bridge Called My Back: Writings By Women Of Color*. New York: Kitchen Table: Women of Color Press.
- Nair, Janaki and Mary E. John. (ed). 2000. *A Question of Silence: The Sexual Economies of Modern India*. New Delhi: Kali for Women.
- Nicholson, Linda. 1990. *Feminism/Postmodernism*. New York and London: Routledge.
- Okin, S.M. (ed). 1999. *Is multiculturalism bad for women?* Princeton: Princeton University Press.
- Pathak, Zakia, and Rajeshwari Sunder Rajan. 1992. "Shabano." Pp. 257-279 in *Feminists Theorize the Political*, edited by Joan W. Scott. Routledge.
- Pateman, Carole. 1988. *The Sexual Contract*. Stanford, CA: Stanford University Press.
- Rubin, Gayle. 1975. "The Traffic in Women: Notes on the 'Political Economy' of Sex," pp. 157-210 in *Toward an Anthropology of Women*, edited by R. Rapp. New York: Monthly Review Press.
- Sangari, Kum-kum. 1995. "Politics Of Diversity: Religious Communities And Multiple Patriarchies," Part 1, *Economic and Political Weekly* 30 (51): 3287-3310; and Part 2, *Economic and Political Weekly* 30 (52):3381-3389.
- Sangari, Kum-kum, and Sudesh Vaid, eds. 1986. *Recasting Women: Essays in Indian Colonial History*. New Delhi: Kali for Women.
- Sargent, Lydia. (ed). 1981. *Women and Revolution: The Unhappy Marriage of Feminism and Marxism*. Boston: South End Press.
- Scott, Joan. 1988. *Gender and the Politics of History*. New York: Columbia University Press.
- Seigel, Deborah. 1997. "Reading Between The Waves: Feminist Historiography in a "Postfeminist" Age." Pp. 55-82 in *Third Wave Agenda: Being Feminist, Doing Feminism*. Minneapolis and London: University of Minneapolis Press.
- Smith, Barbara. (ed). 1983. *Home Girls: A Black Feminist Anthology*. New York: Kitchen Table Women of Color Press.
- Snitnow, Ann, Christine Stansell, and Sharon Thompson. (ed). 1983. *Powers of Desire: The Politics of Sexuality*. New York: Monthly Review Press.
- Tharu, Susie, and Tejaswini Niranjana. 1996. "Problems for a Contemporary Theory of Gender." Pp. 232-260 in *Subaltern Studies IX*, edited by Shahid Amin, and Dipesh Chakrabarty. Oxford University Press.
- Tharu, Susie. 1997. "The impossible subject: caste in the scene of desire." in *Embodiment: Essays on Gender and Identity*, edited by Meenakshi Thapan. Oxford University Press.
- Weedon, Chris. 1987. *Feminist Practice and Poststructuralist Theory*. Oxford and New York: Basil Blackwell.

V. Dialogue with Researchers (2 Credits, Semester 2)

In this course students will meet for six sessions in the semester. The course will draw on lectures by AUD and CWDS affiliated faculty and scholars, in addition to guest lectures by outside visitors who are invited to give public lectures at either institution. The purpose of the Dialogue is to introduce students to the craft of research and publishing by reading a cluster of publications by the visiting scholar, attending their public lecture, and then meeting with them in the Dialogue to discuss the process of their research—from the evolution of their theoretical approach and research questions, including the execution of research practices, and on to writing of the monograph or articles. The aim is for this course to complement students' learning in the 'theory' and 'methodology' courses to gain a grounded understanding of how questions evolve and the practices of scholarship beyond the classroom. Lecturers will talk about their ongoing and recent research and publications in a variety of fields, enabling students to simultaneously expand their repertoire of knowledge on substantive issues in contemporary feminist scholarship. In addition to sessions with the speakers, students will write brief précis reflections on each session, with an eye to developing critical assessments the use of methods appropriate to specific research questions in feminist scholarship.

I. Dissertation Research Practicum (Semester III)

By the third semester, students will have completed their required coursework, and will have had many opportunities to read theories and methods and monographs in their specific topic of interest. Building on this knowledge base, this course is designed as a research practicum in which students in a dedicated interaction with their supervisors will develop their dissertation proposals over the course of the semester. Although students will be working on a variety of topics and from different disciplinary engagements, in this course they will work on the common elements that comprise a research proposal. The course will take them through developing a statement of their research questions; identifying and formulating a literature review on the topic; selecting their research sites, historical period, archives, or primary texts as appropriate to their field; specifying their methodology for the research; and their expectations of outcomes, findings, conclusions. This will happen along with the field work that students will complete in the semester. Students will be writing elements of their proposals continuously throughout the semester. Furthermore, at each stage they will present their work to each other in class for peer review and feedback. In this way, students will also learn about each others' projects over the course of the semester. This learning-as-we-are-doing is the true value of a 'practicum;' we will thus learn from each others' projects through these classroom exchanges on various aspects of the research process.

MEMORANDUM OF UNDERSTANDING

BETWEEN

AMBEDKAR UNIVERSITY, DELHI (AUD)

AND

CENTRE FOR WOMEN'S DEVELOPMENT STUDIES (CWDS)

1. Ambedkar University, Delhi (AUD) was founded with a focus on research and teaching in the social sciences and humanities and guided by Dr. Ambedkar's vision of bridging equality and social justice with excellence. AUD welcomes and encourages cutting edge, unconventional and interdisciplinary research in new and established fields. AUD and CWDS, recognizing their mutual strengths in research and higher education, heretofore agree to collaborate with each other in areas of mutual interest. The goal of this collaboration is to launch an MPhil/PhD programme in Women's and Gender Studies. The areas of collaboration and cooperation may include any program at either institution that could help foster and develop the relationship on the basis of reciprocity, best effort, mutual benefit and frequent interactions. The terms of collaboration for each activity under this Memorandum of Understanding (MoU) shall be mutually discussed and agreed upon in the future, and should the need arise, may be subject to appropriate and separate Agreements, that may be executed by the concerned Deans and Directors.
2. The coming together of AUD and CWDS will enable each institution to build on their respective strengths of teaching and research in providing an MPhil/PhD programme in Women's and Gender Studies. AUD is currently offering an MA programme in Gender Studies, while the CWDS is a research institute being supported by the Indian Council of Social Science Research under the MHRD. First established in 1980, it is arguably the premier research institute in the field of women's studies, with decades of experience in interdisciplinary research and advocacy, amply strengthened by its library which is a resource for scholars, students and the interested public both in India and abroad. CWDS has experience in teaching through short term courses and refresher programmes for teachers. AUD on the other hand has been developing new MPhil and PhD programmes in several interdisciplinary fields. Also, by virtue of the flexibility of its institutional context, the AUD is particularly well positioned to provide the kind of partnership for developing a new MPhil/PhD programme.
3. Thus the broad aims of the collaboration are to:
 - Develop new curricula and methods of pedagogy at the MPhil/PhD level
 - Produce well trained researchers, teachers and professionals

- Contribute to the existing body of knowledge and practice in Women's and Gender Studies
4. The collaboration shall be carried out through activities which initially shall include:
 - Joint launch of the MPhil/PhD in Women's and Gender Studies
 - Shared teaching and supervision
 - Sharing of teaching and learning material
 - Share information on research and educational programmes
 - Systematic sharing of pedagogies developed through this collaboration with other Women's Studies centres and the University Grants Commission's programme on Women's Studies.
 - Any new activity as deemed necessary by both to further the above cause.

For the types of activities described above to take place, an appropriate 'agreement' will be formally put in place. This shall include a technical description of the proposed activity, financial arrangements and shall identify persons responsible for its implementation, etc.

5. Each institution shall appoint two members of its staff/faculty to coordinate the collaboration on its behalf. Further, an administrative committee, consisting of the Vice Chancellor and Deans of AUD, and the Director and designated faculty of CWDS will periodically review and identify ways to strengthen the collaboration between the two institutions. Finally a core group of faculty will be set up to anchor academic and teaching activities.
6. Each institution agrees not to use the other's name or logo in publicity related material without written consent from the other.
7. The Intellectual Property policies in place at each institution shall apply to the activities initiated and implemented by the respective researchers. AUD and CWDS agree to respect each other's rights to Intellectual Property. The Intellectual Property rights that arise as a result of any collaborative research or activity under this Memorandum of Understanding will be worked out on a case-by-case basis, and will be consistent with the official Intellectual Property policies of the two institutions.
8. This MoU shall remain in force for a period of five (5) years from the date of the last signature. In the beginning of the third year an assessment report will document the usefulness and the value of the collaboration.
9. This MoU imposes no financial obligation on either institution. Collaborative activities that require funding should not be implemented before the necessary resources have been secured. Proposals may be formulated jointly and submitted as required and funds may flow as per arrangements mutually agreed upon. The relevant financial protocols and statutory requirements would be followed by the respective parties.

10. Either institution may terminate their involvement with six months advance written notice to the other institution. Once terminated, neither AUD nor CWDS will be responsible for any losses, financial or otherwise, which the other institution may suffer. However, AUD and CWDS will ensure that all activities pertaining to currently enrolled students are concluded successfully.
11. Should there be a dispute relating to any aspect of the cooperation, the Vice Chancellor, AUD and the Director, CWDS will jointly resolve the dispute in a spirit of mutual respect, independence and shared responsibility

This Memorandum of Understanding (MoU) is signed subject to approval by the respective academic/administrative bodies.

Signed by
(Chandan Mukherjee)
Registrar
AUD
Date:

Signed by
(Indu Agnihotri)
Director
CWDS
Date:

MPhil in Development Practice

School of Development Studies (SDS)

and

School of Human Studies (SHS)

The School of Development Studies (SDS) and the School of Human Studies (SHS) in collaboration with PRADAN launches an MPhil in *Development Practice* from August, 2012.

In-house AUD Faculty and Visiting Faculty and Field Guides from PRADAN shall work collaboratively to teach and supervise MPhil students both within the university setting and also during their field immersion in rural development practice.

Duration: 2 years	
Total Credits: 66	
Medium of Instruction: English	
Name of Programme: Interdisciplinary Program in Development Studies, Human Ecology, Human Studies, Cultural Studies, Gender Studies, Psychology, Sociology, Political Philosophy, Economics, Biology, Environmental Studies	
Number of Seats: 25	
Eligibility: Masters with 55% in the Social Sciences, Humanities and Natural Sciences or professional degrees like law, engineering and medicine	
Reservation of Seats: In accordance with Government of NCT of Delhi rules	

Rationale and Objectives:

Going by present trends, by 2030, at least 60 per cent of the population in India is likely to live in rural settings (UN, 2007)¹. However, currently, there is little societal focus on the issues faced by rural people; rural areas continue to be seen as both transient and 'backward'. After 60 years of independence, there remains a huge deficit in the availability of quality human resources to work in the villages, along with communities. In order to transform such mainstream perspectives, there is an immense need to institutionalize, legitimize, and bring rigour to the field of rural development practice, research and policy. This requires a new thinking about development (beyond mere critique), that is grounded in everyday rural realities of poverty, lack of basic services and inability to influence larger societal processes and that builds on local traditions of sharing and collectivity. PRADAN, the Ambedkar University, Delhi partner in this MPhil

¹ United Nations. 2007. *State of the World Population 2007 Report*. New York

programme, has been engaged in giving shape to this for over the past 30 years. The plan is now to build on their existing work and bring their work to a University (in the form of a programme that gives an MPhil degree in Development Practice), guided by the vision of bridging equality and social justice with excellence. This would also offer to the country at large and to the developmental sector a cohort of trained professionals every year. The proposed programme thus has two broad goals:

- i. (a) to institutionalize in a University setting the professionalizing of rural development practice (where developmental practice is seen as a socially meaningful and legitimate arena of work)
- (b) to de-institutionalize the existing imagination of the University (which is largely academic, urban and elite) through its partnership with a grassroots level developmental sector agent of change (here PRADAN) and take it to the rural sector, make its University-level work relevant to the needs of the rural poor and
- ii. to build 'capacities' in terms of developing and increasing the pool of quality human resource in the developmental sector

Thus the idea driving this MPhil is that a new set of professionals trained in rural development/transformational skills are needed to fulfil the *bottom-up version* of the Indian *developmental dream*. There is no programme in the formal education sector that meets this need. The experience of the Ambedkar University, Delhi's partner organisation PRADAN has demonstrated a model to meet this need. Through this MPhil programme, Ambedkar University, Delhi wishes to live up to this felt need of trained rural development professionals. Keeping further with the larger mandate (marked by a commitment to *equity*) of Ambedkar University, Delhi, the MPhil programme in Development Practice seeks to link 'transformation of self' to the larger goals of *social justice* and *collective transformation*. This would involve an understanding of development paradigms over time, alongside building a perspective on the normative themes of social justice, transformation and change. A practitioner working in rural settings with poor men and women faces continuous challenges and dilemmas in relation to his/her own role and positionality vis-à-vis the community. It is not easy to work long-term in rural areas; given the primarily urban or semi-urban upbringing of most university students, it would require a somewhat higher level of psychic resilience. The programme would therefore address important personal conflicts and self-doubts that may arise out of one's rural location by enabling the learner to be self-reflexive and in touch with their own emotions, which in turn could enable him/her to be sensitive to and be in tune with the needs and feelings of 'rural others'. Interactions based on principles of mutual respect, willingness to listen and to learn, can potentially transform the lives of both the practitioner and the communities with whom he/she is

working. Such understanding can contribute to a process of collective solidarity and action whereby demands for change are pursued in relation to larger goals and structures. There is no such programme that builds on these premises of reflective practice, of change in self, as key to the processes of education that focuses on changing society. This would perhaps be the first programme of its kind, based on these premises, and would help to evolve a professional identity for the development professional and a model for the country and development sector to spawn such a cadre to meet the growing needs.

Overview of MPhil Programme

Facilitating rural transformation requires intellectual resources alongside personal maturity. The programme envisages coalescing theory, research and practice, self-reflection and community engagement as well as epistemological openness to different knowledge systems/streams. The programme is fundamentally *interdisciplinary* in its approach, combining a mix of methods for transacting the curriculum, and strengthening the balance between knowledge (theoretical and practical field-based), conceptual clarity and reflection. The programme, in addition to philosophies and histories of development, shall also be informed by the long history of work in 'depth psychology', so as to attend to the psychic processes of students and the rural community. This will help students cope with the stress and the hope/despair dyad of transformative work in the rural.

The programme is based on a *learner-centred* and *immersion-based pedagogy*. The structure of the field and course work allows for reflection-based learning, so that the learner can draw on real life experiences to understand and engage with key conceptual ideas as well as develop *grounded theory*. The immersion component has multiple benefits: it can help make an informed decision about career choice, provide hands-on learning through exposure to the field under the supervision and with the support of mentors and guides, help concretise the theoretical learning of the classroom, and finally enable safe experimentation in the field under supervision. The programme will also strengthen research skills, particularly in relation to developing appropriate methodologies, both participatory and action-oriented, for answering critical questions arising from the field. It is envisaged that dissertations would involve reflective exercises applying analytical tools to understand the implications of specific development interventions in which the learner may have been involved themselves.

