

GOA UNIVERSITY
Taleigao Plateau, Goa 403 206

REVISED MINUTES

of the 9th Special Meeting of the

X ACADEMIC COUNCIL

Day & Date

Saturday, 30th July, 2022

Time

10.00 a.m.

**Council Hall
Goa University**

	<p>meeting held on 22.04.2022 with the following suggestions:</p> <ol style="list-style-type: none"> 1. The Course Codes for the PG Programme to be revised/changed. 2. The Chairperson, Board of Studies was requested to indicate the number of hours unit wise for the courses in the syllabus. <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.11	<p>Minutes of the Board of Studies in Political Science meeting held on 25.04.2022.</p> <p>The Academic Council approved the minutes of the Board of Studies in Political Science meeting held on 25.04.2022 with the following suggestions:</p> <ol style="list-style-type: none"> 1. The Course Codes for the PG Programme to be revised/changed. 2. The Chairperson, Board of Studies was requested to rework the number of hours in the proposed syllabus. 3. Course Code PSDSOC205 Politics in the Developing World, to be corrected. <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.12	<p>Minutes of the Board of Studies in Philosophy in the School of Sanskrit, Philosophy and Indic Studies (SSPIS) meeting held on 29.04.2022.</p> <p>The Academic Council approved the minutes of the Board of Studies in Philosophy in the School of Sanskrit, Philosophy and Indic Studies (SSPIS) meeting held on 29.04.2022 with the suggestion to revise/change the Course Codes for the PG Programme.</p> <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.13	<p>Minutes of the Board of Studies in Library and Information Science meeting held on 16.05.2022 and 30.05.2022.</p> <p>The Academic Council deferred the minutes of the Board of Studies in Library and Information Science meeting held on 16.05.2022 and 30.05.2022.</p> <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.14	<p>Minutes of the Board of Studies in Commerce UG meeting held on 19.04.2022. (Item withdrawn)</p> <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.15	<p>Minutes of the Board of Studies in International Studies meeting held on 22.04.2022.</p> <p>The Academic Council approved the minutes of the Board of Studies in International Studies meeting held on 22.04.2022 with the following suggestions:</p> <ol style="list-style-type: none"> 1. Prerequisites for the courses to be made as 'Graduate in any discipline'. 2. The Course Codes for the PG Programme to be revised/changed. <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.16	<p>Minutes of the Board of Studies in English meeting held on 25.04.2022.</p> <p>The Academic Council approved the minutes of the Board of Studies in English meeting held on 25.04.2022 with the following suggestions:</p> <ol style="list-style-type: none"> 1. The Course Codes for the PG programmes to be revised/changed. 2. The proposed syllabus/structure for Semester III and Semester IV was deferred by the house. <p style="text-align: center;">(Action: Assistant Registrar Academic – PG)</p>
D 3.17	<p>Minutes of the Board of Studies in Chemistry PG meeting held on 26.04.2022.</p>

GOA UNIVERSITY
Taleigao Plateau, Goa 403 206

FINAL UPDATED AGENDA

For the 9th Special Meeting of the

X ACADEMIC COUNCIL

Day & Date

30th July, 2022

Time

10.00 a.m.

Venue
Conference Hall
Administration Block

	<p>b. Optional Courses (08) identified for the First Year (Semester I and Semester II) with appropriate nomenclature. Annexure II (refer page no.448)</p> <p>ii) The declaration by the Chairman that the minutes were readout by the Chairperson at the meeting itself.</p> <p style="text-align: center;">Through Circulation</p> <p>Date: 22.04.2022 Place: Goa University</p> <p style="text-align: right;">Sd/- Signature of the Chairperson BOS International Studies</p> <p>Part G The remarks of the Dean of the Faculty</p> <p>i) The minutes are in order. ii) The minutes may be placed before the Academic Council with remarks if any. iii) May be recommended for approval of Academic Council. iv) Special remarks if any.</p> <p>Date: 25.04.2022 Place: Goa University</p> <p style="text-align: right;">Sd/- Signature of the Dean</p> <p style="text-align: right;">(Back to Index)</p>
D 3.16	<p>Minutes of the Board of Studies in English meeting held on 25.04.2022.</p> <p>Part A.</p> <p>i. Recommendations regarding courses of study in the subject or group of subjects at the undergraduate level: NIL</p> <p>ii. Recommendations regarding courses of study in the subject or group of subjects at the postgraduate level: Annexure I (refer page no. 470)</p> <p>1. The BoS prepared Semester-wise Flow Chart for MA English to be implemented from the AY 2022-23 onwards (Appendix I)</p> <p>2. The BoS approved two new Optional Courses:</p> <p style="padding-left: 40px;">EGO 139: Feminism: Theory and Praxis (Appendix II) EGO 140: Critical Disability Studies (Appendix III)</p> <p>3. The BoS approved the restructured and updated Optional Course titled EGO 114: Cultural Studies: Theory and Practice (Appendix IV)</p> <p>Part B</p> <p>i) Scheme of Examinations at undergraduate level: NIL</p> <p>ii) Panel of examiners for different examinations at the undergraduate level: NIL</p> <p>iii) Scheme of Examinations at postgraduate level: Nil</p> <p>iv) Panel of examiners for different examinations at post-graduate level: NIL</p> <p>Part C.</p> <p>1. Recommendations regarding preparation and publication of selection of reading material in the subject or group of subjects and the names of the persons recommended for appointment to make the selection:</p>

NIL

Part D

- i. Recommendations regarding general academic requirements in the Departments of University or affiliated colleges: NIL
- ii. Recommendations of the Academic Audit Committee and status thereof: NIL

Part E.

- i. Recommendations of the text books for the course of study at undergraduate level: NIL
- ii. Recommendations of the text books for the course of study at post graduate level. NIL

Part F.Important points for consideration/approval of Academic Council

- i. The important points/recommendations of BoS that require consideration/approval of Academic Council (points to be highlighted) as mentioned below. NIL
- ii. The declaration by the Chairperson that the minutes were readout by the Chairperson at the meeting itself.

Date: 25.04.2022

Place: Goa University

Sd/-

Signature of the Chairperson

Part G. The Remarks of the Dean of the Faculty

- i. The minutes are in order.
- ii. The minutes may be placed before the Academic Council with remarks if any.
- iii. May be recommended for approval of Academic Council.
- iv. Special remarks if any

Date: 25.04.2022

Place: Goa University

Sd/-

Signature of the Dean

[\(Back to Index\)](#)**D 3.17****Minutes of the Board of Studies in Chemistry PG meeting held on 26.04.2022.****Part A.**

- i. Recommendations regarding courses of study in the subject or group of subjects at the undergraduate level: NIL
- ii. Recommendations regarding courses of study in the subject or group of subjects at the postgraduate level: (Detailed minutes of the BOS meeting may please be seen).
- 1. To discuss the revision of semester I & II syllabus of all four branches of M.Sc. Chemistry program

After due deliberations and incorporating the suggestions made by the members, the BOS unanimously resolved to approve the draft syllabus of semester I and II of all four branches (Organic, Inorganic, Physical and Analytical) of M.Sc. Chemistry program

D 3.16 Minutes of the Board of Studies in English meeting held on 25.04.2022.

Annexure I

Semester wise Flow chart of M.A. English from A.Y. 2022-2023 onwards

Courses	Codes	SEM 1	SEM 2	SEM 3	SEM 4	Total CREDIT
Discipline Specific Core Course	DSCC	DSCC-EGC-103 : English Novel DSCC-EGC-104 : English Drama DSCC-EGC-107 : Literary Criticism DSCC-EGC-108: Shakespeare: Plays	DSCC-EGC-101: Linguistics DSCC-EGC-102 : English Poetry DSCC-EGC-105 : American Literature DSCC-EGC-106: Novel as a Major Form			32
Discipline Specific Optional Course	DSOC	DSOC-EGO-102 : Study of a Major Poet: P.B. Shelly or T.S. Eliot DSOC-EGO-103 : Study of a Major Novelist: Joseph Conrad DSOC-EGO-113: A Reading in Postcolonial Theory and Literature	DSOC-EGO-104 : Study of a Major Playwright: Harold Pinter DSOC-EGO-122: D.H. Lawrence DSOC-EGO-108 : Commonwealth Literature			08
Research Specific Optional Course	RSOC			RSOC-EGO-115: Goa Cultural Perspectives RSOC-EGO-114: Cultural Studies: Theory and Practice	RSOC-EGO 139: Feminism: Theory and Praxis RSOC-EGO-138	12

				<p>RSOC-EGO-120 Translation Studies: Theory and Praxis</p> <p>RSOC-EGO:112: Readings in Contemporary Theory</p>	Academic Writing in English	
Optional Generic Course	OGC			<p>OGC-EGO 105: Indian Writing in Translation</p> <p>OGC-EGO-107: Creative Writing</p> <p>OGC-EGO-116 : Contemporary Indian English Fiction</p> <p>OGC-EGO-117: Regional Sensibilities in Indian Writing</p> <p>OGC-EGO-119: Canadian Cultural Studies</p> <p>OGC-EGO 137- Indian Writing in English</p> <p>OGC-EGO 140: Critical Disability Studies</p>		12
Discipline Specific	DSD				DSD-EGC: Dissertation	16

Dissertation						
Total Credits		20	20	20	20	80

Goa University

Shenoi Goembab School of Languages & Literature

Syllabus for the M. A. English Programme

(Choice-Based Credit Courses implemented from the Academic Year 2022-2023

Under the New System with 80 Credits)

Programme Objectives:

The two-year post-graduate programme, Master of Arts (M. A.) in English, offered by the Shenoi Goembab School of Languages & Literature, Goa University, aims at generating qualified, competent and articulate learners capable of contributing to relevant domains of knowledge, and serving society in meaningful ways.