The programme provides the *conceptual, methodological* and *emotional skills* for a unique progression from understanding the rural context and problematising the developmental issues

therein to engaging with processes of change and transformation. The focus on discovery and open-mindedness is coupled with intellectual rigour and the development of professional skills.

Pedagogy

The pedagogy of the programme comprises of two integral aspects – experiential learning and learner support and reinforcement systems. *Experiential learning* premises itself on the *immersion* of the learner in actual life experience and engaging with the milieu of practice; the opportunity to reflect by herself/himself as well as receive observations and feedback from peers, mentors, supervisors and members of the milieu itself. Building a cognitive map supported by existing or evolving theory ties the experience of the learner in an attempt to help her/him make meaning of her/his experience. Drawing up fresh hypothesis, evolving new ones to experiment with and learn from, becomes the next step. *Learner support groups and reinforcement systems* are meant to create a learning community. To build consonance between experience 'out-there' and experience and learning 'in-here' in the classroom, group-centred pedagogy will focus on the learners' sharing, critiquing and helping each other examine stances, approaches and methods that they have used in practice. Over a period of time it is envisaged that a vibrant learning community will emerge in charge of their own learning and deriving joy through contribution towards each other's learning and growth.

Course Structure:

	Semester I (Aug – Dec)	Semester II (Jan – May)	Summer	Semester III (Aug – Dec)	Semester IV (Jan – May)
Immersion at PRADAN Development Centre, Kesla	Pre-Course Immersion July 28 – Aug 10, 2012 – at Kesla The Experience of Development – 1 Credit	Courses at Kesla (May 1 – May 20, 2013): Natural Resource Management - 10 days – 2 Credits March 15 – April 30 Gender and Development - 2 credits		Rural Livelihoods – 15 days – 2 Credits – at Kesla (Nov 16 – Nov 30, 2013) Sep 1 – Nov 15, 2013 Politics,	
Core Interdisciplinary	Aug 13 – Dec 4 Understanding the Rural (4 Credits) – i)Institutions in Rural Spaces ii)Deprivation and Resources Philosophy of	Equality, Discrimination Marginalization and Development - 2 Credits Environment, Natural Resources, and Development - 2 Credits		Resistance and Change – 2 Credits Intervention, Inclusion and Collective Action – 2 Credits Reflections on Justice – 2 Credits Discourses on Well-Being – 2 Credits	

Courses (at AUD)	Development Practice: In the Context of Developing Societies – 4 Credits Experiencing Self – Relating Self with Others - 4 Credits				
{Continued from table above}	Introduction to Research Methods – 2 Credits	Listening, Learning and Communication – 2 Credits Participatory Research and Grassroots Engagement Methodology (to be transacted at Kesla) – 5 Days - 2 Credits		Project Management and Accounting Skills – 2 Credits	
Research Methods					
Seminars/ Workshop				Gender, Culture, Rights and Ethics The Development Practitioner	
Practicum/ Immersion	Preparatory Village Stay (15 days - Dec 5 – Dec 20, 2012) : non-credited activity	Immersion II: Village Study and Stay (10 weeks) – Jan 2 – March 14, 2013 – 3 Credits	Immersion III: Developing Competences	Pilot Study for Action Research: Village Stay (3 weeks) – Dec 1 – Dec 20, 2013	Action Research (16 weeks – Jan 5 to April 30, 2014) – 12

			(12 weeks) – June 1 – Aug 30, 2013 – 3 Credits		Credits
Reflective Practice	Group Processes at AUD – 1 Credit	Group Processes at Kesla – 2 Credits Rural Through Art, Literature, Films - 4 Credits		Group Processes at AUD – 1 Credit	
Number of credits in each programme phase →	16 credits	21 credits	3 credits	13 credits	12 credits
					TOTAL CREDITS = 65

NOTE: The Pre-course immersion at Kesla (semester I) and the group processes at AUD and at Kesla are compulsory but non-graded units. Thus, only 60 of the total 65 programme credits carry grade points used in cumulative grade calculation.

Course Evaluation:

Each module would have appropriate assignments to evaluate the understanding of core ideas and their application in a development context. These would include a combination of essays, seminar presentations, book reviews, peer assessment and other reflective pieces.

The basic premise underlying the assessment of immersion is that data is a mirror that aids reflection and learning. Those around the learner can help him/her generate such data; the system for review then becoming a formal mechanism to help all concerned reflect on this data and learn from it. The assessment process discussed below has been developed by experts in the field of psychology and psychometry, and has been used and refined for over 15 years in the field. Data is gathered through both sociometry and direct methods.

It covers the following key components:

- Interest in community work
- Respect for social norms and practices
- Understanding the community context with a developmental perspective, with a special focus on
 - o Understanding community problems through their eyes
 - o Intervening to help or facilitating the community solve its problems
- Ability to comprehend the total task to be undertaken, with a focus on
 - o Breaking the task into components
 - o Understanding his/her role in the components
 - o Planning to implement her/his part in the total task
- Application of self to work in terms of
 - o quality,
 - o progress or completion
 - o cost effectiveness
 - o schedule and timeliness, and
 - o accrued benefits

Course Preambles and Calendar:

Semester I: Understanding rural life and exploring personal motivations for engagement in grassroots work

Semester I will begin with immersion (2 weeks of immersion at the beginning at Kesla + 2 weeks of immersion at the end in a village = a total of 4 weeks; the first 2 weeks immersion would be at PRADAN, Kesla; AUD Faculty would take turns to accompany students in the first 2 weeks; they would be with students in their village visits; classes will be conducted either in the field or in the evenings; in the next 2 weeks students would be placed in villages away from Kesla)

Course 1:

Orientation Course: The Experience of Development (at Kesla, PRADAN) – to be transacted over 15 days in the workshop mode – 2 Credits

The aim of this orientation (duration 14 days) is to familiarize the learner with the context of the course and expose them to the concept of rural engagement. Learners explore their feelings, assumptions, images and thoughts about rural India. They will be oriented to the purpose and method of education in the M. Phil programme. This is done by visiting villages with experienced practitioners and completing a short stay of 2 weeks with a host family in a village after the first 2 weeks at PRADAN, Kesla. Through this experience, learners engage with families and groups in a village to understand their world views, and evolve their own preliminary understandings of the context. It is expected that at the end of this phase learners have made a preliminary assessment of the realities of a development practitioner and their own interest in such a profession. They would be helped to reflect on their experience and process their observations and learning specifically in the course on Reflective Practice, but during the other courses too. Students would be expected to write two diaries – one in the first 2 weeks and the other in the last 2 weeks of the semester.

Readings:

Gandhi M.K. (1947). Selected readings from “India of My Dreams.” Ahmedabad: Navajivan Trust.

Gupta U.D, Ray A. (2009) “Rabindranath Tagore and His Contemporary Relevance” (<http://www.parabaas.com/rabindranath/articles/pContemporaryTagore.html>)

Kurien V. (1990). "Role of the professional in a liberalized India." Convocation address at Sardar Patel University

Krishnamurti J. (1963). "Life Ahead." India: Krishnamurti Foundation

Course 2: Understanding the Rural – 4 credits – to be transacted over 16 weeks

Working on and working through the diaries/reflections students produce in the initial 2 week stay at Kesla, this course would first like to place before the students the problems of a progressivist and Orientalist understanding of the rural. Gandhi and Tagore shall guide us in this search for the rural. The 2 week experiences of the students shall also guide us in our search for the rural. In this course, we shall try to generate an understanding of the rural through our experiences. The diary students write in the first 2 weeks shall be taken up in this course.

Readings:

Sen S. (1943). *Rabindranath Tagore on Rural Reconstruction* – New Delhi: Viswa Bharati.

The course shall thereafter take up two issues pertaining to the rural: (i) institutions, (ii) resources and deprivations.

2A. Institutions in Rural Spaces (4 weeks):

The aim of this course is to expose the students to the diversity of institutions and the structures of governance that are specific and important to their interaction with the rural landscape. Much academic work and field experience shows the imbrications of the lack of access to resources and rural poverty. It is therefore crucial to understand resource governance in order to plan for and advocate more equitable and just outcomes. This course will introduce students to rural individuals and collectives' multifaceted interactions with natural resources and to the institutions and mechanisms that mediate these relations. To this end, the course will examine the use and conservation by rural communities and other agents of resources such as land, water, forests and minerals. Institutions mediating resource access that will be examined include Panchayati Raj, the state at various scales (e.g. forest bureaucracy including local level forest guards), civil society groups, parallel bodies (e.g.

Watershed Committees, Forest Councils), and new agents such as the Village Secretary. The course will build on these institutional foundations through the analysis of the shifting legal and policy frameworks regulating resources, such as land reforms and the Land Acquisition Act, National Water Policy, Joint Forest Management, Forest Rights Act, and Minerals Act. Upon completion of the course, students immersed in a specific rural context will possess the tools to map resource use, identify relevant institutional actors, and critically engage with grounded debates around these concerns. The course is also envisioned to provide a background to Immersion# 1, which is to culminate in the preparation of an independent village study. It is envisioned that a case-study based pedagogy would be used to compliment critical reading of legal and policy material.

Readings:

Jodha N.S. (1986). "Common Property Resources and Rural Poor in Dry Regions of India" in *Economic and Political Weekly*, 11, 27:1169-1181.

Gelles P. H. (2000). *Water and Power in Highland Peru: The Cultural Politics of Irrigation and Development*. New Jersey: Rutgers University Press

2B. Deprivation and Resources (4 weeks):

The aim of this course is to explore and critically engage the student's introduction within the immersion to institutions and structure of governance that are specific and important to the rural landscape. This course will comprise of 'guided readings' to problematize and critically analyse power and politics in rural contexts, particularly around differential access to resources. Possible themes include the conflicts around new and old bureaucracies, differential access within rural communities, relations between forest officials and forest dependent groups, issues related to the role of civil society, the often contradictory legal frameworks that govern resource access.

Readings:

Zweig D. (1997). *Freeing China's Farmers: Rural Restructuring in the Reform Era*. New York: M.E. Sharpe.

Mozumdar L. (2008). "Changing leadership and rural power structure". J. Bangladesh Agril. Univ. 6(2): 429-436

(<http://www.banglajol.info/index.php/JBAU/article/download/4844/3852>)

Cooke B., Kothari U. (2001). *Participation: the New Tyranny?* New York: Zed Books

Course 3: Philosophy of Development Practice: In the Context of Developing Societies – 4 credits

What is development? How can it be measured? What is the relationship between growth and development? What indeed is *development practice*? This course will explore some of these questions to trace the shifting ideas of development. It will take students through varied historical contexts that generated different paradigms of development thinking as well as different conditions for initiating development processes, focusing on the post-Second War period. The course will also introduce students to various ways of 'doing' development, and will examine the role of state, market and society in this context. This course shall also provide students with the conceptual and analytical tools required to make sense of what they are likely to observe in the field. The course will be transacted through lectures and presentations, using theoretical and empirical studies. Development becomes meaningful only in the context of societies which it seeks to transform. Therefore, it is crucial to understand developing societies in order to comprehend development. Given that each society is unique in its own way, the task of making sense of them becomes challenging. One possible pathway of addressing this challenge is to locate and understand analytical concepts and categories which together construct developing societies and play a crucial role in the process of identity formation. This course would attempt to conceptualize developing societies by engaging into an exploration of interface areas between politics, society, and culture. The broad issues which would be addressed in this course would include 'tribes and ethnicity', 'religion and secularism', 'conceptualizing gender', 'caste as a category', 'class and its divisions', 'family and kinship', 'village as a construct', 'conceptualizing city', 'civil society and social movement', 'state, nation, and government', and 'understanding democracy'. It will also trace the different histories and philosophies of

Development Practice in different locations and contexts. Strong emphasis will be placed on thinkers like Tagore and Gandhi.

Readings:

Parekh, B. (1989) : Colonialism, Tradition and Reform: An Analysis of Gandhi's Political Discourse. New Delhi: Sage Publications.

Parel A. J. Ed (1997) : Gandhi : Hind Swaraj and Other Writings. Cambridge: Cambridge University Press.

Dasgupta U. Ed (2009). The Oxford India Tagore . New Delhi: Oxford University Press.

Ilaih K. (1996). Why I Am Not a Hindu: A Sudra critique of Hindutva philosophy, culture and political economy. Calcutta: Samya Publications

Jodhka S.S. (2002.) "Nation and Village : Images of Rural India in Gandhi, Nehru and Ambedkar" *Economic and Political Weekly*. Volume 37 (32) August 10. Pp. 3343-54.

Tagore : Palli Prakriti ; Swadeshi Samaj ; City and Village ; Village Reconstruction Charter

Dasgupta U. (1977).,,: Rabindranath Tagore on Rural Reconstruction: The Sriniketan Experiment, 1921-41'. Visva- Bharati Quarterly Booklet. Santiniketan: Visva-Bharati

Course 4: Experiencing Self: Relating with Others – 4 Credits – 12 weeks

This course shall facilitate a process of building self awareness and empathy within the learner, by deepening an understanding of the structure, processes and dynamics of individuals as vehicles of change and the role of such change agents in stimulating the agency of people and communities. This course will direct participants towards a more focused awareness and experience of personal selfhood. The course journey will include enriching insights from the experiential domains of psychology and psychoanalysis even as they help us to develop a self reflexive relationship with oneself and to enter the challenges of young adulthood in a more free flowing, vibrant & alive manner. Participants will be encouraged to reflect on the inner and social sources that inspire them to move towards the awaiting commitments of young adulthood. As they do so this course will help them to locate within the self, images of significant others which form the bridge between the self and others, and through which aspirations of the self can be articulated. It will provide nuanced abilities to explore paradoxes *within* while engaged in dilemmas embedded in any change process *without*. The course will proceed with the help of experiential workshops, readings of selected texts & theoretical writings, review & analysis of films & literary stories and participative group work. Participants will be required to submit reflective and analytical writings as they journey through the course. The diary students write in the first 2 weeks shall be taken up in this course.

Readings:

- Philips A.(1988). *On Flirtation*. Cambridge, Mass: Harward University Press
Camus A. (1972). *The Plague*. London: Penguin
Epstein M. (2001). *Going On Being*. New York: Harper Collins Publishers
Frankl E. V. (1984). *Man's Search for Meaning*. New York: Beacon Press
Gottlieb R. S. (1999). *A Spirituality of Resistance*. New York: Temple Univ. Press
Gyatso T., the 14th Dalai Lama(1997). *The Heart of Compassion*. New Delhi: Full Circle
Winnicott, D. W. (1958). *Collected Papers: Through Paediatrics to Psycho-analysis*. New York: Basic Books

Course 5: Reflective Practice: positioning and preparing for the field

The aim of this course is to provide a reflective space, where the students can reflect on their experiences both in the field and the classroom, discuss their personal vulnerabilities and insecurities and establish a support group with their peers and guides. Reflective Practice would both prepare the students for the field and also help them reflect constructively on their field experiences. It has both a methodological and a personal-emotional content. While providing methodological tips and tools for coping with difficult circumstances in the field, such as writing a journal or diary, talking to the field guide etc, it would also provide an opportunity to reflect on experience including providing a space for sharing frustrations, excitement, conflicts, struggles and hopes. A key purpose is also to develop a space for peer learning and peer support as each student is likely to experience the rural differently given their own personal histories and subjectivities.

Readings:

Schön, D. (1983) *The Reflective Practitioner. How professionals think in action*, London: Temple Smith

Hanh N .T.(2001). *Our Appointment with Life* New Delhi: Full Circle,.

Gibson K., Richter L.(2002). *Reflective Practice: Psychodynamic Ideas in the Community*. Cape Town: Human Sciences Research Council

Peck E. G, Mink J S. (1998). *Common Ground: Feminist Collaboration in the Academy*. Albany: State University of New York Press

Storey D, Scheyvens R. ED. (2003). *Development Fieldwork: A Practical Guide*. New Delhi: SAGE

Group Processes I – 1 Credit (at AUD)

This is to expand the knowledge base of understanding groups, enhance the ability to diagnose and facilitate processes as well as to understand and internalize the structures, processes and dynamics of interpersonal effectiveness. This course helps learners understand and internalize the structure, processes and dynamics of individuals and groups as vehicles and receptacles of change. The relationships between people, communities, groups and institutions are explored. Learners draw on their field experience and link it with aspects including theories of individual / group/ community learning, leadership, forces that hinder or help groups, different frames of reference, etc.

By reflecting on their here and now experience of being part of a group, learners would explore aspects of interpersonal awareness, sensitivity and responsiveness. Building upon these, they would be introduced to concepts related to groups, stages of their development and processes; intrapersonal dynamics of self and the group; inter-group relations, conflict and collaboration. Through this course, it is expected that the learner would have developed a cognisance of a process of maturation unfolding within her/his own self; an enhanced ability to mobilize group resources and be reflective of the self as facilitator.

Readings:

Bion W. R. (1961). *Experiences in Groups*, London: Tavistock

Lewin K. (1948) *Resolving social conflicts: Selected papers on group dynamics*. Gertrude W. Lewin (ed.). New York: Harper & Row

Rogers C. R. (1970). *Carl Rogers on Encounter Groups*. New York: Harper and Row

Blumberg H, Kent M. V, Hare A. P., Davies M. F. (2011). *Small Group Research: Implications for Peace Psychology and Conflict Resolution*. London: Springer

Ashbach C, Schermer V.L. (1994) 'On Myth, Symbol and Fantasy Formation'. In *Object Relations, the Self and the Group*. London: Routledge

Semester II: Linking practice to theory: Consolidating the Learning from Experience and Exploring the Self

Course 6: Immersion II: Village Stay and Study

To be immersed in a rural context and develop an in depth critical understanding of aspects of rural life, especially as it relates to building rapport and trust with a community. This is an open-ended immersion with emphasis on discovery and identification of issues, both internal to the learner and in the village. It will help the learner develop an understanding of lives, livelihoods and well being of people across four dimensions—family and household; community, groups and village; administration, local self governance and markets; and livelihoods, resources and environment. Through a graded progression, the learner is encouraged to deepen understanding of various processes and structures that shape rural existence across these dimensions first

through a semi structured village stay by living with a host family. This would further culminate into a systematic village study. It is expected that this would help the learner evolve a nuanced and empathetic understanding of how families cope with deprivation and marginalization as also help them develop an ability to carry a dialogue purposively and build rapport with the people. Through processes of guidance, the Teaching Team (Faculty and Field Guides) will help the learners identify areas that they might have overlooked, draw on what they have learnt earlier and reflect upon their own joys, sorrows and aspirations and those of the community as well.

Readings:

Mukherjee R. (1946). 'Village studies in India', in Sociology of Indian Sociology. Bombay: Allied

Srinivas M.N (1975) 'Village Studies, Participant Observation And Social Science Research In India' in Economic and Political Weekly. 10, 33/35:1387+1389-1394

Srinivas M.N (1979). The Fieldworker And The Field: A Village In Karnataka. Oxford University Press. New Delhi

Bernardo B. (1979). Anthropology and Social Change in Rural Areas. The Hague, U.K. : Walter de Gruyter

Arce A. (1999). Anthropology, Development and Modernities: Exploring Discourses, Counter Tendencies and Violence. London: Routledge

Course 7: Gender and Development – 2 Credits

The aim of this course is to enable students to apply the conceptual and analytical tools they will have acquired in the classroom-intensive first semester, and honed in the field during the second

semester to critically examine the politics of and policy-relevant debates on broad themes such as household, kinship and village structures, empowerment and rights, identities and social justice, men, masculinities and development, violence and gender relations. This course will build on and expand the inter-disciplinary analysis of key social categories (such as caste, class, religion) and their interconnections with social development concerns (such as poverty and social exclusion) in rural contexts that the students will have engaged with in the first semester course, *Social Analysis*. The course will pay particular attention to gender related issues, gender and development approaches and debates, and gender planning and mainstreaming in rural contexts. The course will be transacted through a combination of lectures, guided reading, and hands-on activities involving designing and application of tools for social and gender analysis to enable students to grasp the complexities in and implications of politics and policy-relevant debates on the aforementioned themes. This course shall also be a creative dialogue between extant theories of gender and oppression and the experiences and observations of the students in rural contexts.

Readings:

Naila K. (1994). *Reversed Realities: Gender Hierarchies in Development Thought*. London: Verso

Little J, Morris C. (2005). *Critical Studies In Rural Gender Issues*. Great Britain: Ashgate Publishing, Ltd.

World Bank (2010). *Gender and Governance in Rural Services: Insights from India, Ghana, and Ethiopia*. Washington D.C.

Desai A.R. (2005). *Rural Sociology in India*. Mumbai: Popular Prakashan.

Rajan R.S. (2001). *Signposts: Gender Issues in Post-Independence India*. New Jersey: Rutgers University Press

Course 8: Equality, Discrimination, Marginalisation, and Development – 2 Credits

From the late 1970s onwards, a vast volume of literature has discussed the role of discriminatory practices based on race and gender on outcomes of development processes on different groups of people. The development processes of countries like the USA and South Africa, where race has functioned as a distinct discriminatory category, or the case of India, where caste has played such a role, or the impact of gender discrimination as resulting in differential impacts on men and women globally, gave rise to approaches that allowed an analytical understanding of issues of discrimination. These approaches, that brought out the limitations of the overarching approaches to development, enriched the development discourse and their concerns were incorporated into policy frameworks, although incompletely. The course will take students through the theoretical approaches to diverse forms of discrimination as well as the contours of these experiences and their impact on diverse sets of people. It will also aim to expose students to the impact of such an understanding on policy frameworks in different countries and at different points of time.

Readings:

Claude R.P., Weston B.H. (2006). *Human Rights in the World Community: Issues And Action*. Philadelphia: University of Pennsylvania Press.

Freire P. (1970). *Pedagogy of the Oppressed*. New York: Continuum

McDougall G. (2010). *Marginalised Minorities in Development Programming: A UNDP Resource Guide and Toolkit*. United Nations Development Programme: New York

www.ohchr.org/.../Issues/Minorities/UNDPMarginalisedMinorities.pdf

Weil R. (1996). *Red Cat, White Cat: China and the Contradictions of "Market Socialism"*. California: Monthly Review Press.

Mehta L. (2009). *Displaced by Development: Confronting Marginalisation and Gender Injustice*. London: SAGE

Course 9: Environment, Natural Resources, and Development (at AUD) – 2 Credits

The course seeks to familiarise students with the concepts and practices of the governance of natural resources and livelihoods. Students are exposed to theoretical and conceptual issues in analyses of governance and natural resource management and also the changing paradigms in NRM and livelihood. Through case study-based learning and interactions, they are exposed to practical issues and problems in natural resource and livelihood. Much academic work and field experience shows the imbrications of the lack of access to resources and rural poverty. It is therefore crucial to understand resource governance in order to plan and advocate for more equitable and just outcomes. This course will introduce students to rural individual's and collectives' multifaceted interactions with natural resources and to the institutions and mechanisms that mediate these relations. This course will comprise of 'guided readings that build on institutions and resources to problematize and critically analyse power and politics in rural contexts, particularly around differential access to resources. Possible themes would include the conflicts around new and old bureaucracies, differential access within rural communities, issues related to the role of civil society, and often contradictory legal frameworks that govern resource access. To this end, the course will examine the use and conservation by rural communities and other agents of resources such as land, water, forests, and minerals.

Readings:

Wilk, R. (2005). *The Environment in Anthropology: A Reader in Ecology, Culture, and Sustainable Living*. New York: New York University Press

Motilal S, Nanda B. (2006). *Human Rights, Gender and Environment*. New Delhi: Allied Publishers

Tyler S. R. (2006). *Communities, Livelihoods and Natural Resources: Action Research and Policy Change in Asia*. International Development Research Centre: Ottawa.

West P. C. (1982). *Natural Resource Bureaucracy and Rural Poverty: a Study in the Political Sociology of Natural Resources*. Michigan: University of Michigan

Karanth G, Rajeev M. (2005). 'At loggerheads or towards sustainability?: Changing rural livelihoods systems and natural resource management'. Social and economic change monographs. Vol.9.

Course 10: The Rural through Literature, Art, Cinema and Folklore – 4 Credits

The aim of the course is to familiarize the students to the Indian rural through literature, art, cinema and folklore. The course through selected narratives will offer several dimensions of the rural, whether in the form of representing Indian villages or then the diverse indigenous sensibilities existing in India. The range of the selected texts will be broad and will represent the various colours and shades of rural India. The narratives will range from being narratives of oppression and marginalization, to narratives that celebrate the rural and the indigenous imagination, to narratives that problematise the rural and depict the various complexities surrounding and existing within it. The objective of the course is neither to consolidate the rural as a site of marginalization nor is it to eulogize or romanticize it but to depict it through a realistic lens and to bring to the surface its joys and sorrows, its pain and anguish, its orthodox suffocating conventions and its struggles for emancipation, its existence as a 'unified community' and its expelling practices. Thus the course aims to dismantle the binary of the rural and the urban as conventional and modern on the one hand and as idyllic and alien on the other. The course will operate through readings of a few selected narratives, in the form of novels, short stories, poems and cinematic texts. As transmission of stories can also be through visual artistic forms, dance, music and rituals, this course will also look into the various songs, stories, paintings, dance, music, tapestries, folklore and rituals that circulate in tribal cultures and rural India.

Selections will be made from the following indicative reading list:

Premchand, Godan/Thakur Ka Kuan

Phanishwar Nath Renu, Maila Anchal

Shrilal Shukla Raag Darbari

Rahi Masoom Raza, Adha Gaon

Gurdial Singh, Night of the Half Moon

Tarashankar Bandyopadhyay, Panch Gaon

Advaita Malla Burman, Titash Ekti Nadir Naam

Omprakash Valmiki, Joothan

Vinod Kumar Shukla Deever, Main Ek Kirki Rahti Thi

Baba Nagarjuna. Balchamna

Amrita Pritam, Pinjar

Sarat Chander Chhotapadhaya, Devdas

Bankim, The Poison Tree and Debi Chaudhurani

Course 11: Natural Resource Management (at Kesla) – 2 Credits

The aim of this course is understand the potential and availability of natural resources, practices and use management, limits and opportunities, and institutional landscapes. This course would focus on providing learners the opportunity to understand institutions, natural phenomena and natural processes and its interaction with lives and livelihoods, keeping India in focus. It would enable them to reflect upon and critique idea of sustainability itself and to explore the critique the dominant modes of thinking and explore alternate paradigms and the implications. This course will build on the learner's field experience to equip them with different approaches to interventions. It would help them internalize a more sustainable perspective, a deeper understanding of what people do, threats and everyday risks and vulnerabilities in peoples' lives. It would cover aspects related to natural processes- the interaction of the elements, resource use and development, sustainability, production systems and technology and resource economics

Readings:

Ernst T.M. (1996). Watershed management: guidelines for Indian conditions. New Delhi: Omega Scientific Publishers

Cowen D V. (1965). Flowering Trees & Shrubs in India. Mumbai: Thacker & Co Ltd.

PRADAN. Internal Documents on Runoff and Its Estimation. INRM Technologies

Fabricius C. (2004). Rights, Resources and Rural Development: Community-based Natural Resource Management in Southern Africa. Gateshead, U.K.: Earthscan

Pound B. (2003). Managing Natural Resources for Sustainable Livelihoods: Uniting Science and Participation. International Development Research Centre: Ottawa

Course 12: Group Process II – 2 Credits (at Kesla in the workshop mode)

Course 13: Methods:

The courses on methods would focus on key skills required for working with people in terms of listening, building trust, engaging with community and reflecting on ethical considerations. It would also introduce the students to basic research methods essential for the field immersion as also aspects of Project Management.

13A. Listening, Learning and Communication – 2nd Semester – 2 Credits – 6 weeks

This course will enable students to open themselves to listening and communicating. It will foreground the storied nature of lives and the intense universal desire for communication while acknowledging the paradox of its limits. As future development professionals, the course will initiate thinking and feeling in students to respond empathically to conflict, misunderstandings, failures of communication and to spaces of felt alienation and loneliness in human relationships. Through a simultaneous inward turning to one's own self, they will be encouraged to maintain experiential diaries around struggles and possibilities of listening, relating and communicating to themselves as well as their significant others. Drawing from literary and creative narratives, short stories, films and therapy sessions, a foundational emphasis of this course is to enable one to

listen to the deeper resonances of unconscious articulations. By tuning in to a receptive mode of listening, sequences of seemingly disconnected and free flowing communication would begin to acquire a pulsating and rhythmic flow, in consonance with unconscious human life. Further by focusing on lives (characters in literature) that have been rendered invisible, and which remain unheard and “underground”, we will listen to the struggle to communicate as well as, sometimes, the simultaneous desire to erase attempts to be understood by any other human being, and also the self. Further, the philosophy of the course extends itself to not only listening to human life but to all forms of life, and therefore, at an implicit level the course will attempt to create bonds and linkages between psychological perspectives, the spiritual emphasis on compassion and understandings from deep and sustainable ecology. It is hoped that participation in this course will help students to forge healthier personal relationships, to become increasingly open to experiences of sharing joy and also pain within the family and in other intimate spaces.