Programme Outcomes:

1. Learners will acquire knowledge of English language, literary theories, and texts.
2. Learners will have the knowledge of the canonical, as well as, contemporary texts, in terms of chronological development and regional criteria.
3. Students will be made familiar with tools of literary analysis, criticism, and research methodology.
4. Students will be acquainted with the use of ICT in languages and literature.
5. Students will be able to relate texts to social systems, folk studies, environment and ecology, through Culture Studies.
6. Students will adhere to ethical principles in academic research.
7. Learners will develop skills in undertaking translation, editing, journalism, and creative writing.
8. Students will be able to work in a team and share skills to foster a sense of community.
9. Students will communicate effectively in terms of writing reports and making presentations.
10. Learners will be encouraged to choose electives from other disciplines to develop interdisciplinary perspectives..

Description of the Programme:

The programme offers various Compulsory Courses that provide:

- training in Linguistics and the English language
- a grounding in the genres, eras, and movements in Literatures in English
- a hands-on acquaintance with Literary Criticism as well as Literary and Critical Theories

The programme offers various Optional Courses that involve:

- application of literary theories to texts
- related field-work
- honing their research aptitude & skills

This programme adopts a comparative, contextualized and inter-disciplinary perspective drawn from contemporary views of literatures and cultures.

Eligibility: The pre-requisite for admission to this M. A. programme is Bachelor of Arts (B. A.) preferably in English or an equivalent degree of any recognized University/Institution.

Credits: The courses offered for M. A. (English) programme are of 01 to 04 credits each. A candidate registered for this programme shall be required to complete the requisite number of credits stipulated in the relevant ordinance to qualify for the Degree.

Dissertation: A candidate offering this programme is permitted to write a dissertation in lieu of Optional Courses of a total of 08 credits.

List of Courses

DISCIPLINE SPECIFIC CORE COURSES

DSCC-EGC-101 Linguistics

[4 credits, 60 hours]

Objective:

The course is intended to familiarize the students with the principles of Linguistic studies and their application to the English Language.

Learning Outcome:

The students will be able to do linguistic analysis of the literary texts, as well as, conduct research in Linguistics.

Course Content:

- | | |
|---|--------------------|
| 1. Introduction to the study of language. | [10 contact hours] |
| 2. The nature and function of language. | [10contact hours] |

The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing.

- | | |
|---|--------------------|
| 3. Linguistics as a scientific study of language. | [10 contact hours] |
|---|--------------------|

Aims and applications of linguistics. Approaches to the study of language:
Historical, comparative, descriptive and transformational – generative.

- | | |
|--|--------------------|
| 4. Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole. Bilingualism, multilingualism. Psychology of language. | [15 contact hours] |
|--|--------------------|

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|--|--------------------|
| 5. Structuralism: Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic. | [15 contact hours] |
|--|--------------------|

References:

Anderson, J. A. *Structural Aspects of Language Change*. Longman, 1973.
Bloomfield, L. *Language*. George Allen and Unwin, 1957.
Bolinger, D. *Aspects of Language*. Harcourt, Brace and World, 1968.
De Saussure, F. *Course in Linguistics*. Peter Owen, 1960.
Elgin, S. H. *What is Linguistics?* Prentice Hall, 1973.

Hickett, C. F. *A Course in Modern Linguistics*. MacMillan and Co. 1958.
Jespersen, O. *Language*. George Allen and Unwin, 1954.
Langacker, R. W. *Language and its Structure*. Harcourt, Brace and World, 1968.
Lyons, J. *New Horizons in Linguistics*. Penguin Books, 1970.
Martinel, Andre. *Elements of General Linguistics*. Faber and Faber, 1964.
Sapir, E. *Language*. Harcourt, Brace and Co., 1949.
Wardhough, R. *Introduction to Linguistics*. McGraw-Hill Book Co., 1972.

DSCC-EGC-102 English Poetry 60 hours]

[4 credits,

Objective:

This course in English Poetry is intended to enhance the awareness of the students about the concepts and the salient aspects of poetry and to encourage the application of such understanding to the study of English poetry in its historical and literary context.

Learning Outcome:

On completion of the course the student will be able to demonstrate the ability to appreciate and critique poetry

Course Content:

1. Introduction to Poetry: nature, features, forms, and types. [12 contact hours]
2. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry.
3. Major genres of poetry with reference to the prescribed texts: (a) narrative: verse-tale/epic; (b) lyric: songs & sonnets: (c) dramatic: dramatic eclogue. (d) minor genres of poetry viz. elegy, hymn, ballad and parody.
4. Significant movements, modes and eras that mark the evolution of English poetry viz. Classical, Petrarchan, Renaissance, Elizabethan, Reformation, Metaphysical, Augustan, Neoclassical, Romantic, Victorian, Pre-Raphaelite, Modern and Contemporary.

Prescribed Texts:

1. Chaucer, Geoffrey. "The Prologue". [8 contact hours]
2. Spenser, Edmund. *The Faerie Queene* [Book I] [8 contact hours]
3. Donne, John. *Songs and Sonnets*. [8 contact hours]
4. Wordsworth, William. Selections. [8 contact hours]
5. Yeats, W. B. Selections. [8 contact hours]
6. Auden, W. H. "The Age of Anxiety". [8 contact hours]

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References:

- Abrams, M. H. *The Prelude as a Portrait of the Artist*. Bicentenary Wordsworth Studies, 1970.
- Alvarez, A. *The New Poetry*. Penguin, 1968.
- Beaty, I. and W. H. Matchett. *Poetry from Statement to Meaning*. Oxford University Press, 1965
- Bennet, H. S. *Chaucer and the Fifteenth-Century Verse and Prose*. Clarendon Press, 1990.
- Chari, Jaganmohana. *Auden's Poetry: A Critical Study*.
- Craik, T. W. and R. J. Craik, editors. *John Donne: Selected Poetry and Prose*. Methuen, 1986.
- Dump, John D., editor. *A Critical Idiom Series*. (Relevant titles.)
- Ford, Boris. *A Guide to English Literature*. (Relevant volumes.)
- Hone, Joseph. *W. B. Yeats*. Palgrave Macmillan UK, 1962.
- Isaacs, J. and P. Kortepeter. *The Background of Modern Poetry*. Dutton, 1952.
- Jussawala, editor. *Faerie Queene Book I*. Orient Longman Private Limited, 1981.
- Keast, W. R. *Seventeenth Century English Poetry*. Oxford University Press, 1962.
- Ker, W. P. *Form and Style in Poetry*. Macmillan and Co, 1928.
- Kitterage, G. L. *Chaucer and His Poetry*. Harvard University Press, 1951.
- Malins, Edwards. *A Preface to Yeats*. Longman, 1974.
- Morgan, Edwin. "A Prelude to *The Prelude*." *Essays in Criticism*, 1955.
- Parker, Pauline M. *The Allegory of Faerie Queene*. Clarendon Press, 1966.
- Rosenthal, M.L. *The Modern Poets*. Textbook Publishers, 2003.
- Sisam, Kenneth. *Chaucer: The Clerk's Tale*. Clarendon Press, 1934.
- Spearing, A. C. *Medieval to Renaissance English Poetry*. Cambridge University Press, 1985.
- Stan, Smith. *W. H. Auden*. Liverpool University Press, 1990.
- Waller, Gary. *English Poetry of the 16th Century*. Taylor & Francis, 2014.

DSCC-EGC-103 English Novel

[4 credits,

60 hours]

Objective:

Based on the study of representative novels of England, this course raises and discusses the seminal issues pertaining to English fictional tradition.

Learning Outcome:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Novels.

Course Content:

Background:

[20 contact hours]

1. Historical survey of the English novel – major thrusts and developments.
2. Rise of the English novel – antecedents and determinants.
3. The novel form and English bourgeois society.
4. The nature of Realism in English fiction.
5. The Novelist as a critic of the 'new' society.
6. The English novel – techniques and experiments.