Readings:

Birch C. (1995). *Feelings*. Sydney: University of New South Wales Press

Choudhuri, H. *The Philosophy of Love*. London: Routledge and Kegan Paul, 1987

Gyatso T. (1999). *Cultivating the Mind of Peace*. New Delhi: Full Circle

Marion M. (1987). *A Life of One's Own*. London: Virago

Ogden Thomas (1999) *Conversations at the Frontier of Dreaming*. New York: Karnac

Symington N. (2006). *A Healing Conversation*. London: Karnac

Symington N. (2003) “Healing the Mind: What is the healer's task?” in *Australian Journal of Psychotherapy*, 22 (1): 25-36.

13B. Participatory Action Research and Grassroots Engagement Methodology – 2nd Semester – 2 Credits – to be conducted at Kesla over 7 days

Removing widespread, dehumanizing poverty remains the key challenge before Indian society. Reports of the Tendulkar Committee and the N.C. Saxena Committee (published in December 2009 and September 2009, respectively) estimated that, in 2004-2005, 37.2% and 50% respectively of India's population is below the poverty line. No other nation/region has so many poor people. The regional distribution of poverty is disquieting as are its social and economic causes. The ecological and institutional contexts in which poor people exist are daunting. Change

takes place through interaction of the self with its environment. To facilitate this change process, the focus needs to be both on the immediate environment and on self-reflection. Some of the visible engagements at the grass roots will include:

- * Promoting self-governed and managed collectives
- * Exploiting livelihood opportunities
- * Facilitating access to basic services, rights and entitlements from mainstream agencies
- * Advocating pro-poor policies in the mainstream.

Readings:

Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum

Gandhi, M.K. (2002). *My Experiments with Truth*. New Delhi: Viking

Summer Break: Course 14: Immersion III

To develop competencies for transformative grassroots work, initiate action that would be the base for future action-research and reflect on life as a development practitioner, its attributes, challenges and sources of satisfaction. This immersion stimulates, encourages and supports the ongoing process of discovery through guided grassroots action within the domain of a Field Guide. S/he learns skills and applies concepts learnt earlier related to ongoing work. It would help to enhance competence to diagnose, mobilize and negotiate with village people; to organize the overall task into parts, representing milestones along the way to achieve the final outcome; and to identify its completion as marked by tangible development outcomes. More specifically, this would involve *initiating and strengthening action towards change*, particularly in areas related to people, institutions and resources and their interface. This could involve processes of formation and strengthening of groups, identifying the different natural resource constituents, actors and institutions and their inter-relationship and trends, or study of a selected sectoral programme. The learner would also engage with groups and help them visualize a desired state and identify ways towards reaching it. Through this immersion it is expected that the learner would have exposure to and practice of (conceptual, technical and human) skills² required to initiate a process of change in the community, reflected upon their motivation to enter into this

² Katz's framework

profession and identified areas of interest and organizational work for initiation of action-research projects. Through processes of guidance, the teaching team (faculty and field guide) would act as a mirror and help the learner to gradually move from observation to application. They would help the learner frame the discussion in the light of the courses taught earlier and aid him/her identify emergent learning needs.

Readings:

Bastos et al (2010). "Living the World of Poverty: The Researcher as Participant/ Apprentice" in *Psychology and developing Societies*. 22,2: 221-247

Malcolm H. (2002). "Self-help groups and Grameen Bank groups: What are the differences?" in *Journal of rural development*, Volume 21. Pp. 1- 23

Gonsalves J. F. (2005). Participatory Research and Development for Sustainable Agriculture and Natural Resource Management: Enabling participatory research and development. International Development Research Centre: Ottawa

Stepaniants M. T. et al (1989). Social action and social change. New Delhi: Ajanta Publications

Ristock J.L, Pennell J. (1996). Community research as empowerment: feminist links, postmodern interruptions. New Delhi: Oxford University Press

Semester III:

Course 15: Politics, Resistance and Change – 2 Credits

This course is about the concept of the 'political' in rural context. It is also about the see-saw or the dialectic of 'resistance' and 'change' in rural situations. What is the political? Where is the resistance? How to overcome? When does change or transformation happen? What is change? What are the theories of change? At one level, these questions form the core of the course. At another level, by placing sociality at the very heart of subjectivity and identity, this course effects a shift from psychic interiority to social and political formations. As members of a collective, what are the possibilities for resistance and transformation of the social and the historical that open up or close off? In turning away from the 'individual' and the 'abstract-theoretical', the course focuses on exploring the *performative* method of people's movements against deprivation, oppression, exploitation and injustice. Marked by the philosophy of 'personal as political,' the course will also engage with 'everyday forms of protest' as a mode of isolated dissent. The role of the state and civil society, the relation between global and local dimensions, and between private and public, urban and rural will be important themes. The course involves presentations, interaction with movement participants, film viewing, and exposure to various forms of protest such as *dharnas* or demonstrations.

Readings:

Weldon, L. (2011). *When Protest Makes Policy: How Social Movements Represent Disadvantaged Groups*. Michigan: University of Michigan Press

Chambers, R. (1983). *Rural Development: Putting the Last First*. Longman

Chambers, R. (1997). *Whose Reality Counts?: Putting the First Last*. London: Intermediate Technology

Erikson E. H. (1967). *Gandhi's Truth*. New York: W.W. Norton

Nandy A. (2003). *The Romance of the State: And the Fate of Dissent in the Tropics*. New Delhi: Oxford University Press

Course 16: Intervention, Inclusion and Collective Action – 2 Credits

The aim of this course is to provide a deeper understanding of the complexities and theories/principles of intervention, inclusion and collective action. It will look at different approaches to intervention aimed at facilitating collective action. This course would help learners understand the phenomenon of agency, theories/principles of agency and interventions that are aimed at facilitating agency in individuals, groups, communities and society. The learners are helped to look at agency in the development context (economic, social and political). It also examines social movements, collective action and people's organizations as phenomena of agency. The person of the change agent and the role that s/he plays in stimulating the agency of people and communities is also examined. Through guided reflection, the learner is helped to explore the paradoxes within while they engage in dilemmas embedded in any change process without. Learners will be equipped with different approaches to intervention along with skills to facilitate movement aimed at a developmentally meaningful outcome. At one level, this course shall thus complicate the question of agency. It will grapple with the complicated nature of its understanding in the contemporary and its stimulation in groups. It will ask: how to bring about a non-coercive reconstitution of desire in a group. At another level, this course shall take up the 'means' *versus* 'ends' debate.

Readings:

Kenneth, B. (1965). Changes in Institutions and the Role of the Change Agent in 'Organizational Behavior and Administration: Cases, Concepts, and Research Findings'. Canada: Irwin-Dorsey Series in Behavioral Science.

Borrini G, Jaireth H. (2007). Sharing Power: Learning-By-Doing in Co-Management of Natural Resources Throughout the World. London: Earthscan

Ribot J.C. (2004). Waiting for democracy: the Politics of Choice in Natural Resource Decentralization. California : World Resources Institute.

Loxley J., Silver J. (2008). Doing community economic development. Canada:Fernwood

Clark J. Ed.(1996). Alain Touraine. Brisol: Routledge

Course 17: Reflections on Justice – 2 Credits

The aim of this course is to critically engage with the concept of justice. The course will expose students to processes that create, reinforce, challenge, and/or subvert injustice while reflecting on key debates and theories related to justice. The objective is to bring into productive conversation key debates, thinkers and contemporarily relevant concerns. The debates may include contemplations emerging from liberalism, utilitarianism, feminism, universalism, socialism and anarchism, drawing upon the thoughts of, among others, Rousseau, Marx, Gandhi, Ambedkar, Mao, Rawls, and Sen. Students will engage with debates and thoughts to understand and analyse the imbrications of justice with the state, development, media, difference, and bodies. For instance, to understand the set of issues around Naxalism, the students would examine the perceptions of injustice on the ground (through novels, eyewitness accounts, news reports), Maoist interpretations of justice (Mao's writing, and its reworking by Indian Naxalite groups), and the frameworks of justice and injustice within which the Indian state operates (court cases, commentaries on the state). The course will combine the creative use of poetry, political texts, drama, fiction and films with pedagogies such as lectures, debates, role play, and guided readings.

Readings:

Rahnema M and Bawtree B(ed). 1997. *The Post Development Reader*. London: Zed Books

Sen A. (2004). *Rationality and Freedom*. Boston :Harvard University Press

Rawles J, Kelly, E. (2001) *Justice As Fairness: A Restatement*. Boston: Harvard University Press

Foucault M. (1990). *Politics, Philosophy, Culture: Interviews and Other Writings, 1977-1984*. London: Routledge

Kafka F. (1975). *The Metamorphosis, In the Penal Colony and other Stories*. New York: Schocken

Devi M. (1997). *Breast stories*. Michigan: Seagull books

Course 18: Discourse on Well-Being – 2 Credits

Taking off from the student's experiences in the village this course shall look at both goods and services as material conditions of well-being and at intra-psychic processes or the subjective nature of well-being. It will also try to make sense of well-being in the context of groups. Over the last decades, empirical research on subjective well-being in the social sciences has provided a major new stimulation to the discourse on individual happiness. Recently this research has also been linked to economics where reported subjective well-being is often taken as a proxy measure for individual welfare. This course shall attend to these discourses on well being. The question of well-being shall also be related to questions in moral philosophy, utilitarianism, and welfarism. Challenges to the very notion of well being by G.E. Moore and T.M. Scanlon shall be taken up. Theories of well-being shall also be distinguished from hedonist theories, desire theories, or objective list theories.

Readings:

Griffin J. (1986) *Well-being*. Oxford: Clarendon Press

Nussbaum M and A. Sen (ed.) (1993). *The Quality of Life*, Oxford: Clarendon Press

White N. (2006) *A Brief History of Happiness*. Malden, Massachusetts: Blackwell

Tiberius V. (2008) *The Reflective Life* (New York: Oxford University Press)

Raz J. (2004), "The Role of Well-being", *Philosophical Perspectives*, 18, 269-94

Kraut R. (2007) *What is Good and Why* (Cambridge, MA: Harvard University Press)

Haybron D. (2008) *The Pursuit of Unhappiness*. Oxford: Clarendon Press

19. Courses on Methods:

19A. Introduction to Research Methodology and Basic Research Skills — 1st Semester – 2
Credits – to be conducted at AUD over 15 days in a workshop mode

The first part of this course provides an introduction to research methodology covering philosophy of social science, principles and process in critical thinking, inductive and deductive reasoning, relationships between facts and theory, positivism and interpretivism, structuration theory, and aspects of feminist and postmodernist approaches to research. It also touches upon research design, issues related to measurement in research as well as ethics and politics of research. The objective is train students to think logically and scientifically in a multi-disciplinary framework. The part on Basic Research Skills, exposes and encourages the students to consolidate their basic academic and research skills through formal activity-centered, hands-on training. Worksheets and some reading material will be distributed during the classroom interaction. This course will have continuous assessment in the form of classroom and take-home assignments to be done individually, in pairs, and in groups.

Readings

Holliday A. (2008). *Doing and Writing Qualitative Research*. Ed.2. London: SAGE

Denzin N.K, Lincoln Y.S. (2011). *The SAGE Handbook of Qualitative Research*. New Delhi: SAGE.

19B: Courses on Methods IV: Project Management and Accounting Skills – 3rd Semester – 2
Credits – to be conducted at AUD over 15 days in a workshop mode

The aim of this course is to build understanding of different measures, systems, tools, analytical frameworks and basic concepts of accounts and finance. This course draws on management thinking and education, and helps learners equip themselves with the basic management skills required. It helps to appreciate accounting as a language of business and accordingly develop their ability to understand, analyse and interpret the data contained in the financial statements for improved decision-making and to appreciate financial decision making. Learners sharpen their analytical skills, and learn to use systematic frameworks for decision-making and enhance their skills in written analysis and communication. This course will cover topics such as basic financial literacy, a brief introduction to accounting concepts; planning, monitoring and

measurement tools; and a historical overview and critique of conventional, alternate and human development models.

Readings:

Agrawal R, Srinivasan R. (2005). *Accounting Made Easy*. Delhi: Tata McGraw-Hill

Ebert R. J, Griffin R.W. (1998) *Business essentials*. New Delhi: Prentice-Hall

Reiss (2007). *Project Management Demystified*. London: Routledge

Ufford P. V. (2003). *A Moral Critique of Development: In Search of Global Responsibilities*. London: Routledge

Course 20. Group Processes III – 1 Credit (at AUD)

Course 21: Rural Livelihoods – 2 Credits

The aim of this course is to build understanding of different approaches to create and tap opportunities to enhance well being and livelihoods and enable communities to take charge of working towards a better quality of life. This course will equip the student to understand dimensions of well-being and livelihoods and their links with markets and business. It will help them explore patterns of social exchange governing livelihood-seeking behaviour and options available to poor families, especially in the light of changing landscapes of opportunity—including rights and constitutional guarantees, and new economic opportunities. Drawing upon their field experience and village study, students will be encouraged to reflect upon dilemmas of constructivist approach of a livelihoods practitioner.

Readings:

Phansalkar S., Paranjape A. (in publication). *Text book on Rural Livelihoods*. New Delhi: PRADAN

Bernstein H. et al (1992). *Rural livelihoods: Crises and Responses*. New Delhi: Oxford University Press

Spoor M. (2008). *Land Reform in Transition Economies: Contested Land in the 'East'*. New York: Taylor & Francis

Shylendra H. S, Rani U. (2005). *Diversification and Sustainable Rural Livelihood: A Study in Semi-Arid Villages of Western India*. New Delhi: Concept Publishing

Cellarius B.A. (2004). *In The Land Of Orpheus: Rural Livelihoods and Nature Conservation in Postsocialist Bulgaria*. Madison: University of Wisconsin Press

Kaushil S. (2006). *Reforms, Rural Development and the Human Face*. New Delhi: Deep and Deep Publications

Semester IV:

22. Action Research Project – 12 Credits

This immersion is centred on the intervention process that the learner is engaged in, and her/his reflection about it. Research, a key focus in this phase of immersion, refers to the study of the implications of the learners' actions. It is oriented towards documenting and analyzing the processes of change, including the involvement of the learner and the members of the community. Ongoing village work would involve continued strengthening of work initiated in

Immersion III, as mentioned above. Focus might be on strengthening group processes and engaging with groups to work towards their plans as identified in Immersion III. As the learner plans to withdraw from active intervention, s/he would work towards 'closure'. This would entail handing over to the Field Guide, as also completing the documentation process. Through this module it is expected that the learner would have participated/ initiated some change processes that have a tangible developmental outcome and documented the same as part of their Action Research project. Moreover, s/he would have developed a sense of inner maturity, and evolved an integrated developmental perspective about the context. Through the guidance process, the teaching team would encourage the learner to develop her/his own style of dealing with emergent concerns and support him/her.