Prescribed Texts:

- | | | |
|----|---|--------------------|
| 1. | Fielding, Henry. <i>Joseph Andrews</i> . | [10 contact hours] |
| 2. | Dickens, Charles. <i>A Tale of Two Cities</i> . | [10 contact hours] |
| 3. | Bronte, Emile. <i>Wuthering Heights</i> . | [10 contact hours] |
| 4. | Foster, E. M. <i>A Passage to India</i> . | [10 contact hours] |

Comparative analysis of multiple cinematic versions of the texts: *Joseph Andrews* [1977], *Wuthering Heights* [1939, 1962, 1978, 1992, 2009], *A Tale of Two Cities* (1935, 1958, 1980), *A Passage to India* [1984]

References:

Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954.
---. *The Modern Novel in Britain and the United States*. 1963.
Baker, Earnest A. *The History of the English Novel*. 10 vols. 1924-39.
Karl, Frederic R. *A Reader's Guide to the Development of the English Novel in the Eighteenth Century*.
Leavis, F. R. *The Great Tradition*. C. U. P., 1964.
Rockwell, John. *Fact in Fiction*. Routledge and Kegan Paul, 1974.
Stevenson, Lionel. *The English Novel: A Panorama*. 1960.
Tillyard, E. M. W. *The Epic Strain in the English Novel*. Chatto and Windus, 1963.
Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Penguin, 1957.

DSCC-EGC-104 English Drama [4 credits, 60 hours]

Objective:

This course proposes to introduce the student to the tradition of English drama. With the help of representative texts, it also aims at tracing the development of drama in England from the 16th to the 20th Century.

Learning Outcome:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Drama.

Course Content:

Background: Elements of Drama. Development of English Drama. Conventions of the English Stage.
[20 contact hours]

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|----|--|--------------------|
| 1. | Marlowe, Christopher. <i>Doctor Faustus</i> . | [10 contact hours] |
| 2. | Congreve, William. <i>The Way of the World</i> . | [10 contact hours] |
| 3. | Synge, J. M. <i>The Playboy of the Western World</i> . | [10 contact hours] |
| 4. | Delany, Shelagh. <i>A Taste of Honey</i> . | [10 contact hours] |

References:

Donaldson, Ian. *Jonson and Shakespeare*. Palgrave Macmillan UK, 1983.
Fermor, Ellis Una. *Jacobean Drama*. Methuen, 1973.
Potter, Robert. *The English Morality Play*. Routledge & K. Paul, 1975.
Smidt, Kristian. *Unconformities in Shakespeare's Historical Plays*. Palgrave Macmillan UK, 1982.

Tillyard, E. M. W. *Shakespeare's History Plays*. Barnes & Noble, 1969.
Williams, Raymond. *Drama from Ibsen to Brecht*. Random House, 2013.

DSCC-EGC-105 American Literature
[4 Credits, 60 hours]

Objectives:	The major objective of the course is to introduce students to the intellectual and literary currents of America from the time of its 'discovery' to the present day. It's objective is also to expose and sensitize students to significant texts of representative authors	
Content:	Module 1:Background 1.The 16 th -17 th century Age of Puritanism 2.The 18 th century Age of Enlightenment 3.The 19th century American Renaissance 4.The Jazz Age of the Roaring 1920s 5. American Modernism.	15 hours
	Module 2: Fiction 1. Hawthorne, Nathaniel. <i>Twice-told Tales</i> (selections) 2. Morrison, Toni. <i>Sula</i> 3. Wilson, Diane. . <i>The Seed Keeper</i>	15 hours
	Module 3: Poetry 1. Whitman, Walt. "Song of Myself" (selections) 2. Frost, Robert. "The Mending Wall," "The Road Not Taken," "After Apple Picking" 3. Hughes, Langston. "The Negro Dreams of Rivers," "Let America Be America Again" 4. Alexie, Sherman. "On the Amtrak from Boston to New York City," "Evolution" 5. Ginsberg, Alan. "America," "A Supermarket in California"	15 hours
	Module 4:Drama Albee, Edward. <i>The American Dream</i>	
Pedagogy:	Lectures/assignments/seminars.	
References/ Readings:	Brown, John Russell, editor. <i>American Theatre</i> . Edward Arnold, 1967. Chase, Richard. <i>The American Novel and its Tradition</i> , Double Day, 1957. Gould, Jean. <i>Modern American Playwrights</i> . Popular Prakashan, 1969. Horton, Rod, editor. <i>Background of American Literary Thought</i> . Prentice Hall, 1974.	

	<p>Hoffman, Daniel, editor. <i>Harvard Guide to Contemporary American Writing</i>. Oxford University Press, 1979.</p> <p>Matthiessen, F. O. <i>American Renaissance</i>. Oxford University Press, 1941.</p> <p>Pearce, Roy H. <i>The Continuity of American Poetry</i>. Princeton University Press, 1979.</p> <p>Weinberg, Helen. <i>The New Novel in America-The Kafkan Mode in Contemporary Fiction</i>. Cornell University Press, 1970.</p> <p>London, Routledge.</p>	
Learning Outcomes	On completion of the course, the students will be familiarized with major American intellectual and literary movements which would enable them to understand and appreciate American history and culture.	

DSCC-EGC-106 Novel as a Literary Form
[4 credits,

60 hours]

Objective:

The course discusses issues like the theory of the Novel, the evolution of the form, the nature of Realism, techniques and narrative devices. Thus, the course not only offers an overview of world fiction, but also makes the students aware of the distinct features of the novel as a literary form.

Learning Outcome:

At the end of the course students will be able to analyse and appreciate European and American novels.

Course Content:

Background to the texts.	[10 contact hours]
1. de Balzac, Honoré. <i>Old Goriot</i> . From Romanticism to Realism, Society after the French Revolution, La Comedie Humaine	[10 contact hours]
2. Dostoyevsky, Fyodor. <i>Crime and Punishment</i> . Dostoevsky's concepts of spirituality	[10 contact hours]
3. Kafka, Franz. <i>The Castle</i> . Existentialism	[10 contact hours]
4. Camus, Albert. <i>The Plague</i> . Existentialism, War, Authoritarianism	[10 contact hours]
5. Steinbeck, John. <i>The Grapes of Wrath</i> . Great Depression, Dust Bowl, Exodus Comparisons of texts with available cinematic versions: <i>Pere Goriot</i> [2004], <i>Crime and Punishment</i> [1970, 2002], <i>The Grapes of Wrath</i> [1940].	[10 contact hours]

References:

- Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 2010.
- Bree, Germaine. *Modern French Fiction*.
- Brooks, Cleanth, and Robert Penn Warren. *The Scope of Fiction*. Appleton-Century-Crofts, 1960.
- Davis, William. *The Novel: A Collection of Essays*.
- Grossvogel, David. *Limits of the Novel*. Cornell University Press, 1968.
- Steiner, George. *Tolstoy Or Dostoevsky*. Faber & Faber, 2010.
- Tanner, Tony. *City of Words*. Evanston, 1971.

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DSCC-EGC-107 Literary Criticism
[4 credits, 60 hours]

Objective:

The principal objective of this course is to familiarise the students with the history of Western literary critical discourse and the various movements which have gone into its development.

Learning Outcome:

On completion of the course a student will demonstrate the ability to apply the knowledge of critical theory to literary texts.

Course Content:

- | | |
|--|--------------------|
| 1. A Critical Survey of Classical and Romantic Criticism | [14 contact hours] |
| 2. Formalism | [14 contact hours] |
| 3. Marxism | [8 contact hours] |
| 4. Psycho-analysis | [8 contact hours] |
| 5. Structuralism | [8 contact hours] |
| 6. Feminism | [8 contact hours] |

References:

- Abrams, M. H. *Mirror and the Lamp*. O. U. P, 1971
- . *A Glossary of Literary Terms*. Cengage Heinle, 1998.
- Barry, Peter. *Beginning Theory*. Manchester University Press, 1995.
- Brooks, Cleanth, and Wimsatt. *Literary Criticism: A Short History*. Routledge, 1957. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.
- Robey, David & Jefferson, Anne. *Modern Literary Theory: A Comparative Introduction*. Batsford, 1986.
- Selden, Raman. *The Theory of Criticism from Plato to the Present: A Reader*. Longman, 1988. Webster, Roger. *Studying Literary Theory: An Introduction*. Arnold, 1990.

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DSCC-EGC-108 Shakespeare: Plays
[4 credits, 60 hours]

Objective:

The course is designed to acquaint students with representative plays of Shakespeare.

Learning Outcome:

On completion of the course students will be able to identify significant aspects of Shakespearean drama and theatre.

Course Content:

Background	[10 contact hours]
1. <i>The Merchant of Venice</i>	[10 contact hours]
2. <i>Julius Caesar</i>	[10 contact hours]
3. <i>Hamlet</i>	[10 contact hours]
4. <i>Measure for Measure</i>	[10 contact hours]
5. <i>The Tempest</i>	[10 contact hours]

References:

Dean, Leonard F., editor. *Shakespeare: Modern Essays in Criticism*. O. U. P., 1977.
Eagleton, Terence. *Shakespeare and Society*. Chatto & Windus, 1967.
Fermor, Una Ellis. *Shakespeare's Drama*. Methuen Publications, 1980.
Gurr, Andre. *Shakespearean Stage 1574-1642*. C. U. P., 1970.
Knight, G. Wilson. *The Wheel of Fire*. Methuen, 1983.
---. *The Imperial Flame*. London; Methuen, 1985.
Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P., 1979.
Muir, Kenneth. *Shakespeare: Contests and Controversies*. The Harvester Press, 1985.
Speaight, Robert. *Shakespeare: The Man and His Achievements*. J. M. Dent & Sons, 1977.
Spurgeon, Caroline F. B. *Shakespeare's Imagery*. C. U. P., 1966.

DISCIPLINE SPECIFIC OPTIONAL COURSES

DSOC-EGO-102 Study of a Major Poet

[4credits, 60 hours]

Objectives:

1. This course attempts to introduce students to the nuances of poetry and the factors that influence and direct its manifestation as well as growth, with the help of the work of a major poet (either the modernist T. S. Eliot or the romanticist P.B.Shelley).
2. It also aims at analyzing the mutual relationship of the historical developments and the evolution of certain movements of poetry.

Learning Outcome:

In exposing the students to the cross-section of the selected poet's oeuvre, students will be able to identify the formative influences and the temperamental propensities in an individual poet and his contribution to literature and life.

Course Content (T. S. Eliot):

Background	[10 contact hours]
1. English poetry during the relevant age.	
2. Formative influences on the poet.	
3. Salient features of the school of poetry under study (modern or romantic).	
4. Characteristics of the poet's mind and art.	

5. Poet's view of poetry vis-à-vis tradition and contemporaneity.
6. Study of the poet's early poetry: themes, techniques and features.
7. Poet's dramatic art in relation to his poetry: approach, focus and vision.
8. Major poems: impact, reactions, and influences.
9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts:

- | | |
|--------------------------------------|--------------------|
| 1. "The Waste Land" | [10 contact hours] |
| 2. "Ash Wednesday" | [10 contact hours] |
| 3. Selected Shorter Poems | [10 contact hours] |
| 4. <i>Murder in the Cathedral</i> | [10 contact hours] |
| 5. "Tradition and Individual Talent" | [10 contact hours] |

References:

Moody, David A. *The Cambridge Companion to T. S. Eliot*. CUP, 1994
Beaty, Irome and William H. Matchett. *Poetry from Statement to Meaning*. Oxford, 1965.
Behr, Cardene. *T. S. Eliot: A Chronology of His Life and Works*. Macmillan, 1983.
McNelly, Cleo. *T. S. Eliot and Indic Tradition*. CUP, 1987.
Pathak, R. S. *New Directions in Eliot Studies*. Northern Book Centre, 1990.
Spender, Stephen. *Eliot: Modern Masters Series*. Frank Kermode, editor. Fontana Collios, 1975. Srivastav, Narsingh. *The Poetry of T. S. Eliot: A Study in Religious Sensibility*. Sterling, 1991.

OR

Course Content (P. B. Shelley):

Background [10 contact hours]

1. English poetry during the relevant age.
2. Formative influences on the poet.
3. Salient features of the school of poetry under study (modern or romantic).
4. Characteristics of the poet's mind and art.
5. Poet's view of poetry vis-à-vis tradition and contemporaneity.
6. Study of the poet's early poetry: themes, techniques and features.
7. Poet's dramatic art in relation to his poetry: approach, focus and vision.
8. Major poems: impact, reactions, and influences.
9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts:

- | | |
|---|--------------------|
| 1. "Alastor, or The Spirit of Solitude" | [10 contact hours] |
| 2. "Epipsychidion" | [10 contact hours] |
| 3. "Prometheus Unbound" | [10 contact hours] |
| 4. Selected Shorter Poems | [10 contact hours] |
| 5. "Adonais" | [10 contact hours] |

References:

Barus, James E, editor. *Shelley: The Critical Heritage*. Routledge and Kegan Paul, 1975.
Bluden, Edmund: *Shelley*. OUP, 1965.

Coombs, Heather: *The Age of Keats and Shelley*. Blackie and Sons, 1974.
Holmes, Richard. *Shelley: The Pursuit*. Weidenfold and Nicolson, 1974.
Keach, William. *Shelley's Style*. Methuen, 1984.
King-Hele, Desmond. *Shelley: His Thought and Work*. Macmillan, 1964.
Leighton, Angela. *Shelley and the Sublime: An Interpretation of the Major Poems*. O.U.P., 1984. Ridenour, George M., editor. *Shelley: Twentieth Century Views*. Prentice-Hall, 1965.
Swiden, Patrick, editor. *Shelley: Shorter Poems and Lyrics. A Case Book*. Macmillan. Woodings, R. B, editor. *Shelley: Modern Judgements*. London: Macmillan, 1968.
Leavis, F. R. *Revaluation*. I. R. Dee, 1998.

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DSOC-EGO-103 Study of a Major Novelist: Joseph Conrad
[4credits, 60 hours]

Objective:

Joseph Conrad has been regarded as one of the important writers in English. Though he began writing in the last decade of the nineteenth century his writing was considered modern as it differed greatly from contemporary writers Works from his early phase are considered to be among his best. This course attempts to study the Novels/Short Stories from this early phase.

Learning Outcome:

Students taking the course will be able to identify Conrad's unique contribution to English Literature and the concepts of Conscience, Restraint and Solidarity.

Course Content:

- | | | |
|----|--|--------------------|
| 1. | "An Outpost of Progress" | [6 contact hours] |
| 2. | <i>Heart of Darkness</i> | [16 contact hours] |
| 3. | "Youth: A Narrative" | [8 contact hours] |
| 4. | "The Secret Sharer" | [10 contact hours] |
| 5. | <i>The Nigger of the Narcissus – A Tale of the Sea</i> | [10 contact hours] |
| 6. | <i>Nostromo – A Tale of the Seaboard</i> | [10 contact hours] |
| | [Films relevant to the texts will bescreened] | |

References:

Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954. Andreas, Osborn. *Joseph Conrad: A Study in Non-Conformity*. Archon, 1969.
Baines, Jocelyn. *Joseph Conrad: A Critical Biography*. Weidenfeld and Nicolson. 1960.
Bala, Suman. *Joseph Conrad's Fiction: A Study in Existential Humanism*. Intellectual Publishing House, 1990.
Berthoud, Jacques. *Joseph Conrad: The Major Phase*. C.U.P., 1978.
Bhagwati, Ashok. *Politics and the Modern Novelist Conrad's Conservatism*. B. R. Publishing Corporation, 1991.
Cox C., B. *Joseph Conrad: The Modern Imagination*. J. M. Dent & Sons, 1974. Land, Stephen K. *Conrad and the Paradox of Pilot*. MacMillan, 1984.
Meyer, Bernard, C. *Joseph Conrad: A Psychoanalytic Biography*. Princeton U. P., 1967. Newhouse, Neville H. *Joseph Conrad*. Evans Brothers, 1966.
Ramamurthi, Lalitha and C.T. Indra *Joseph Conrad: An anthology of recent criticism*, Delhi, Pencraft International, 1998.
Roy, V. K. *The Romance of Illusions: A Study of Joseph Conrad, with Special Reference to Lord Jim*

and *Heart of Darkness*. Doaba House, 1971.

Yaseen, Mohammad. *Joseph Conrad's Theory of Fiction*. Asia Publishing House, 1970.

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DSOC-EGO-104 Study of a Major Dramatist: Harold Pinter

[4credits, 60 hours]

Objective:

To introduce students to the concept of the Theatre of the Absurd.

Learning Outcome:

The students will be acquainted with the features and motifs of the Theatre of the Absurd.

Course Content:

- | | | |
|----|---------------------------|--------------------|
| 1. | <i>The Dwarfs</i> | [10 contact hours] |
| 2. | <i>The Birthday Party</i> | [10 contact hours] |
| 3. | <i>The Caretaker</i> | [10 contact hours] |
| 4. | <i>The Lover</i> | [10 contact hours] |
| 5. | <i>The Homecoming</i> | [10 contact hours] |
| 6. | <i>No Man's Land</i> | [10 contact hours] |

References:

Baker, William. *Harold Pinter*. Continuum International Publishing Group, 2008.

Billington, Michael. *Harold Pinter*. Faber and Faber, 1996.

Chui, Jane W. Y. *Affirming the Absurd in Harold Pinter*. Palgrave Macmillan, 2013.

Wyllie, Andrew, and Catherine Rees. *The Plays of Harold Pinter*. Palgrave Macmillan, 2017.

DSOC-EGO-108 Commonwealth Literature

[4credits, 60 hours]

Objective:

The aim of this course is to acquaint the students with diverse facets of Literature / Films selected from various regions of the Commonwealth.

Learning Outcome:

The students will be able to identify distinctive features of texts produced in Commonwealth Literature.