Readings:

Chambers R. (1991) *Poverty in India: Concepts, Research and Reality*. Sussex: FDS

Chambers R. (1983) *Rural Development: Putting the Last First*. UK: Longman Scientific and Technical Publications

Mosse R. (1998). *Development as Process: Concepts and Methods for Working with Complexity*. New York: Routledge

Sample Calendar:

	Duration	Location	Content
Admissions Completed by July 2012			• Brochure and bulletin • Dissemination • Selection procedures are being put in place.
Pre Course Immersion July 28 - Aug 10, 2012 Pre Course Immersion	2 weeks	On field (In a field team of PRADAN)	• Orientation to rural context
Semester I Aug 13 - Dec 4, 2012 Course Work at AUD Dec 5-20, 2012	3.5 months	AUD campus Preparatory Village Stay	• Understanding the Rural -Introduction -Institutions in Rural Spaces -Deprivation and resources • Society and Development • Conceptualizing Developing Societies • Experiencing Self/ relating Self with others • Listening, Learning and Communication • Philosophy and History of Rural Development Practice • Group Processes
Winter Break Dec 21, 2012 - Jan 1, 2013		-	
Semester II Jan 2 nd - March 14 th 2013 Immersion II	10 weeks	On field	Village Stay and Study
Semester II May 1 – May 20	3 weeks	PRADAN Centre in Kesla	• Presentation on Village Study • Group Processes (workshop) • Natural Resource Management • Participatory Research and Grassroots Engagement Methodology

Core interdisciplinary courses at AUD March 15 – April 30, 2013		AUD	• Reflective Practice (mentorship) • Gender and Development • Equality, Discrimination, Marginalization and Development • Environment, Natural Resources and Development • Group Processes • Rural through Art, Literature and Films
Summer Vacation (May 20 th - 31 st 2013)	12 days		
Immersion III (June 1 st - Aug 30 th 2013)	12 weeks	On field	Immersion III Initiating and strengthening action towards change
Semester III Sept 1 st – Nov 15 th , 2013 Course Work III	12 weeks	AUD	• Politics, Resistance and Change • Intervention, Inclusion and Collective Action • Reflections on Justice • Discourses on Well Being • Methods III: Dissertation preparation • Introduction to Research Methods • Project Management • Gender, Culture, Rights and Ethics
Coursework at Kesla Nov 16-Nov 30, 2013	2 weeks	Kesla	Rural Livelihoods
Semester IV Jan 5 th – April 30 th 2014 Dissertation	16 weeks	On Field	Action Research: Engaging with the change process
Dissertation Submission May 15 th 2014		AUD	

AUD School of Human Studies

PhD Programme in Psychology

Preamble [2012]

The modern discipline of psychology has a varied and rich past located in multiple sites of origin- from Wundt's experimental labs to Sigmund Freud's clinical explorations into the human psyche to the efforts of philosophically inclined thinkers in the introspective tradition. In addition, the history of Psychology also stands enriched by the effortful work of innumerable non-American and non-European scholars who were eager to establish a relationship between mind, brain, culture and the body. However, in its pursuit to establish for itself a status akin to that of the "natural sciences", it is evident that psychology lost its links with its subjective, intuitive, introspective, cultural and critical beginnings. Within the discourse of the modern Western intellectual world it came to be identified as a study of "human behavior" and its effects. A decontextualized and seemingly autonomous individual became the object of psychological experimentation. Psychologists attended little to questions of context, culture, politics, body, class and gender. The aim of most experimentally-driven psychological studies was to approximate the laws of science: attention was given to generalization, observational "neutrality" and predicting human and animal reactions in different behavioral situations. As psychology struggled to stay within the currents of Enlightenment discourse, emphasizing reason and rationality, it lost touch with its own "night vision", its self-reflexive and varied rich and potential origins.

Over the last three or four decades, like most other social scientists, psychologists too have experienced much creative tension. This tension has been experienced as an opportunity for many psychological thinkers to reclaim their origins and to reexamine the traditional locations and the assumptions on which their work and practice are based. Questions about the core of the discipline have led to proximal and heated debate. What is relevant psychological knowledge? How do we reach it? What are the omissions in this process? Who has been

exiled from the pursuit of psychological work- both in terms of the data that psychologists generate as well as the methods which they employ?

A reclaiming of the subjective, the intuitive, the critical, the political, the cultural, the non-rational and the non-Eurocentric modes of being have expanded the scope of ongoing debates within the community of psychologists. Works which depart from the experimental-scientific tradition do not necessarily disregard methodological principles; rather, they try to go beyond it, even as they struggle to establish the connections between the rational and the non-rational. Of late, the endeavor has been to outline the dimensions of a psychological human science which is contextual, culturally sensitive, decolonized, and politically aware and which can relate to the intricacies of subjectivity, the complexities of the psyche, soma and the mind.

The School of Human Studies at Ambedkar University Delhi is an explorative space where a self critical version of psychological enquiry is encouraged even as the psyche is kept in the forefront of engagement and empathic imagination. In keeping with the philosophy and central concerns for which the School of Human Studies stands, the doctoral programme in Psychosocial Studies too is guided by a vision. Its method is to retain ethical engagement with forms of life and modes of being that are rendered invisible and voiceless by the dominant discourses and politico-social structures and processes. Moreover, a psychosocial framework of research is facilitated by a concern about relating to nuances of human subjectivity and an attempt to feel the psychic recesses, dilemmas, resilience, life choices and conflicts in the participant's inner world. Guided by a critical perspective that constantly seeks to question both knowledge and power--questioning given structures within the discipline of psychology as also outside, historicizing/sociologizing knowledge, and orienting towards an inter-subjective world view within which affects, feelings and the phenomenological flow of life are received—the programme seeks to generate in the participants a nuanced sensibility to facilitate their clinical-critical, participatory and dialogical work.

In such research, the self of the researcher serves as an instrument through which processes of interpretation and meaning making are filtered, even as the momentum of work oscillates between recognition of self-reflexive moments (in the researcher and to an extent in also the

participant) in which awareness of "sameness and otherness" leads to a deepening and broadening of human relatedness. Research in this mode welcomes the possible avenues through which the unknown (often preserved as the 'excess' and the 'initially incomprehensible' in the data) gradually unfolds in significance within the relational space between the researcher and the researched.

Serving life and its struggles, and focusing on qualitative work wherein sustained engagement is valued and the transformative potentials in the self of the researcher and researched are opened up, the doctoral programme will acquaint students with thinkers and researchers whose efforts are in line with the above objectives. It will also help to hone the skills of future practitioners to ask searching questions in clinical and cultural domains. It shall teach them to read texts with a critical, clinical and political focus, to meditate on fieldwork and chosen methodological perspectives, and to situate their own work within a culturally relevant perspective. Courses help participants enter into the layers of human subjectivity, the formation of the psyche, the body and the soma. The participants shall appreciate the genesis of the psyche as emerging from 'our 'being babies and having 'mothers and fathers', to critiquing gender, interrogating cultures and empathically understanding the world of historical survivors. In that sense, the programme will be a space for critical reflection on the triad critical-clinical-cultural. In particular, a course on 'Reading Texts' from a methodological perspective will prepare candidates to develop their respective research proposals by acquainting them with research/writing which is not only grounded in the empirical tradition but also animated by a searching theoretical perspective. Orientations from literature, history, politics, sociology and anthropology will be intricately interwoven into the curriculum, just as narratives, life histories, psycho-biographies and case studies will suggest directions for work to be undertaken.

The PhD programme in Psychology consists of a course work period and a research phase. The culmination of the programme is the successful defense of a doctoral thesis.

The programme courses are as follows:

- (1) Reading Texts: A Methodological Focus (4 Credits)
- (2) Culture, Subjectivity and Psychoanalysis: The Politics of (Secret) Selves in Colonial India (4 Credits)
- (3) On Mutuality in Research Thinking (4 credits)
- (4) Critical Cultural Psychology (4 Credits)
- (5) Subjectivity, Life history and the Psyche: Researching into the world of survivors (4 credits)
- (6) Any 4-credit course from another MA or MPhil/PhD programme of the University, as agreed by the research scholar, Psychology programme faculty, and the RSC SHS. The choice of this course is justified by its relation to the candidate's prospective doctoral research.
- (7) Guided Reading Course (non-credited course)
- (8) Proseminar (non-credited course)

Tabular Representation of the Course work

	Core Course	Optional Courses credited (Any four of the following five courses are to be chosen by the candidate)			Optional courses Non credited
Semester 1		Culture, Subjectivity and Psychoanalysis: The Politics of (Secret) Selves in Colonial India (4 Credits)	On Mutuality in Research Thinking (4 credits)	Allied course from any other Discipline which has relevance to the research orientation and concerns of the doctoral candidate	Pro-seminar
Semester 2	Reading Texts: A Methodological Focus (4 Credits)	Critical Cultural Psychology (4 Credits)	Subjectivity, Life history and the Psyche: Researching into the world of survivors (4 credits)		Guided Reading Course

Course work requirements:

Candidates must complete at least five 4-credit courses (20 credits) before proceeding to the thesis phase of the programme.

'Reading Texts: A Methodological Focus' (4 credits) is compulsory.

A candidate may opt for any four (4) courses from amongst (2) - (6) above.

Courses 7 and 8 are optional. If a candidate undertakes 'Guided Reading' (independent study under supervision of one or more faculty members), it will be appropriately noted on their doctoral transcript but not counted in the overall calculation of programme Grade Point Average (GPA).

Candidates are encouraged to organize a non-credited proseminar (Course 8) in consultation with the faculty. This shall serve as a forum for ongoing discussion of texts and questions emerging from the other courses, with specific purpose of guiding each research scholar towards completion of a dissertation proposal. As in the case of the Guided Reading course, a candidate's participation in an optional proseminar shall be noted in his or her programme transcript.

The PhD course work is normally of two semesters' duration. Students who do not pass courses and do not achieve a cumulative GPA of B (5.5 – 6.49) in the course work will be required to repeat courses as necessary, under conditions outlined in the research studies regulations of the University.

Upon successful completion of course work, every candidate is required to submit a detailed dissertation proposal, inclusive of literature review. There will follow a viva in which the proposal is discussed by the candidate with an advisory council; the latter shall include the candidate's supervisor and other faculty members with expertise in the arena of proposed research. Other conditions and requirements respecting the research process, supervision, duration of enrollment and examination/defense of the doctoral thesis are described in the research studies regulations and are elaborated upon by the RSC SHS and the Standing Committee Research of the Academic Council.

Course Descriptions.

1. Reading Texts: A Methodological Focus (4 credits)

The aim of the course is two-fold. At one level, it is to see how a thinker comes across a question or an enquiry, where are the questions coming from, what are the personal/experiential, intellectual and cultural context of the questions, how the thinker tries to find answers, what he or she does to answer the question, what literature does he or she look at, how does he or she go about finding answers, what were the drawbacks, what were the surprises, what emerged as nodal points/coordinates of the work, what were the findings, how could the findings possibly affect or alter extant human thought. In other words, it is to see how a researcher has gone about doing his or her research. In that sense, it is a revisiting of the *process* of research. It is to make students read the work of three-four significant thinkers (for instance, in the 2012-13 course, it would be Marx, Freud and Gandhi amongst other thinkers who can be focused on) and appreciate how a text and an argument unfolds.

2. Culture, Subjectivity and Psychoanalysis: The Politics of (Secret) Selves in Colonial India (4 Credits).

This course is designed to rethink the "politics of (secret) selves in colonial India". In that sense, the course will not only focus on 'explicit selves'; but also on 'secret selves'. It is not just about 'bounded-bonded selves' - about selves explicitly marked by a certain *Christianizing of the pagan world*. Instead it is also about 'elusive selves' - about selves not marked altogether by a (Christian) science of pagan practices. At this juncture the course will examine the question- was Girindrasekhar Bose such a self?

In addition it hopes to highlight moments in European selves who could not accept either Christianity or its secularized fusion of morality and religion or its claim to provide a theoretical foundation of practices. Here a pertinent question may again be raised- was Freud such a self?

Put in another way, this course is about the (failed) dialogue between Girindrasekhar Bose and Sigmund Freud. Why was there a dialogue in the first place? Why did the dialogue fail and where did it fail?

Taking off from the Bose-Freud *correspondence* this course tries to see how Bose was "experimenting with a psychological method of treatment of mental patients which was *akin* to psychoanalysis". What was distinctive of Bose's method and his research into the Indian psyche?

On the other hand, who was Freud? What were his (cultural) moorings? Were they Judaic/Hellenic? Was Freud a critique of Christianity? Did Freud's critique of Christianity make possible the dialogue between Freud and Bose - dialogue between a 'Western self that was at the same time a critique of Christianity' and a (pagan) self, a 'non-Western self not tainted altogether by the Christianizing of the pagan world'?

Some of the themes that the course will attempt to address are the following:

The Origin of Psychoanalysis 'in India'

As the first theme to be explored this would help to carve out an outline for the overall structure of the course. We would discuss the reason for setting up an engagement with the question of 'subjectivity' and that too in a 'colonial context'.

Girindrasekhar Bose and a 'New Theory' of Mental Life

This reading would attempt to track a few questions: what was the 'culture of psychoanalysis' that had evolved in India? How did such thinking inform the question of (colonial) subjectivity

An ab-original/aboriginal philosophy of mind?

What makes psychoanalysis aboriginal? What conceptual displacements are necessary to address aboriginality? Being merely 'other than the western original' does not necessarily make psychoanalysis aboriginal. Does psychoanalysis, as that approach/attitude that thinks the subject and culture in their mutual constitutivity, offer conceptual ground to think the aboriginal (not just the ab-original), think the aboriginal of culture and subject? But then, to think the (psycho)analysis of the aboriginal one first needs to aboriginalise psychoanalysis. What was Bose doing? Through the *Yoga-Sutras*, was he making a move towards an aboriginal philosophy of mind?)

This theme hopes to invoke 'aboriginalization' in a two-fold manner. The first is about the now-known history of the 'aboriginalization of certain cultures' during the colonial era. The second is about a possible post-Orientalist episteme. Participation at this level will help students realize that in the writing of research, our objective is not to just make micro-changes in western theories, keeping its architechtonics intact; but to aboriginalize its very archi-texture.

Putting Ab-Original/Aboriginal Thought in Context

A few questions to be explored herein are: what was 'our' relation to Freudian psychoanalysis? What was the relation of 'our' understanding and invocation of psychoanalysis to what was or what emerged as 'our' (or as the 'Oriental') understanding of mind-self-subject? Does Freudian psychoanalysis colonize 'our' subjectivity? Does it colonize our 'understanding' of subjectivity?)

Alternative sciences/Alternative selves

We will endeavor to relate Bose's work to another contemporary, Jagadish Chandra Bose, and try to understand how he too was thinking through the problem of the self of science and the science of the self.

The Politics of (Secret) Selves in Colonial India

Focusing on the research based writings of the well known contemporary thinker and writer Ashis Nandy, certain aspects of the Indian culture and psyche will be delved into.