Course Content:

- | | | |
|---|--|--------------------|
| 1. | Malgonkar, Manohar. <i>Combat of Shadows</i> . | [12 contact hours] |
| Commonwealth Literature other than Indian Writing in English: | | |
| 2. | Achebe, Chinua. <i>Things Fall Apart</i> . | [12 contact hours] |
| 3. | Paton, Alan. <i>Cry the Beloved Country</i> . | [12 contact hours] |
| 4. | Soyinka, Wole. <i>The Road</i> . | [12 contact hours] |

5. Tamasese, Tusi [dir.] *The Orator* [film]

[12 contact hours]

References:

- Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.
Narasimhaiah, C. D. *Commonwealth Literature: Problems of Response*. Macmillan, 1981.
---. *Awakened Conscience: Studies in Commonwealth Literature*. Sterling, 1978.
Naik, M. K., S. K. Desai, and G. S. Amur. *Critical Essays on Indian Writing in English*. Macmillan, 1968.
Press, John, editor. *Commonwealth Literature*. Heinemann, 1965.
Walsh, William. *Readings in Commonwealth Literature*. Clarendon, 1973.

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DSOC-EGO-113 A Reading in Postcolonial Theories and Literatures

[4 credits,

60 hours]

Objective:

This course introduces students to the ongoing dialogues on Postcolonial literatures and theories. Postcolonial studies re-examines the legacy of colonialism and considers the way in which literary practices address and negotiate following issues:

- Imperial Ideology
- Postcolonial discourse of Oppositionality.
- Postcolonialism and Postmodernism
- Nationalism and Identity
- Centrality and marginality
- Cultural Representation
- Hybridity

Learning Outcome:

The students will be sensitized to Post-colonial issues as reflected in literature.

Course Content:

Background [10
contact hours]

Prescribed Texts:

1. Achebe, Chinua. *Things Fall Apart*. Or Wa Thiongo, Ngugi. *Petals of Blood*. [10 contact hours]
2. Narasimhaiah, C. D. *An Anthology of Commonwealth Poetry*. [10 contact hours]
3. Dangle, Arjun. *The Poisoned Bread*. [10 contact hours]
4. Mosionier, Beatrice. *In Search of April Raintree*. [10 contact hours]
5. Mascarenhas, Margaret. *Skin*. [10 contact hours]

References:

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, editors. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge, 1989.
 ---. *The Postcolonial Studies Reader*. Routledge, 1994. Nandy, Ashish. *The Intimate Enemy*.
 Bhabha, Homi K. *The Location of Culture*. Routledge, 1990.

DSOC-EGO-122 D. H. Lawrence

[4 credits,

60 hours]

Objective:

The principal objective of the course is to familiarise the students with the fiction of D. H. Lawrence.

Learning Outcome:

To enable the students to read the fiction by D. H. Lawrence independently.

Course Content:

Background [20
contact hours]

1. Lawrence and the English fictional tradition.
2. Lawrence and his time – the social and cultural milieu.
3. A survey of Lawrence's writing – thrusts and developments.

4. Lawrence and the theme of sex/love.
5. Lawrence and the theme of human relationship.
6. Lawrence's "worldview".
7. Lawrence as a critic of the values of industrial capitalistic society.
8. Lawrence and his critics from Middleton Murray to the present period.

Prescribed Texts:

1. *Sons and Lovers* [10
contact hours]
2. *The Rainbow* [10
contact hours]
3. *Women in Love* [10
contact hours]
4. *Lady Chatterley's Lover* [10
contact hours]

References:

Andrews, W. T. *Critics on D.H. Lawrence: Readings in Literary Criticism*. George Allen & Unwin Ltd, 1971.

Beal, Anthony, editor. *D. H. Lawrence: Selected Literary Criticism*. Heinemann Ltd, 1961. Spilka, Hobsbaum, Philip. *A Reader's Guide to D. H. Lawrence*. (Thames and Hudson Ltd, London, 1981.

Leavis, F.R. *D.H. Lawrence: Novelist*. Chatto & Windus Ltd, 1962

---. *Thought, Words and Creativity: Art and Thought in Lawrence*. Chatto & Windus Ltd, 1976.

Mark, editor. *D. H. Lawrence: A Collection of Critical Essays*. Prentice Hall, Inc., 1963.

Niven, Alastair. *D. H. Lawrence: The Writer and his Work*. Longman Group Ltd, 1980.

Sanders, Scott. *D. H. Lawrence: The World of the Major Novels*. Vision Press Ltd, 1973.

Spender, Stephen. *D.H. Lawrence: Novelist, Poet, Prophet*. Harper & Row, Publishers, 1973.

Swigg, Richard. *Lawrence, Hardy, and American Literature*. Oxford University Press, 1972.

RESEARCH SPECIFIC OPTIONAL COURSES

RSOC-EGO-112 Reading in Contemporary Theory

[4 credits, 60 hours]

Objectives:

The Principal objective of the course is to familiarise the students with a few trend-setting original essays which significantly contribute in shaping the contours of contemporary theory.

Learning Outcome:

The course will enable the students to have first-hand knowledge of the various articles written by critics/thinkers associated with contemporary theory.

Course Content:

The following ten essays have been prescribed for the study: (Selections from *Modern Criticism and Theory: A Reader* Edited by David Lodge)

1. de Saussure, Ferdinand. "The Object of Study." [6 contact hours]
2. Derrida, Jacques. "Structure Sign and Play in the Discourse of the Human Sciences." [6 contact hours]
3. Barthes, Roland. "The Death of the Author." [6 contact hours]
4. Foucault, Michel. "What is an Author?" [6 contact hours]
5. Abrams, M. H. "The Deconstructive Angle." [6 contact hours]
6. Jameson, Fredric. "The Politics of Theory." [6 contact hours]
7. Eagleton, Terry. "Capitalism, Modernism and Post Modernism." [6 contact hours]
8. Michell, Juliet. "Femininity, Narrative and Psychoanalysis." [6 contact hours]
9. Said, Edward. "Crisis in Orientalism." [6 contact hours]
10. Chakravorty-Spivak, Gayatri. "Feminism and Critical Theory." [6 contact hours]

References:

Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford University Press, 2002.
 Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2d ed. Oxford University Press, 2011.
 Dillet, Benoit, Robert Porter, and Iain Mackenzie, editors. *The Edinburgh Companion to Poststructuralism*. Edinburgh University Press, 2013.
 Harland, Richard. *Superstructuralism: The Philosophy of Structuralism and Post-structuralism*. Routledge, 2010.
 Norris, Christopher. *Reclaiming Truth: Contribution to a Critique of Cultural Relativism*. Duke University Press, 1996.
 Roudinesco, Élisabeth. *Philosophy in Turbulent Times: Canguilhem, Sartre, Foucault, Althusser, Deleuze, Derrida*. William McCuaig, translator. Columbia University Press, 2008.
 Williams, James. *Understanding Poststructuralism*. Acumen, 2005.
 Young, Robert, editor. *Untying the Text: A Post-structuralist Reader*. Routledge and Kegan Paul, 2004.

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Title of the Course: Cultural Studies: Theory and Practice

Course Code- RSOC-EGO: 114

Number of credits: 04

Total Contact Hours: 60

Objectives:	i. To drive home the significance of cultural studies in understanding society, culture and literature ii. To introduce students to the key concepts of cultural studies
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	<p>iii. To demonstrate the ability of cultural studies in unravelling as well as critiquing the structures of power embedded in our socio-cultural institutions and practices.</p>
Content:	<p>Module 1: Introduction 20 hours</p> <p>1.1 The Idea of Culture 1.2 The Evolution of British Cultural Studies a. Matthew Arnold b. F R Leavis c. Raymond Williams d. Richard Hoggart e. E P Thompson f. Stuart Hall and Birmingham Centre for Contemporary Cultural Studies</p> <p>1.3 Roland Barthes: <i>Mythologies</i> 1.4 Theodore Adorno: <i>Culture Industry</i> 1.5 New Historicism 1.6 Feminist Cultural Studies 1.7 Third World Cultural Studies</p> <p>Module 2: Concepts & Categories 20 hours</p> <p>2.1 Popular Culture 2.2 Multiculturalism 2.3 Race 2.4 Gender 2.5 Ideology 2.6 Hegemony 2.7 Representation 2.8 Subject 2.9 Other 2.10 Text</p>

	Module 3: Cultural Studies in Practice 20 hours 3.1 <i>Reading the Romance</i> by Janice Radway 3.2 <i>Policing the Crisis</i> by Stuart Hall 3.3 “Reification and Utopia in Mass Culture” by Fredric Jameson 3.4 “Nostalgia, Myth and Ideology: Visions of Superman at the End of American Century” by Ian Gordon 3.5 <i>Bond and Beyond</i> by Tony Bennett’s and Janet Woollacott
Pedagogy:	Lectures/tutorials/assignments/seminars.
References/ Readings:	Barker, Chris. <i>Cultural Studies: Theory and Practice</i> . Sage, 2012. During, Simon. Ed. <i>Cultural Studies Reader</i> . Routledge, 1993. During, Simon. <i>Cultural Studies: A Critical Introduction</i> . Routledge, 2005. Dworkin, Dennis. <i>Cultural Marxism in Postwar Britain</i> . Duke UP, 1997. Fiske, John. <i>Reading the Popular</i> . Routledge, 1990. Inglis, Fred. <i>Cultural Studies</i> . Blackwell, 1993. Nayar, Rana et al Ed. <i>Cultural Studies in India</i> . Routledge India, 2015. Sardar, Ziauddin & Van Loon, Borin. <i>Cultural Studies: A Graphic Guide</i> . Icon Books, 2010. Turner, Graeme. <i>British Cultural Studies</i> . Routledge, 2002.
Learning Outcomes	1. Critically examine cultural practices and institutions through the prism of cultural studies. 2. Understand literary and cultural texts from the perspective of cultural studies. 3. Inculcate critical ability among students to make an independent analysis of popular cultural texts like fictional narratives/films/teleserials etc. with the help of concepts and tools of cultural studies.

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RSOC-EGO-115 Goa: Cultural Perspectives

[4 credits, 60 hours]

Objective:

This course introduces students to the complex cultural fabric of Goa. The more complex the historiography of a state, the more complex is its identity construction. The superimposition of 450 years of Portuguese colonialism over the essentially Pan-Indian social base comprising Hindus, Buddhists, Jains and Muslims has rendered the small state of Goa a unique cultural fabric

which is well reflected in many of its folk practices. The Post-Liberation scenario faced major issues such as the Opinion poll, Statehood, Language and Goan Identity.

Learning Outcome:

The outcome of the paper would be the sensitization of students to the cultural history of Goa. The students would be encouraged in conducting independent and interdisciplinary research on various cultural aspects of Goa. They would also be introduced to contemporary issues of Goa, as well as, thoughts about the future of the State.

Course Content:

I. Pre and Post Liberation Goa – Socio-cultural perspectives [12 contact hours]

ShyamBenegal's film *Trikal*

Lambert Mascarenhas' *Sorrowing Lies My Land*

The Role of the Press in Pre-Liberation Goa

Survey of select journalistic writings.

II. Cultural Syncretism [12 contact hours]

Folkloristic Practices of Goa: Study of Jagor, Sontreo and MussollKhell.

Study of Goan Folk/Popular theatre: Tiatr

III. Contemporary Issues: [12 contact hours]

Problems of Tourism industry.

Opinion Poll and Statehood

Language and Identity

IV. Contemporary Goan Writing [12 contact hours]

Selected poems of ManoharaiSardessai

Selected poems of Armando Menezes

Selected short stories of PundalikNaik

Selected short stories of DamodarMauzo

V. Goan Transcultural Experience: [12 contact hours]

Nazareth, Peter. *In the Brown Mantle*.

Rangel-Rebeiro, Victor. *Tivolem*.

References:

Angle, Prabhakar. *Concepts and Misconcepts*. Kala Vibhag, 1994.

Bhandari, Romesh. *Goa*. Lotus Publication, 1999.

Borges, Charleset. al. *Goa and Portugal: History and Development*. Other India Press.

---. *Goa and Portugal: Their Cultural Links*. Other India Press.

De Souza, Teotonio R. *Essays in Goan History*. Other India Press.

---. *Goa to Me*. Concept, 1994.

---. *Discoveries, Missionary Expansion and Asian Cultures*. Concept, 1994.

---. *Indo-Portuguese History: Old Issues, New Questions*. Concept, 1984.

Dantas, Norman. *The Transforming of Goa*. Other India Press.

Gomes, Olivinho. *Village Goa*. S Chand & Co., 1987.

- Anand, Mulk Raj et al. *Golden Goa*. Marg Publication, 1980.
- Gomes Pereira, Rui. *Hindu Temples and Deities*. Printwell, 1978.
- Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks and Sage Publications, 1997.
- Handoo, Jawaharlal. *Folklore and Discourse*. Zooni Publication, 1999.
- . *Folklore: New Perspectives*. Zooni Publication, 1999.
- Hutt, Anthony. *Goa*. Scorpion Publishing Ltd., 1988.
- Morenas, Zenaides. *Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas*. The ClarrisaVaz e Morenas Konkani Research Fellowship Endowment Fund, 2002.
- Propp, Vladimir. *Theory and History of Folklore*. AntolyLiberman, editor. Ariadna Y. Martin and Richard P. Martin, translators. Manchester University Press, 1984.
- Punia, Deep. *Social Values in Folklore*. Rawat Publication 1993.
- Priolkar, A. K. *The Goa Inquisition*. Voice of India, 1961.
- Redfield, Robert. *Peasant Society and Culture*. The University Press of Chicago Press 1958.

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RSOC-EGO-120 Translation Studies: Theory and Praxis
[4 credits, 60 hours]

Objectives:

1. To equip the students with the art and science of translation as a valuable asset for self-navigation in multi-cultural situation.
2. To unfold the significance of translation as a supplementary tool for a mono-lingual individual to acquire knowledge and information from other language domains.
3. To demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages.
4. To reveal the latent power of translation as an influence-exertion source in literary cultural political and allied fields.
5. To tap its present-day importance in the areas of transmutation, transcription, tele-translation, interpretation, journalism and media studies among others.

Learning Outcome:

The students will be able to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. The course will enhance the bi-lingual and if possible multilingual-communication process to which a large majority of Indian students are exposed.

Course Content:

1. The notion of translation: meaning and definition; nature and characteristics; and functions of translation. [8 contact hours]
2. Various critical positions on translation; the western and the Indian view of translation; types of translation as per these views with special references to concept such as “transliteration, transcreation, transmutation, chaaya, bhashantar, anuvaad, anusarjan, rupantar, prakrantar” etc [12 contact hours]
3. Specimen translation and practice sessions: notion of Equivalence: translating prose and poetry; fiction and non-fiction, critical and scientific, literary and non-literary material. [10 contact hours]

4. Relationship of translation with literature and culture: role of language in translation studies within literary and nonliterary domains. [10 contact hours]

5. Translation, transcreation and transmutation: the boundaries of demarcation and areas of contact. [10 contact hours]

6. Contribution to a selected literary/non-literary field by way of assignment. (Period, genre, form, language to be determined from time to time.) [10 contact hours]

References:

- Baker, M. *In Other Words: A Course Book on Translation*. Routledge, 1997.
 Bassnett, Susan and Andre Lefevere, editors, *Translation, History and Culture*. Pinter, 1990.
 Bassnett-McGuire, Susan. *Translation Studies*. Methuen, 1980.
 Catford, J. C. *A Linguistic Study of Translation*. O.U.P., 1968.
 Derrida, Jacques. *Of Grammatology*. Gayatri Chakravorty Spivak, translator. Motilal Banaasidas Publication Pvt. Ltd., 1994
 Gentzer, Edwin. *Contemporary Translation Theories*, 1993.
 Newmark, Peter. *Approaches to Translation*. Pergamon, 1981.

RSOC-EGO-138 Academic Writing in English

(adapted from UGC-MOOCs)

[4 credits, 60 hours]

Objectives:

1. To refine the writing skills of students.
2. To discourage plagiarism and inculcate research ethics.
3. To introduce tools beneficial while conducting research.

Learning Outcome:

The students will be able to write in a professional and academic manner, having learnt to use the MLA style and to cite sources appropriately.

Course Content:

1. Academic and Research Writing – Introduction, Importance and Basic Rules [8 contact hours]
2. Importance of the English language in Academic Writing [6 contact hours]
3. MLA Style – Referencing and Citation [8 contact hours]
4. Research Ethics – Types of Plagiarism, Detection tools and how to avoid Plagiarism [6 contact hours]
5. Journal and Author Metrics [6 contact hours]
6. Literature Review – Process, Online databases, Tools, Review Paper Writing [6 contact hours]
7. Research Proposal and Thesis Writing – Process, Empirical and Non-Empirical Studies [6 contact hours]

- | | |
|--|-------------------|
| 8. Abstract, Conference/Research Paper, Book Chapter – Process, Team and Time Management | [6 contact hours] |
| 9. Challenges in Indian Research Writing | [4 contact hours] |
| 10. Open Educational Resources | [4 contact hours] |

References:

Adler, Abby. "Talking the Talk: Tips on Giving a Successful Conference Presentation." *American Psychological Association*, April 2010, apa.org/science/about/psa/2010/04/presentation

Anson, Chris M. and Robert A. Schwegler. *The Longman Handbook for Writers and Readers*. 6th edition.

Creswell, J. W. (2008). *Educational Research: Planning, conducting, and evaluating quantitative and qualitative research* (3rd ed.). Upper Saddle River: Pearson.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Modern Language Association of America, 2009. Print.

Henly, Susan. "Finding the right journal to disseminate your research." *Nursing Research*, Wolters Kluwer Health Inc, November-December 2014, journals.lww.com/nursingresearchonline/Fulltext/2014/11000/Finding_the_Right_Journal_to_Disseminate_Your.1.aspx?WT.mc_id=HPxADx20100319xMP.