The Race of Psychoanalysis and an exploration into Psychoanalysis as a philosophy of sexual difference

By returning to the writings of India's *Savage Freud* Girindrasekhar Bose (1886-1953) and his 'aboriginal theory of mental life' (he called it *A New Theory of Mental Life*) we will attempt to grasp how he offers a different and distinctive understanding of sexual difference and sexed subjectivity. In that sense, reflection on this theme brings together (i) psychoanalysis (which marks its own difference with medicine, psychiatry and psychology), (ii) sexual difference (which marks its own difference with 'feminisms of equality' and generates its own kind of *opposite* positionality with respect to psychoanalysis) and (iii) cultural difference to overdetermination in a (post)colonial context.

Whither Critical Psychology?

What can India offer to the field of Critical Psychology? Can we evolve and offer our own critical reading (a critical reading premised on 'cultural difference') of the qualitative methodology? Moreover, can India offer to the somewhat sedate and contractual clinical setting of the west, the wholly/holy Other – provisionally termed 'faith healing'. What does faith healing do to the clinical setting that critical psychology wishes to re-form? How are relationships of suffering-healing organized in faith driven settings? What clues do they offer to a modern culture that now sees the clinic as the *only* site of cure, and that has stripped itself of all other resources and imaginations of healing?

In this course, we would also like to suggest that the tradition of critical psychology in India cannot just rely on a critique of psychiatry or mainstream psychology. It has to be, simultaneously, a critique of Orientalism. Critical psychology in India is thus premised on a *dual critique*. It is critique of both the hegemonic Occident and the Occident's hegemonic description of the Orient.

References:

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Basu, Amit Ranjan. 1999. 'The Coming of Psychoanalysis in Colonial India: The Bengali Writings of Dr. Girindrasekhar Bose' in *Culture and the Disciplines: Papers from the Cultural Studies Workshops* (ed. Tapati Guha Thakurta), pp. 36-54 – Enreca Occasional Papers Series (5) – Centre for the Studies in Social Sciences, Calcutta.

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Bose, Girindrasekhar (1921). *Concept of Repression*. Calcutta: Sri Gauranga Press and London: Kegan Paul, Trench, Troubner and Co.

Bose, Girindrasekhar (1931). Gita. In *Pravasi*. Part 2(1), pp. 9-16.

Bose, Girindrasekhar (1948). A New Theory of Mental Life. *Samiksha*, Vol 2, No

Bose, Girindrasekhar (1949). Ambivalence. *Samiksha*, Vol 3, No 2.

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Bose, Girindrasekhar (1952). Sex and Anxiety. *Samiksha*, Vol 6, No 3.

Bose, Girindrasekhar (1966). *The Yoga Sutras*. Calcutta: The Indian Psychoanalytic Society.

Bose, Girindrasekhar (1980). *Svapna*. Calcutta: Bangyia Sahitya Parisha.

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Dhareshwar, V. 1996. "Trial of the Pagans" in *Cultural Dynamics* Vol. 8, No. 2.

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Nandy, A. 1995. 'Defiance and Conformity in Science: The World of Jagadish Chandra Bose' in *Alternative Sciences: creativity and authenticity in two Indian scientists*, pp. 17-87 (Delhi: OUP).

Nandy, A. 2004. 'The Savage Freud: The First Non-Western Psychoanalyst and the Politics of Secret Selves in Colonial India' in *Bonfire of Creeds: The Essential Ashis Nandy*, pp. 339-393. OUP.

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Said, E. 2003. *Freud and the Non-European*, pp. 13-55 (Verso: London and New York).

Spivak, G. C. 1994. "Psychoanalysis in the Left Field and fieldworking: examples to fit the title" in *Speculations after Freud: Psychoanalysis, philosophy and culture* (ed. Sonu Shamdasani and Michael Munchow), pp. 41-75 (New York and London: Routledge).

Vahali Oberoi, Honey. 2010. "Landscaping a Perspective: India and the Psychoanalytic Vista" – ICSSR.

Vaidyanathan, T. G. and Kripal, J. K. (ed.). 1999. 'Psychoanalysis and Hinduism: Thinking Through Each Other' in *Vishnu on Freud's Desk: A Reader in Psychoanalysis and Hinduism*, pp. 438-452 (Delhi: OUP).

Supplementary Readings (see <http://www.samiksha.cusp.net.in/default.html>):

3. On Mutuality in Research Thinking (4 credits)

A not too familiar riddle that entails the discipline of Psychology can be located in two features- its elusiveness, its innerness and its sharp appearance through dense processes by which transformations distinctively appear. Close observers of social-psychological phenomena have succeeded in evolving that masterful stance of dreaming by which their subjective states simultaneously translate into directions where multitudes can experience inspiration and co-join dreaming.

This course attempts to gain a foothold in psychosocial mutuality in dyads, groups, cultural imagination of erstwhile divided processes as well as in splits of the psyche. While upholding this objective, this endeavor will focus on various life-stages as well as plural terms to assemble

such diversity as nonetheless is sought (as well as thought) into the realm of selfhood by individuating human beings.

A researcher in psychosocial discipline also assumes responsibility toward reconciling the origins of human life with crucial movements that happen across the life in both creative moments as well as the necessary destruction that precedes it. The endeavor to be self-aware through the stream of associations, fantasies, and lived moments in crucial relationships (as created in the research field) cannot arrive at the committed sense towards psychological mindedness (and accompanying Oneness) that our discipline in Indian context seeks.

The vision of this course then seeks to accomplish a sense of the Human Nature that some master thinkers have demonstrated in their works- Winnicott, Bion and Erikson will be exhaustively consulted to orient our thinking here. And to establish the relevance of this thinking to Indian society, Sudhir Kakar and Ashis Nandy's works will be used. Some of the themes likely to be taken up during the course are the following:

All by oneself: Seeking to think

The distinctions between philosophical and clinical thinking are foregrounded to enter into the possibility of clinical research. Can thinking feelings happen in the absence of a clinical relationship?

Experience and thinking

Preconceptions: States of primary maternal preoccupation

Primitive emotional development

Revisiting Oedipus conceptions

The Shadow of the object: Psychological in the culture of research

"Two butterflies on my head": psychoanalysis in the interdisciplinary scientific dialogues

In the space of good illusion: going past 'the western' in psychoanalysis

Embodied imperfections of sublimations, visions of the Universal, Topographies of psyche

Analysis of 'the end'

The work of the Negative in constant duel with transmission and generation. Juxtaposing Erikson with Andre Green

Renewing to face the Behind

Maternal feminine: gropings within

Chiasmatic relationship between the maternal and the feminine

Joyousness, Solitude and Conviction

References: Selected parts from the following works will be taken up for review and discussion.

Alizade, M. A. (1999) *Feminine Sensuality*. London: Karnac Books

Bion, W. R. (1965) *Transformations*. London: Heinemann

Bion, W. R. (1970) *Attention and Interpretation*. London: Tavistock

Bion, W. R. and F. Bion (1992) *Cogitations*. London: Karnac Books

Bollas, C. (1999) *The Mystery of Things*. London: Routledge

Botella, C. & Botella, S. (2005) *The Work of Psychic Figurability*. New York: Brunner-Routledge

Kakar, S. (2010) *The Crimson Throne*. Delhi : Penguin

Dimen, M. (2003) *Sexuality, Intimacy, Power*. London: The Analytic Press.

Eigen, M (2009) *Flames from the Unconscious*. London: Karnac

Erikson, H. Erik (1968) *Identity: Youth and Crisis* New York: Norton

Erikson, Erik H. (1977) *Toys and Reasons*. New York: Norton

Green, Andre (2000) *Experience and Thinking in Analytical Practice*. In Jan Abrams (ed) *Andre Green at the Squiggle Foundation*. London: Karnac

Green, Andre (2005) *Key ideas for a contemporary psychoanalysis*. New York: Routledge

Grotstein, J.S. (2007) *A Beam of Intense Darkness*. London: Karnac

Kakar, S. & Ross, J.M. (1986) *Tales of Love, Sex, and Danger*. Delhi: Oxford University Press

Kakar, S. (1992) *Colours of Violence*. Delhi: Oxford University Press

Kakar, S. (2008) *Mad and Divine: Spirit and Psyche in the Modern World*. Penguin: New Delhi

Kakar, S. (1999) *The Analyst and the Mystic*. Viking: New Delhi

Kakar, S. (2011) *Book of Memories*. Oxford University Press: New Delhi

Laplanche, J. (1989). *New Foundations for Psychoanalysis*. Oxford: Basil Blackwell.

Leuzinger-Bohleber, M, Schneider, H. & Pfeifer, R. (Eds) 1992 *Two Butterflies on My Head ... Psychoanalysis in the Interdisciplinary Scientific Dialogue*. Berlin: Springer-Verlag

Ogden, T. H. (1989) *The Primitive Edge of Experience*. London: Karnac

Ogden, T. H. (1994) *Subjects of Analysis*. London: Karnac

Phillips, A. (1999) *Darwin's Worms.: On Life Stories and Death Stories*. London: Faber and Faber Ltd.

Rayner, E. (1995) *Unconscious Logic*. London: Routledge

Winnicott, Donald W. (1971) *Playing and Reality*. London: Tavistock

Winnicott, Donald W. (1988) *Human Nature*. London: Free Association Books

4. Critical Cultural Psychology (4 Credits).

Psychological writing in the last few decades has become increasingly committed to recognizing its embeddedness in cultural contexts. The idea of a cultural psychology has seemed particularly relevant to scholars in India and South Asia given the rich repertoire of resources available in these cultures that account for selves and their miseries, healing traditions and spiritual possibilities. The work of psychoanalyst Sudhir Kakar along with a few others forms a psychoanalytical lens to cultural psychology that interrogates the possibility of a culture free rendering of psychoanalysis. Another turn to culture informs the writing of the 'Indian Psychologists' who search for alternative epistemologies through their return to earlier spiritual texts (Mishra) and pure conceptions of Indianness (Shweder). In so doing, one tradition continues with an allegiance to model of subjectivity that emerged in the West (psychoanalysis) albeit at its margins while the other returns us to an uncomplicated nostalgic relationship with a past that excludes the possibility of understanding ourselves within modernity. A critical analysis of the colonization of our selves forms a third strand in this writing manifested largely in the work of Ashis Nandy.

The present course begins with a close reading of some relevant texts in each of these traditions with a view to examine a) the methodological and conceptual openings they create for

Psychology b) the interrelationships between these works and their apparent failure to interrogate the differences in their epistemological locations even as they are all located within the umbrella of 'cultural psychology'

Further, the course will discuss the grounds on which these psychologies formulate their base. Why psychoanalysis and not other frameworks in Psychology (the phenomenological, social constructionist)?

More significantly, on what grounds do we define the Indianness of the texts that frame our cultural psychologies? How do readings of the folk and engagement with the oral render our understanding of the politics within culture? In raising these questions the course will open out the possibilities of new research areas within the domain of cultural psychology while enabling a search for a wider repertoire of epistemological positions through which to make this engagement. We will draw upon some work in other non western contexts to derive alternative frameworks to reframe our concerns.

On the front of method, the course will emphasize a) search for unheard narratives b) listening to narratives to hear multiple stands c) understanding subjectivities in particular contexts.

Introduction: Debates around the Culture-Psychology Question

The course will begin by retracing the frames within which the debates around the culture/psychology question have been framed. The relationship between the articulation of these debates in India and elsewhere will be foregrounded.

Indian Psychology: A Critical Reading

The predominant response to the culture question in India has been the construction of 'Indian Psychology'. These sessions will focus on a critical reading of this approach to assess the possibilities and absences within this framework.

Contemporary Psychoanalysis: Attempting to reach social margins

We will move onto discuss the interface between contemporary psychoanalysis and India. Selected works by Sudhir Kakar will be read along with other texts that reflect on debates around a rendering of cultural psychoanalysis. The question of gender and communal violence will be foregrounded to examine how margins may be addresses through cultural psychoanalysis.

Imagining Critico-Cultural Psychology: Engaging with Sudhir Kakar

Indian psychology and cultural psychoanalysis sometimes seem to share a tendency to refer to Hindu mythology and spiritual traditions. From this session onwards the course will work towards a search for a process of researching margins in contemporary India from a cultural perspective. What are the possibilities of imagining a cultural psychology that can avoid both the traps of Orientalism and the resurrection of cultural orthodoxies? One fictional account and the

autobiography of Sudhir Kakar will be read to formulate an understanding of the relationship between the genre of writing and the rendering of the relationship between culture and the subjective.

Towards a politically aware rendering of Cultural Psychology: Reading selected works of Ashis Nandy

This unit will look at the question of a political rendering of the problem of culture and psychology through some writing by Ashis Nandy. We will also return to the question of the relationship between psychoanalysis, cultural psychology and political psychology through an examination of Nandy's analysis of Freud. What is the relationship of the experience of colonization to selfhood? A critical question developed here will be the relationship between rendering of subjectivity in contemporary psychoanalysis and the possible 'othering' of multiple cultural selves.

Cultural Psychology: In Search of a Methodological Framework

These sessions will consider some new writing in critical psychology to provide theoretical and methodological directions for formulating research within the framework of contemporary India.

References:

- Boehmer, E. & Choudhary, R. (eds) (2010) *The Indian Postcolonial: A critical reader*. Routledge
- Cornelissen, R.M. Matthijs, Misra, G. and Verma, S. (2011) *Foundations of Indian Psychology*. Vols. 1&2. Pearson.
- Fanon, F. (1963/1986) *Black skin, white masks*. London: Pluto Press
- Gergen, K. () *The Self: Colonization in Psychology and society*
- Henriques et al (1984) *Changing the subject. Psychology, social regulation and subjectivity*. London: Methuen
- Hook, D. (2011) *A critical psychology of the post colonial. The mind of apartheid*. Psychology Press. Francis and Taylor
- Kakar, S. (1996) *Colours of violence*. University of Chicago Press
- Kakar, S. (2011) *The essential Sudhir Kakar*. Oxford University Press.

Kripal, J.J. (1995) Kali's child. The mystical and the erotic in the life and teachings of Ramakrishna

Mbembe, A. (2001) On the Postcolony. University of California Press.

Memmi, A. (1974/2003) The colonizer and the colonized. Earthscan

Nandy, A. (1998) Return from exile. Delhi: Oxford University Press

Nandy, A. (2002) Time warps. The insistent politics of silent and evasive pasts. Delhi: Permanent Black

Nandy, A. (2007) Time Treks: The uncertain future of old and new despotisms. Delhi: Permanent Black

Paranjpe, A.C. (1998) Self and identity in modern psychology and Indian thought. Springer

Shweder, R. A. (2003) Why do men barbecue? Recipes for cultural psychology. Cambridge: Harvard University Press

Trawick, M. (1992) Notes on love in a Tamil family. University of California Press

Vaidyanathan, T.G. & J.Kripal (1999) (eds) Vishnu on Freud's desk. Delhi: Oxford University Press.