Hadley, Chris. "How to Get Started With a Research Project". *wikiHow*, 5 January 2021, wikihow.com/Get-Started-With-a-Research-Project.

Modern Language Association. *MLA Handbook Eighth Edition*. <https://style.mla.org/> "Open Educational Resources". *Wikipedia*, Wikimedia Foundation, 15 March 2021, en.wikipedia.org/wiki/Open_educational_resources.

Pappas, Christopher. "Top 10 Free Plagiarism Detection Tools for eLearning Professionals". *eLearning Industry*, 18 November 2013, elearningindustry.com/top-10-free-plagiarism-detection-tools-for-teachers.

Roberts J. "Plagiarism, Self-Plagiarism, and Text Recycling." *Headache*, John Wiley & Sons Inc, 26 February 2018, headachejournal.onlinelibrary.wiley.com/doi/full/10.1111/head.13276.

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Title of the Course: Feminism: Theory and Praxis

Course Code-RSO-EGO139

Number of credits: 04

Total Contact Hours: 60

Objectives:	<ol style="list-style-type: none"> To bring out historical and contemporary contexts of the feminist thought through the First Wave, Second Wave, Third Wave and Fourth Wave of Feminisms. To show various intersectionalities of the Women's movement with Race, Class, Caste, Gender, Religion and Disability. To establish feminism as a theoretical lens for exploring literary texts. To show why gender is an important category in shaping identities in the material world.
Content:	Module 1: Introduction <div>15 hours</div>

	<p>Tracing the evolution of the Feminist Movement through different Waves and showing the ways in which the movement has widened to accommodate various intersectionalities and its limitations. Gender as social construction</p> <p>Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>. 1792 Sojourner Truth. <i>Ain't I a Woman</i>. 1851</p> <p>Module 2- Feminism and Race 15 hours Audre Lorde: <i>The Master's Tools Will Never Dismantle the Master's House</i>. 1984. Penguin Modern 2018. (Selected) Toni Morrison: <i>Sula</i>. 1973 (Novel)</p> <p>Module 3. Indian Perspectives 12 hours Manjula Padmanabhan: <i>Harvest</i> (1998 (Play)</p> <p>Module 4. Dalit Feminism 12 hours Meena Kandasamy: <i>Miss Militancy</i>. 2010 (Poetry collection)</p> <p>Module 5. Intersectional Feminism 6 Hours Chimamanda Ngozi Adichi: <i>We Should All be Feminists</i>. 2014</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.
References/ Readings:	<p>Adichie, Chimamanda Ngozi. <i>We Should All be Feminists</i>. Fourth Estate. 2014</p> <p>Beauvoir, Simone De. <i>The Second Sex</i>. 1949 (selections)</p> <p>Butler, Judith. 'Subjects of Sex/Gender/Desire'. In <i>Gender Trouble: Feminism and the Subversion of Identity</i>. Routledge, 1990</p> <p>Chakravarti, Uma. 1993. "Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State." <i>Economic and Political Weekly</i> 28 (14):579–85.</p> <p>Ghai, Anita. "Marginalisation and disability: Experiences from the third world". In <i>Disability and the life course: Global Perspectives</i>, ed. M. Priestley. Cambridge University Press. 2001</p> <p>Hooks, bell. "The Oppositional Gaze". <i>Black Looks: Race and Representation</i>. South End Press, 1992. 115-31</p> <p>Kandasamy, Meena. <i>Miss Militancy</i>. Navyana. 2010</p>

Lorde, Audre. *The Master's Tools Will Never Dismantle the Master's House*. 1984. Penguin Modern 2018.

Lughod, Lila Abu. "Do Muslim women really need saving? Anthropological reflections on cultural relativism and its others." *American Anthropologist* 104, no. 3 (2002): 783-790.

Omvedt, Gail. *We Will Smash This Prison*. Zed Books, 1980.

Padmanabhan, Manjula. *Harvest*. Kali for Women, 1998.

Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position". *Economic and Political Weekly*, Vol. 33, No. 44 (Oct. 31 - Nov. 6, 1998), pp. WS39-WS46.

Rich, Adrienne. Compulsory Heterosexuality & Lesbian Existence. *Journal of Women's History*. 15.3. 2003. 11-48

Sharmila Rege. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. Zubaan.2006.

Spivak, G. Can the Subaltern Speak? In Cary Nelson and Lawrence Grossberg (Eds). *Marxism and the Interpretation of Culture*. 271-314. 1988.

Thomson, Rosemarie Garland. "Integrating Disability, Transforming Feminist Theory." *Feminist Disability Studies*. NWSA Journal, Vol. 14, No. 3, Autumn, 2002. 1-32

Truth, Sojourner. *Ain't I a Woman*. 1851. Penguin Classics, 2020.

Walker, Alice. *The Color Purple*. 1982. W&N, 2014.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. 1792. Oxford World's Classics, 2008.

Learning Outcomes:	<ol style="list-style-type: none"> 1. Understand various feminist movements. 2. Understand the performativity of gender. 3. Ability to analyse literary texts from the theoretical lens of feminism and an interest in future research. 4. Make a critique of gender inequality and bias in the material world and discover ways to overcome the same.
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OPTIONAL GENERIC COURSES

OGC-EGO-105 Indian Writing in Translation

[4 credits,60 hours]

Objective:

The aim of this course is to acquaint the students with a representative number of Sanskrit Classics (ancient and /or medieval) as well as masterpieces produced in the various regional literatures of India. Textual explication of the classics prescribed should demonstrate that ancient and medieval literary heritage of India provides a well established tradition to modern Indian literary activities.

Learning Outcome:

The course will elucidate the continuum of Indian experience and worldview reflected in works across regional languages.

Course Content:

Background

[10 contact hours]

1. Notion of godhead in ancient India: spirituality beyond religion.
2. Ancient Indian drama in the light of western drama: Bharata & Aristotle.
3. An insight into translated poetry: Tagore's themes and techniques.
4. Tradition and modernity in contemporary fiction: an analysis.
5. Female predicaments and agrarian cultures: a representative feature of Indian life.

Prescribed Texts:

1. Sri Aurobindo, translator. *Isha Upanishad* [10 contact hours]
2. Sri Aurobindo, translator. *Vikramorvasie* or *The Hero and the Nymph* by Kalidasa [10 contact hours]
3. Tagore, Rabindranath. *Gitanjali*. [10 contact hours]
4. Pillai, Tagazi Shivshankar Pillai. *Chemmeen*. [10 contact hours]
5. Pai, Vidya, translator. *Kali Ganga* by Mahabaleshwar Sail [10 contact hours]

References:

Sri Aurobindo, translator. *The Upanishads*.

Karnarkar, R. D. *Kalidasa*. Karnatak University, 1971.

Bhat, G. K. *Sanskrit Drama*. Karnatak University, 1975.

Naravane, V. S. *An Introduction to Rabindranath Tagore*. Macmillan Company of India, 1977.

Macmillan, 1977. Iyenger, K. R. S. *Indian Writing in English*. Sterling, 1983.

Budkuley, Kiran. *Musings in the Meadows*. 2012.

OGC-EGO-107 Creative Writing**[4 credits, 60 hours]****Objectives:**

This course is an attempt to draw the creative talent from students having a natural aptitude to creative writing. It aims at imparting the relevant information with regard to the art and technique of writing, the use and relevance of genres, importance of critical faculty to creative writing and so on. The course involves classroom-workshops intended to hone the creative skills of participants. It also seeks to train the students in the modes of writing for multiple media.

Learning Outcome:

The course will encourage the aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose.

Course Content:

Section I [25 contact hours]

1. Study of Literary Works in progress.
2. Analysis of the Creative Writing Components (Poem, Novel, Short Story, Drama, Diary).
3. Craft of poetry: subject matter, theme, rhythm, metre, stanza forms, sub-genres of Poetry.
4. Writing for various media.
5. Editing & Proof Reading.

Section II [25 contact hours]

1. Fundamental Norms of Writing.
2. Feature Writing.
3. Composing poetry; fiction (short/long).
4. Writing for Children.

5. Writing for Radio, Theatre, Television and Films.
6. Learning to write scripts for Publishers and Copy Writing.

Section III

[10 contact hours]

Assignment in Creative Writing: Either Poetry OR Fiction OR Drama

References:

Corbett, Edward P. J. *The Little Rhetoric and Handbook*. John Wiley & Sons, 1977.
 Watkins, F. C. and K. E. Knight. *Write to Write: Readings on the Craft of Writing*. Houghton Mifflin, 1966.
 Mullins, Carolyn J. *A Guide to Writing and Publishing*. John Wiley & Sons, 1987.
The Writer's Manual, ETC Publications, 1977.
 Baker, Sheridan. *The Practical Stylistics*. Harper and Row, 1977.
 Vroomanm, Alan. *Good Writing: An Informal Manual of Style*. Atheneum, 1972.