4. Subjectivity, Life history and the Psyche: Researching into the world of survivors (4 credits):

This course will draw from traditions of psychodynamic and clinical research, even as it will prepare doctoral level students to appreciate the emergence and nuances of human subjectivity as they are consistently shaped by culture, politics and the excesses of history. A concern with the life historical, narrative based and psycho-biographical method will sensitize potential researchers to listen to the affects and rhythms through which voice; subjectivity and selfhood acquire some form as a researcher keenly and empathically lends one's being to receive that of the participant. Thus, this course is guided by an orientation which some traditions of psychological research consider significant- that foundationally engaged research has a relational and transformative potential (for both the researcher as well as to a certain degree for the participant as well).

A stress on forgotten and neglected narratives of human life, especially those weighed down by political and social marginalization will find a place in the curriculum. It will be the aim of

facilitator to help doctoral candidates to link their topics of choice and processes of research to the deeper dynamics and issues in their personal life.

Viewing Kurosawa's "Roshomon"

The viewing of the film will be followed by a discussion on Roshomon with a focus on human subjectivity and the absence of truth. Some modal themes for generating discussion could be "truth" as emanating from multiple subjective locations occupied by players of history and life history. We hope to arrive at the relationship between history, subjectivity culture and personal truth- what are we able to "see" and what all do we omit from our frames of reference? Is there ever a neutral and objective location that a researcher or participant occupies? Emergence of truth or its absence as embedded within the multiplicity of subject locations.

Selected readings on truth and subjectivity to be focused during class discussion

Viewing Alain Resnais' "Hiroshima Mon Amour"

The viewing of the film will be followed by a discussion from the perspective of listening to historical survivors. How can we listen from the standpoint of a growing relationship? What is the relationship between reaching one's voice and recovering the forgotten past, becoming alive to one's memories and lived pain? How is the unutterable in the psyche symbolized and given a form within the holding ambience of an empathic relationship? The discussion will hope to keep a place for themes such as life and death and their juxtaposition in psychological research.

An introduction to Critical Participatory Research and Liberation Psychology with a special focus on research as relationship and the transformative potential of a critical and psychodynamically oriented research frame.

Psychological research as a relationship between the meeting of human subjectivities.

Along with other readings there will be a discussion on Robert Jay Lifton's paper: "Is there a place for death in psychological research". International Journal of group Tensions, 31 (2/4). 2001.

Psycho-history and life historical research

Here we will focus on the frame of psycho-historical research by attempting to read either Erik Erikson's Gandhi's truth or Young Man Luther. Also, selected essays from Life history and the Historical Moment will be taken up for discussion. Readings will be drawn from the

International Journal of Psychohistory. Papers by Roy Schafer and Weinstein Platt too are to be included as they remain informed by the psychodynamic perspective.

Special methodological focus on survivors: Revisiting the work of Robert Jay Lifton. We will explore the life historical research tradition and its research implications with survivors of historical excesses. Reading *Death in Life: Survivors of Hiroshima* or reading another of Lifton's book in accordance with the interest of the group

An introduction to researching forgotten and neglected narratives.

(Depending on the interest of the PhD scholars, a minimum of any two of the following themes will be explored in considerable depth and detail).

Researching Caste in the Indian context:

What are the intimate processes that we employ to create a divide between "Self and Other"? What are the psychological dynamics which propel Indians to create a caste based segregation? What is the experience of being and living as a Dalit in India?

Listening to Women's voices in Research.

Women, Voice, autobiography and the struggles of expressing subjectivity: reading selected chapters from Adrienne Rich's *Of woman Born*

The displaced, exiled and refugees: Poems, narratives, research work and writings of exiled people. The group will read selected and pertinent literature and psychological research on refugees.

Poverty and Psychological research: Revisiting psychological notions of identity, self and trauma from the stand point of lives existing at socio-economic margins. A focus on readings from literature would help in emphasizing the breaks in identity and self vis-à-vis the experience of the poor. Does the notion of cumulative trauma carry significance for lives at the margins? Generating methodological approaches and psychological questions for further exploration. Reading of selective texts and research essays.

Clinical research: formulating a case study and listening to the unraveling of the psyche in clinical work. Focusing on the Core conflictual theme in the session material. Listening to dreams and the process of dreaming as a form of clinical research.

Note: In addition to the special groups mentioned above, selected modules on research with transgender people, hermaphrodites and those identified as criminal tribes in India could be added to the list.

References:

Anand Mulk Raj, (1971) *The Untouchable*. New Delhi: Penguin.

Erikson, E. H. (1968). *Life History and the Historical Moment*. New York: W.W.Norton & Company.

Erikson, E.H., (1971), *Gandhi's Truth: The origins of Militant Non-violence*. New York: W.W Norton & Company.

Erikson, E.H., (1973) *Young Man Luther*. New York: W.W.Norton & Company.

Greenspan. H (1998). *On listening to Holocaust Survivors*. Westport: Praeger Publishers.

Guru, G. (2009) *Humiliation*. New Delhi: Oxford University Press.

Karlekar Malavika (2004). "Search for Women's Voices: Reflections from Fieldwork", 1968-93 in Srivastava, V.K. (ed.) *Methodology and Fieldwork*. New Delhi: Oxford. 371-388.

Laub, Dori (1992) 'Bearing Witness or the Vicissitudes of Listening' in Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*. New York and London: Routledge.

Lifton, R. J. (2001) "Is there a place for death in psychological research". *International Journal of group Tensions*, 31 (2/4).

Lifton, R.J. (1969). *Death In Life: Survivors of Hiroshima*. New York: W.W. Norton & Company.

Mulk Raj Anand's *The untouchable* or selected short stories from the *Poisoned Bread* or Laxman Gaikward's *The Branded*.

Nandy, A. (2007) *Time Treks*. Permanent Black: New Delhi.

Ogden, H. Thomas (2003). *Conversations at the Frontiers of Dreaming*. New York, London: Karnac.

Ramaswamy Vijaya (ed.). (2003) *Researching Indian Women*. New Delhi: Manohar.

Rich, Adrienne (1984) *Of Woman Born*. New York: W.W. Norton and Company

Selected essays from *Two birds and a crow*- Alan Dudes

Sonam Buchung (2006). *Muses in Exile: A collection on Poems*. New Delhi: Penguin.

Srivastava, V.K. (2004). *Methodology and Fieldwork* (ed). New Delhi: Oxford University Press

Tsundue Tenzin (2004). *Kora: Stories and Poems*. Dharmasala: Tibet Works.

Watkins, M. and Shulman, H., (2008) *Toward Psychologies of Liberation*. New York: Palgrave

Winnicott, D.W. (1974). *Deprivation and Delinquency*. New York: Inlacs Publishers.

(Apart from the two films mentioned above, the use of other films and literary narratives will enrich the scope of the themes taken up for discussion all through the semester long engagement with this particular course).



**MINUTES OF THE 1ST MEETING OF THE STANDING COMMITTEE
(STUDENT SERVICES)**

A meeting of the Standing Committee (Student Services) was held at 4.00 pm on Friday, the 23rd march, 2012 in the Vice Chancellor's committee room, at Dwarka campus.

The following members were Present:

Professor Kuriakose Mamkottam	-Chairperson
Professor Venita Kaul	-Member
Dr. Sumangala Damodaran	- Member
Dr. Praveen Singh	- Member
Dr. Abha Vermani	- Member Secretary

Professor Honey Oberoi Vahali (Member), regretted her inability to attend the meeting. Shri Rajeev Kumar, Assistant Registrar (Student Services) assisted the meeting.

The following agenda item was taken up for discussion:

"To consider the request for granting an extension of provisional admission to Mr. Pankaj Tiwari (S113CGS09), MA Gender, Studies with an incomplete Bachelor Degree".

The committee appreciated the concern expressed by the School of Human Studies while recommending and forwarding the case of Mr. Pankaj Tiwari, who was provisionally admitted to M.A. Gender Studies in July 2012, on condition that the candidate will submit proof of all eligibility conditions by 16 August 2011, failing which his admission will be cancelled.

The case was examined in detail highlighting the following facts in particular:

1. Mr. Pankaj Tiwari had not cleared the subject of Mathematics in Part-III (third year) of Bachelor degree examination (DU) in Physical Sciences, while taking provisional admission in AUD in July 2011.
2. While taking provisional admission in July 2011, he also gave an undertaking that he *"will appear in the failed subject once again in October 2011 and the results will be submitted by December 2011, failing which admission will be cancelled"*.
3. Mr. Pankaj Tiwari gave the examination in the subject that he had failed in October 2011 and the result of the same was declared in January 2012; but he failed once again to secure pass marks.
4. If Mr. Pankaj Tiwari appears a third time in the above examination in April-May 2012, the result of the same is likely to be declared in June-July 2012, by which time a whole year would have passed since his provisional admission to AUD in July 2011. Moreover, he would have completed part-I (first year) his M.A. Gender Studies at AUD, without he fulfilling the minimum eligibility condition of *'having successfully completed graduation'*, which will lead to a serious anomaly.



In view of the above facts, and that AUD needs to set good academic standards, the committee unanimously agreed that **there was no merit** in 'granting extension of provisional admission' to Mr. Pankaj Tiwari. The committee also agreed that granting such an extension will create an unhealthy precedent, which may not be in the interest of AUD.

The committee has strongly recommended that the provisional admission of Mr. Pankaj Tiwari in MA Gender Studies, School of Human Studies, may be cancelled with immediate effect.

The meeting ended with a Vote of Thanks.

Verita Kaul
Professor Verita Kaul

S. Damodaran
Dr. Surnangala Damodaran

Praveen Singh
Dr. Praveen Singh

Abha Vermani
23/3/12
Dr. Abha Vermani

K. Mamkoottam
26/3/2012
Professor Kuriakose Mamkoottam



STUDENT SERVICES

No. AUD/SS/2012/

File no. AUD/4-1/2012-13/Admission.

Dated: 28th March 2012

NOTIFICATION

The admission of Mr. Pankaj Tiwari, bearing enrolment number S113CGS09, a student of MA Gender Studies, School of Human Studies of this University has been cancelled with immediate effect.

This issues with the approval of the Vice Chancellor.

[Signature]
28 March 12
Dy. Registrar, Student Services

Copy to:

1. Shri Pankaj Tiwari
2. Dean, School of Human Studies. 746/30-3-12
3. Dr. Shubhra Nagalia 747/30-3-12
4. PS to Vice Chancellor for his kind information 2579/30-3-12
5. IT Director-Webmaster for uploading on the internet and Intranet 2578/30-3-12
6. Notification File 2577/30-3-12
7. Personal file of Shri Pankaj Tiwari 748/30-3-12

MINUTES OF THE 2nd MEETING OF THE STANDING COMMITTEE
(STUDENT SERVICES)

The second meeting of the Standing Committee (Student Services) was held at 2.00 pm on Wednesday, 4th April, 2012 at Ambedkar University, Delhi, Dwarka campus.

The following members were present:

1. Professor Kuriakose Mamkottam -Chairperson
2. Professor Venita Kaul - Member
3. Professor Honey Obrai Vahali - Member
4. Dr Praveen Singh - Member
5. Dr Abha Vermani - Member Secretary

Dr Sumangala Damodaran, (Member), regretted her inability to attend the meeting. Shri Rajeev Kumar, Assistant Registrar (Student Services) assisted the meeting.

The note submitted by Dean, School of Human Studies, recommending the case of Ms. Neha Makhija (S103C1010), who applied for award of Postgraduate Diploma as 'Flexible Exit' to Masters Programme in Gender Studies was taken up for discussion.

The following facts were discussed in detail to understand the merit of the case:

- The Board of Management, AUD, at its 10th meeting held on 24th June 2011 approved the comprehensive policy of "Award of Postgraduate Diploma as 'Flexible Exit' to Masters Level Professional Programmes.
- Ms. Neha Makhija took admission in MA Gender Studies in August 2010. After completing first year of studies, she chose to leave GS programme and took admission in the MA programme of Psychological and Clinical Studies in July 2011. In August 2011 Ms. Neha Makhija applied for award of PG Diploma in GS.
- Under the regulations on award of Postgraduate Diploma as 'Flexible Exit' to Masters Level Professional programmes, "a student will be made to complete an internship of 2 credits or any other component as may be decided by the School of Study, during the summer in addition to the course work of 32 credits during the first and second semesters in order to get a PG diploma in the said stream".
- Ms. Neha Makhija, though completed the coursework of 32 credits in Gender Studies, has not so far completed the requirement of internship of 2 credits.

Taking the above facts into consideration, the committee approved in principle that the School of Human Studies may consider awarding PG diploma in GS to Ms. Neha Makhija, provided that (1) she completes the internship for a period of 4 weeks (2 credits) in the summer of 2012 to the satisfaction of the programme administrator of MA Gender Studies in addition to the internship of 4 weeks required by the MA programme in Psychological and Clinical Studies, and (2) the School of Human Studies, adopts the 'Flexible Exit' policy of the University and take appropriate steps for its implementation.

The committee also recommended that the span period of PG diploma programme should be taken as 2 years within which a student will have to complete all requirements of the PG diploma programme.

The meeting ended with a Vote of Thanks.

Venita Kaul
Professor Venita Kaul

Honey Obrai Vahali
Professor Honey Obrai Vahali

Dr. Praveen Singh
Dr. Praveen Singh

Dr. Abha Vermani
Dr. Abha Vermani

Professor Kuriakose Mamkottam
Professor Kuriakose Mamkottam

(The School of Human Studies has already adopted "Flexible Exit" policy with respect with Gender Studies in 2011). A.S.S.

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AMBEDKAR UNIVERSITY, DELHI
MINUTES OF THE 3rd MEETING OF THE STANDING COMMITTEE
(STUDENT SERVICES)

The Third meeting of the Standing Committee (Student Services) was held at 4.00 pm on Wednesday, the 16th April, 2012 in Kashmere Gate campus, Ambedkar University, Delhi.

The following members were present:

1. Prof. K. Mamkottam	- Chairperson
2. Prof. Honey Obrai Vahali	- Member
3. Dr. Praveen Singh	- Member
4. Dr. Abha Vermani	- Member Secretary

Dr. Sumangala Damodaran, (Member) and Professor Venita Kaul (Member) regretted her inability to attend the meeting. Shri Rajeev Kumar, Assistant Registrar (Student Services) assisted the meeting.

Item 1:

An appeal forwarded by the School of Human Studies to reconsider the unanimous decision which was taken in the first meeting of the Standing Committee (Student Services) held on 23 March 2012 which recommended termination of the provisional admission of Mr. Pankaj Tiwari to MA Gender Studies was discussed.

The committee once again reiterated that if Mr. Pankaj Tiwari appears a third time in the failed subject of Mathematics in the Undergraduate Degree Examination of University of Delhi in April-May 2012, the result of the same is likely to be declared in June-July 2012, by which time a whole year would have passed since his provisional admission to AUD in July 2011. More importantly, he would have completed part-I (first year) of his M.A. Gender Studies at AUD, without having fulfilled the minimum eligibility condition of *'having successfully completed graduation'*.