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OGC-EGO-116 Contemporary Indian English Fiction**[4 credits,****60 hours]****Objectives:**

1. To inform the student and situate him/her within the area of contemporary writing in English.
2. To encourage the debate regarding India's cross cultural identity and to address issues related to the intellectual tradition associated with English studies in India.
3. To use postcolonial discourses and evolve new critical practices and indigenous critical discourse.

Learning Outcome:

This course will enable the student to locate herself/himself by responding to the interrogation of local issues within a globalized scenario.

Course Content:

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| 1. | Roy, Arundhati. <i>The God of Small Things</i> . | [15 contact hours] |
| 2. | Rushdie, Salman. <i>Shame</i> | [15 contact hours] |
| 3. | Tharoor, Shashi. <i>The Great Indian Novel</i> | [15 contact hours] |
| 4. | Ghosh, Amitav. <i>The Glass Palace</i> | [15 contact hours] |

References:

Rushdie, Salman and Elizabeth West (eds). "Introduction" to *The Vintage Book of Indian Writing*. Vintage, 1997.
 Naipaul, V. S. *India: A Wounded Civilization*. Pan Macmillan, 2012.
 Mukherjee, Meenakshi. *Reality and Realism*. Oxford University Press, 1994.
 Nandy, Ashis. *The Intimate Enemy: Loss and Recovery under Colonialism*. Oxford University Press, 2009.

OGC-EGO-117 Regional Sensibilities in Indian Writing**[4 credits, 60 hours]****Objective:**

This course intends to develop the students' tastes for indigenous writing from the various regions of India. Folk traditions, the Bhakti Cult and the history of women's writing will form the basis of developing an overall understanding of the forms and practices associated with creative writing from diverse areas of our country.

Learning Outcome:

This course will introduce the student to a variety of indigenous forms of writing. It is an introduction to the rich cultural and folk heritage of India. The course will make an attempt to inculcate a comparative thinking through its diverse forms.

Course Content:

1. Bhakti Tradition:
Tukaram – *Says Tuka*. Dilip Chitre, translator. [15 contact hours]
2. Dalit Writing:
Dangle, Arjun. *Poisoned Bread*. [15 contact hours]
3. Women's Writing:
Selections from Susie Tharu and K. Lalita. [15 contact hours]
4. Fiction:
Ananthamurthy, U. R. *Samskara*. [15 contact hours]

References:

Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.
Mukherjee, Meenakshi. *Realism and Reality*. Oxford University Press, 1994.
Naik, M. K., S. K. Desai and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan, 1968

OGC-EGO-119 Canadian Cultural Studies

[4 credits,

60 hours]

Objectives:

1. The course attempts to capture the rich cultural diversity of Canadian Writing. Reading through a variety of genres, it proposes to examine works by authors from different geographical and ethnic backgrounds.
2. To acquire a fuller appreciation of contemporary Canadian cultural and literary history.
3. To introduce students to the challenges of Canadian culture and its changes overtime.
4. To enable students to appreciate the benefits of an interdisciplinary approach to understanding of Canadian culture and literature.

Learning Outcomes:

Students will be familiarised with the Canadian National Identity, First Nations, Visible Immigrants and Minority Women in Canada, Theories of Hybrid Identity and Postmodernity, Identity Politics, Cultural Appropriation and Goan Transcultural Experience.

Course Content:

- Background [10 contact hours]
1. Understanding Canadian Cultural History.

2. Nation Building and The Canadian Identity
3. Canadian Mosaic: Mapping the “First World”
4. Multiculturalism and Multicultural Literature
5. Transculturalism: The Goan-Canadian Experience

Prescribed Texts:

1. Grady, Wayne. *The Penguin Book of Modern Canadian Short Stories*
[8 contact hours]
2. Reaney, James. *The Donnellys*. [10 contact hours]
3. Lawrence, Margaret. *A Bird in the House*. [8 contact hours]
4. Atwood, Margaret. *Selected poems*. [8 contact hours]
5. Mosionier, Beatrice. *In Search of April Raintree*. [10 contact hours]
6. McGifford, Dianne. *Shakti's Words*. [6 contact hours]

Resource material from the internet websites such as:
goatoronto.com; goacom.com; lists.goanet.org/listinfo.cgi/goanet-goanet.org

References:

Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*. O.U.P., 1988.
Morton, Desmond. *A Short History of Canada*. Hurting Publishers, 2001.
Mukherjee, Arun. *Oppositional Aesthetics: Reading from a Hyphenated Space*. TSAR, 1994.

OGC-EGO-137 Indian Writing in English

[4 credits, 60 hours]

Objective:

The course aims at acquainting the student with the tradition of writing in English that has evolved in India over the last two centuries.

Learning Outcome:

Candidates who take the course will demonstrate knowledge of literary output arising from India's colonial encounter with Britain and contemporary Indian writing in English across historical eras, genres and regions.

Course Content:

Background: [12 contact hours]

1. India's encounter with the British and the travelogue of Dean Mahomet.
2. War of Independence 1857 and its fallout for India and Indian writing.
3. Factors that impacted India and thereby writing in English during the 19th century.
4. Developments at the turn of the Century and their relevance to Writing in English.
5. Significant milestones of this era: writers, genres and works in English.

6. Reflection of the freedom struggle and its aftermath in the 20th Century Writing in English.
7. Indian writing in post-independent India: a critique of trends, texts and issues.
8. Indian writing: changing scenario in the era of globalization.

Prescribed Texts:

1. Selected poems of Kamala Das, Jayant Mahapatra, Nissim Ezekiel, Eunice D'Souza. [12 contact hours]

2. Rao, Raja. *Kanthapura*. [12 contact hours]

3. Dattani, Mahesh. *Final Solutions*. [12 contact hours]

4. Rushdie, Salman. *Midnight's Children*. [12 contact hours]

References:

Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.

Mukherjee, Meenakshi. *The Twice Born Fiction*. Arnold Heineman, 1974.

Naik, M. K., S. K. Desai, and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan, 1968.

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Title of the Course: Critical Disability Studies

Course Code- OGC-EGO: 140

Number of credits: 04

Total Contact Hours: 60

Objectives:	iv. To situate Disability as an important identity category and its relationship to culture v. To introduce students to the key concepts of Disability Studies, Medical Model, Social Model of Disability and problematizing Stigma vi. To show the intersectionality of Disability with other social categories.
Content:	<p>Module 1: Introduction 8 hours Constructions of Disability Ableism Questions of Embodiment Disability and Literary representations 'Narrative Prosthesis' Tropes of disability Intersection of Disability with Race, Gender, Caste and Class Rights-based approach to Disability</p> <p>Module 2: Personal Narratives: Disability and Short Fiction 12 hours Alice Wong: <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. 2020</p>

	<p>Module3: Disability and Autobiography 10 hours Ved Mehta: <i>Face to Face</i>. 1957</p> <p>Module 4: Disability and Theatre 15 hours Mahesh Dattani: <i>Tara</i>. 1995 (Play)</p> <p>Module 5: Disability and Fiction 15 hours Sharon Bell Mathis: <i>Listen for the Fig Tree</i>. 1974 (Novel)</p>
Pedagogy:	Lectures/tutorials/assignments/seminars.
References/ Readings:	<p>Dattani, Mahesh. <i>Tara</i>. 1995. Penguin, 2013.</p> <p>Ghai, Anita. <i>Rethinking Disability in India</i>. Routledge, 2015.</p> <p>Ghosh, Nandini. <i>Interrogating Disability in India: Theory and Practice</i>. Springer, 2016.</p> <p>Ghosh, Nandini. <i>Impaired Bodies, Gendered Lives</i>. Primus, 2016.</p> <p>Mathis, Sharon Bell. <i>Listen for the Fig Tree</i>. Viking, 1974.</p> <p>Love, Genevieve. <i>Early Modern Theatre and the Figure of Disability</i>. Bloomsbury Publishing. 2018.</p> <p>Mehrotra, Nikita. <i>Disability, Gender & State Policy: Exploring Margins</i>. Rawat Publsihers, 2013.</p> <p>Mehta, Ved. <i>Face to Face</i>. 1957. Penguin, 2013.</p> <p>Mitchell T. U David & Sharon L Snyder. <i>Narrative Prosthesis: Disability and the Dependencies of Discourse</i>. University of Michigan Press, 2000.</p> <p>Smith, Bonnie G and Beth Hutchison, editors. <i>Gendering Disability</i>. Rutgers University Press, 2004.</p> <p>Wendell, Susan. <i>The Rejected body: Feminist Philosophical Reflections on Disability</i>. Routledge, 2013.</p> <p>Wong, Alice. <i>Disability Visibility: First- Person Stories from the Twenty First Century</i>. Vintage, 2020.</p>
Learning Outcomes	1. Critically look at disability as an important identity category in the textual as well as the material world.

	<ol style="list-style-type: none">2. Understand literary narratives from the lens of disability and the ways in which it constructs the identity of the disabled subject.3. Familiarization with the area of Disability Studies for future interdisciplinary research.
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