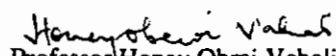
Considering that admitting a candidate without fulfilling minimum eligibility condition would lead to a serious anomaly in the admission process to M.A. Gender Studies and that there was no fresh fact produced since the case was presented in the last meeting, **the committee did not admit the appeal as it did not merit positive consideration.**

Item 2:

The Punitive measures for students not meeting the minimum attendance requirement of overall 70% in the academic session 2011-2012, proposed by the Dean, School of Undergraduate Studies, dated 11th April 2012 was discussed in detail.

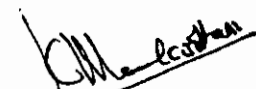
While the Committee has, in principle, accepted the scheme proposed by the Dean, School of Undergraduate Studies, it also expressed concern that the mandated requirement of attendance should not be diluted. Therefore, the proposed scheme should be treated as a **"one time" concession only**, as all schools and programmes are expected to implement the rules relating to attendance requirements.

The meeting ended with a Vote of Thanks.


Professor Honey Obrai Vahali


Dr. Praveen Singh


Dr. Abha Vermani


Professor Kuriakose Mamkottam



**The Fourth (Emergent) Meeting of the Standing Committee (Students Services) of the
Academic Council**

April 19, 2012

MINUTES

The fourth (emergent) meeting of the Standing Committee (Students Services) of the Academic Council was held at 5.30 pm on Thursday 19 April 2012 in the Faculty Room, Ambedkar University, Kashmere Gate to consider the representation received by the Vice-Chancellor signed by 42 students of the School of Under Graduate Studies appealing against the measure taken against students who have fallen short of requisite percentage of attendance.

The following members were present:

1. Professor Honey Obrai Vahali	- Member
2. Dr Sumangala Damodaran	- Member
3. Dr Praveen Kumar	- Member
4. Professor Geetha Venkataraman	- Special Invitee
5. Professor Kuriakose Mamkoottam	- Chairperson

Professor Venita Kaul and Dr. Abha Vermani could not attend the meeting.

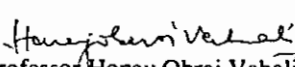
At the outset the Chairperson reminded the committee that the measures taken against students who have fallen short of requisite attendance was approved by this same committee in its last meeting in which the importance of implementing attendance requirement was also emphasized.

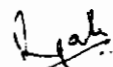
The Dean, School of Undergraduate Studies, students are aware of the attendance requirements as they have been informed about it not only at the start of the programme, but also that individual teachers have time and again reminded students who have not been regular in classes. Moreover, consolidated, course-wise, attendance records of students were displayed on the website and on the notice-board on 17th January 2012, warning that those who fall short of attendance would not be allowed to take the semester-end examination. Subsequently, in the middle of February 2012 individual letters were sent to those students who were falling short of attendance.

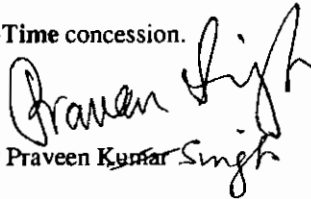
Adopting a compassionate approach, and after examining the implication of the measures adopted, the committee suggested relaxation of another 5%, and recommends the following:

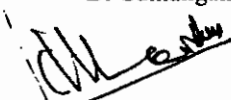
1. No student with overall attendance (Monsoon and Winter semester) of less than 70% shall be considered for scholarships or fee waivers.
2. Students with less than 45% of overall attendance shall not be allowed to take all end semester examinations of the winter semester.
3. Students with above 45% of overall attendance but below 70% shall not be allowed to take end semester examinations of the winter semester in those courses where the student's attendance is below 45%.
4. Students with overall attendance of less than 70% shall not be issued their grade cards for winter semester until the end of monsoon semester 2012.

The committee once again reiterated that this relaxation should be treated as a **Strictly One-Time** concession.


Professor Honey Obrai Vahali


Dr Sumangala Damodaran


Dr Praveen Kumar Singh


Professor Kuriakose Mamkoottam

Proforma for suggesting names of Experts to be associated with the Selection Committees under Statute 14(1)(iii) for the Academic Years 2012-2013 & 2013-2014

Recommended by the Board of Studies at its meeting held on _____

[illegible]

Dean, School of _____

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**Rules
For
AWARD OF DEGREE**

(Under Sections 3(g), 6(2) & 47(1-5) of the University Act, 2007)

"Section 3(g): to hold examinations and confer degrees or other distinctions;

Section 6(2): to grant, subject to such conditions as the University may determine, diplomas and certificates to, and confer degrees and other academic distinctions on the basis of examinations, evaluation or any other method of testing, on persons;

Section 47(1): The Court may, on the recommendation of the Executive Council¹, withdraw any distinction, degree, diploma or privilege conferred on, or granted to, any person, by a resolution passed by the majority of the total membership of the Court and by a majority of not less than two-thirds of the members of the Court present and voting at the meeting, if such person has been convicted by a court of law for an offence, with, in the opinion of the Court, involves moral turpitude or if he has been guilty of gross misconduct."

Section 47(2): No action under sub-section (1) shall be taken against any person unless s/he has been given an opportunity to show cause against the action proposed to be taken.

Section 47(3): A copy of the resolution passed by the Court shall be immediately sent to the person concerned.

Section 47(4): Any person aggrieved by the decision taken by the Court may appeal to the Chancellor within thirty days from the date of receipt of such resolution.

Section 47(5): The decision of the Chancellor in such appeal shall be final.

1. Conferment of Degree

All proposals for the conferment of Degrees on the persons shall be made by the Academic Council to the Board of Management, and shall require the assent of the Court.

2. Withdrawal of Degree

Any Degree conferred by the University may, with the previous approval of two-thirds of the members of the Court and the sanction of the Chancellor, be withdrawn by the Board of Management after following the procedure as stipulated in Section 47(1-5) of the Act.

¹ Ambedkar University, Delhi has provision of Board of Management.

**Rules
For
AWARD OF HONORARY DEGREE**

(Under the following Sections of the University Act, 2007)

"Section 6(3): to confer honorary degrees or other distinctions in the manner prescribed by the Statutes

Section 29(k): conferment of honorary degrees.

Section 46: If not less than two-third of the members of the Academic Council recommend that an honorary degree or academic distinction be conferred on any person on the ground that he is, in their opinion, by reason of eminent attainment and position, fit and proper to receive such degree or academic distinction, the Court may, by a resolution, decide that the same may be conferred on the person recommended.

Section 47(1): The Court may, on the recommendation of the Executive Council¹, withdraw any distinction, degree, diploma or privilege conferred on, or granted to, any person, by a resolution passed by the majority of the total membership of the Court and by a majority of not less than two-thirds of the members of the Court present and voting at the meeting, if such person has been convicted by a court of law for an offence, with, in the opinion of the Court, involves moral turpitude or if he has been guilty of gross misconduct."

**1. Conferment of
Honorary
Degree**

All proposals for the conferment of Honorary Degrees on the distinguished/eminant persons shall be made by the Academic Council to the Board of Management, and shall require the assent of the Court. Provided that, in cases of urgency, the Chancellor may act on the recommendation of the Academic Council only. The honorary degree will be conferred in accordance with the regulations made in this regard.

**2. Withdrawal of
Honorary
Degree**

Any Honorary Degree conferred by the University may, with the previous approval of two-thirds of the members of the Court and the sanction of the Chancellor, be withdrawn by the Board of Management after following the procedure as stipulated in Section 47 of the Act.

¹ Ambedkar University, Delhi has provision of Board of Management.

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RULES FOR CONDUCT OF CONVOCATION
(Under sections 3(g), 6(2), 6(3) 7 29(k) of the University Act)

The Convocation of the University shall be conducted as per provisions under the above clauses of the University Act, and approved by the Board of Management.

1. Not less than four weeks' notice of the Convocation shall be given by the Registrar or an Officer designated for the purpose by the Vice Chancellor.
2. The Registrar, or the Officer designated for the purpose, shall issue to each member of the Convocation along with the notice, a copy of the programme of the Convocation and information about the procedure to be observed thereat.
3. A candidate for a degree/diploma must submit his application to the Dean, Student Services or the Officer designated on or before the date prescribed for the purpose, for the award of the degree/diploma at the Convocation in person or in absentia.
4. Honorary degree(s) shall be conferred only either at the annual or at the special Convocation and may be taken in person or in absentia.
5. The presentation of the person(s) on whom honorary degree(s) is/are to be conferred at the Convocation shall be made by the person specified by the Vice Chancellor.
6. The Presiding Officer, Chief Guest(s), the other members of the Academic procession and the candidates receiving degrees/diplomas, shall wear the academic costume as specified.
7. The Academic Procession shall comprise the Registrar, Deans of School of Studies, Members of the Planning Board, Academic Council, Board of Management, the Court, the Pro-Vice Chancellor, the Vice Chancellor, the Chancellor and the Chief Guest.
 - a) The procession shall be led by the Registrar, followed in double file by the Deans of Schools of Studies, Members of the Planning Board, Members of the Academic Council, Members of the Board of Management, Members of the Court, the Pro Vice Chancellor, the Vice Chancellor in that order, and, in the end, the Chancellor or in his absence the Vice Chancellor, paired with the Chief Guest.
 - b) The persons forming the Academic Procession shall assemble and stand in the prescribed order. They will be introduced to the Chief Guest / the Chairperson by the Vice Chancellor after which the Procession will proceed for the Convocation Hall.
 - c) When the Procession enters the Convocation Hall, the candidates and the audience shall rise and remain standing until the members of the Procession have taken their seats.
8. The Members of the Academic Procession shall take the seats on the dais as reserved for them. The seating on the dais shall be as follows:

- a) In the front, close to the audience, will be the seats earmarked for the Chancellor, the Vice Chancellor, the Chief Guest and other dignitaries, if any, specially invited to the Convocation. On both sides will be the podia with the mikes.
- b) Behind the seats of the dignitaries will be, at some distance, rows of seats divided by a central passage, each row consisting of 5-6 or more seats depending on the length of the stage, on the left and an equal number on the right of the passage. The number of rows will depend on the number of persons joining the Academic Procession. Each seat will be given a specific number and each person in the procession will be informed of his seat number in advance. The seating will be arranged in such a way that the Pro-Vice Chancellor(s), members of the Court and members of the Board of Management will occupy the front rows followed by Members of the Academic Council, the Planning Board, and Deans of Schools in that order. The Registrar will be allotted a seat nearest to the left side podium.

I. ORDER OF PRECEDENCE:

- (a) The following order of precedence shall be observed at the time of Convocation:

- 1) Chancellor
- 2) Vice Chancellor
- 3) Pro-Vice Chancellor(s)
- 4) Members of the Court
- 5) Members of the Board of Management
- 6) Members of the Academic Council
- 7) Members of the Planning Board
- 8) Members of the Finance Committee
- 9) Dean, Student Services
- 10) Deans of the schools in order of seniority
- 11) Registrar(s)
- 12) Controller of Finance
- 13) Librarian
- 14) Professors of various schools of studies of the University in order of seniority

- (b) In case of other distinguished dignitaries present precedence shall be regulated in accordance of the warrant of precedence or such official rules as may govern the matter.
- (c) The Vice Chancellor shall determine from time to time as to the persons who will form the procession at the Convocation. Any dispute arising as to the seniority shall be decided by the Vice Chancellor whose decision shall be final.

II. ACADEMIC COSTUME:

Convocation shall be seen as a student centred activity, conducted with simplicity and elegance, symbolically reflecting successful conclusion of the pursuit of an academic programme by the student. While no formal dress code shall be mandated, to mark

the ceremonial nature of the occasion a long (5ftx6") raw silk scarf off-white/cream in colour on thick, good quality material with the University Logo in colour with a golden jhalar on both ends shall be worn by all participants of the Convocation. as specified below.

Description of Member	Description of Scarf
Chancellor, Vice Chancellor, Chief Guest, Pro-Vice Chancellor(s), Members of the Court, Members of the Board of Management; Members of the Academic Council, Members of the Planning Board, Members of the Finance Committee, Dean (Academic Services), Dean (Student Services), Deans of Schools, Registrar, Controller of Finance, Professors; Recipients of Honorary Degree, PhD, MPhil, PG degree, PG Diploma and UG degrees	A long (5ftx6") raw silk scarf, off-white/cream in colour, on thick good quality material with the University Logo in colour with a golden jhalar on both ends shall be draped over both shoulders.

III. PRESENTATION OF THE CANDIDATES:

1. On the request of the Registrar the Chancellor or in his absence the Vice Chancellor shall declare the Convocation open and shall light the lamp along with the Chief Guest.
2. The Deans of Schools shall request the Chancellor/ Vice-Chancellor to award the Degree/ Diploma to the candidates whose names are included in the list which they will present.
3. The Chancellor/Vice Chancellor will admit the candidates to the degrees/diplomas in the following words:

"By virtue of the authority vested in me as the Chancellor/Vice Chancellor of Ambedkar University, Delhi, I award you the Degree/Diploma in _____ and charge you to be worthy of the qualifications that you have earned."

4. The Honorary Degree(s), if any, shall be conferred by the Chancellor/Vice Chancellor on presentation of the candidate(s) who is/are to receive degree(s) by the person appointed for the purpose, who will read the citation.

"By virtue of the authority vested in me as the Chancellor/Vice Chancellor of Ambedkar University, Delhi, I confer on you the Degree of _____ (*honoris causa*)".

5. The Chancellor/Vice Chancellor will request the Chief Guest to award the Medals to the eligible candidates, whose names shall be read out by the Dean, Student Services.
6. The Vice Chancellor will present the Progress Report of Ambedkar University, Delhi and request the Chief Guest to address the Convocation.
7. Convocation Address.

8. Chancellor's Address.
9. The Registrar shall obtain the signatures of the Vice Chancellor in the Convocation Register as prescribed.
10. The Chancellor/Vice Chancellor, will declare the Convocation closed.
11. Recitation of 'National Anthem'.
12. The Academic Procession will then leave the Convocation Hall in the reverse order. The degree/diploma holders and the audience in the Hall will remain standing till the procession has left the Hall.

IV. INSTRUCTIONS FOR THE CANDIDATES:

- (a) Candidates must appear wearing the prescribed scarf of specific colour, preferably worn over a white or cream coloured dress.
- (b) A rehearsal shall be arranged on or before the date of the Convocation at which candidates for degrees must be present. Candidates not present at the rehearsal run the risk of not being admitted at the Convocation.
- (c) Candidates who are unable to attend the Convocation must inform the Dean, Student Services or an Officer designated by the Vice Chancellor by the prescribed date. Such candidates will be admitted to the degree in absentia in accordance with the rules prescribed from time to time.