Paper Code	Course Code	Title of the paper	Total Credit (3 each)
SEC-1	SOC/G/SEC-1	Reading, Writing and Reasoning for Sociology	3

Course Code: SOC/G/SEC-1
Reading, Writing and Reasoning for Sociology

Course Objective:

Reading and writing academic prose is not the same as the performance of these activities in ordinary language, yet these are the skills that are never taught, except perhaps in tutorial systems (where they exist). Unlike most language courses that lean towards literature or functional skills, this is a crash course in survival techniques for developing literacy in academic language. It consists of a graded series of reading and writing exercises using 'real' texts from the social sciences that will enable students to tackle text-related tasks with confidence. There is a conscious attempt to generate synergies by mirroring the reading and writingexercises.

Outline:
1. **Introduction: The virtues of repetition**
2. **Techniques for reading academic texts**
   Grasping the whole: How to get anoverview
   Divide and conquer: Taking textsapart
   Getting outside help: Recruiting extraresources
3. **How to begin writing academic prose**
   Building a structure: What do you want tosay?
   Working with blocks: Sections, paras,sentences
   Borrowing material: Paraphrasing, quoting,citing
4. **Final sessions: peer reviewing**

COURSE CONTENTS

1. Introduction: The virtues of repetition
Academic reading and writing is really all about re-reading and rewriting – about repeatedly re-working a text until some provisional goal is achieved.
Assignment, Day 1: Read a short (1-2 page) academic text of moderate difficulty and summarize it in one paragraph (3-4 sentences). (This is without prior guidance by theinstructor).
Assignment, Day 2: Re-read the same text and re-write the summary after a brief discussion of content (does the summary contain most of the most important points made in thetext?)
Assignment, Day 3: Re-read the same text and re-write the summary again after a brief discussion of FORM (is the summary well structured, clear andeffective?)

2. Techniques for reading academic texts
Grasping the whole: How to get anoverview
Titles as the shortest summary of atext : Good and badtitles; Section headings (wherepresent) Introductions andConclusions; Identifying important passages andsentences
Divide and conquer: Taking textsapart : Beginning, middle and conclusion – stages ofargument
2.2.2 The architecture of arguments: main, subsidiary,minor
2.2.3 Everything is not equally important: Distribution of emphasis

Getting outside help: Recruiting extraresources
Isolating words & terms: Dictionaries,Encyclopedias
Contextualizing texts with quick backgroundresearch
Productive ways of asking for help fromteachers/tutors

3. Techniques for writing academic prose: Building a structure: What do you want tosay?
Beginning, middle and conclusion – stages ofargument; The architecture of arguments: main, subsidiary,minor, Everything is not equally important: Distribution ofemphasis
Working with blocks: Sections, Paragraphs,Sentences
How many sections? Job descriptions for each section 3.2.2 Paragraphs as key building blocks of academicprose. 3.2.3 Sentences and punctuation; length, balance, continuity
Borrowing material: Paraphrasing, Quoting,Citing
The difference between paraphrasing andplagiarism, Quotations: When? Why? How?
3.3.3 Citation styles
3.3.4 Productive ways of asking for help from teachers/tutors

4. Final sessions: peer reviewing
The ability to judge and evaluate is a crucial skill, particularly when applied to oneself. Students will practice evaluating each other's work throughout the semester, but the last week can be formalized and stepped up into a more elaborateexercise.
1.Assignment, Day 1: The whole class does an individualized, two-part composite reading and writing exercise designed by the instructor based on semester long experience of student abilities andinterests.
2. Assignment, Day 2: The reading part of the individual assignment is randomly distributedfor students to evaluate and comment on their colleagues' work. The instructor moderates discussion of strengths and weaknesses, highlighting techniques for recognizing quality (or its lack).
3. Assignment, Day 3: The writing part of the assignment is similarly distributed and evaluated through interactive, moderateddiscussion.

Note:
Through this course, students should learn how to recognize good or bad writing and should be equipped with the elementary techniques for 'repairing' bad or damaged prose. The course will be preceded by a workshop for teachers. Short extracts for class exercises will be culled from classic and contemporary social science texts of varying levels of difficulty and of different genres and styles. The actual set of texts will be decided at the preparatory workshop. Examples could include:
1. Keynes, John Maynard (1936) *The general theory of employment, interest and money*, Palgrave Macmillan, United Kingdom
2. Parsons, Talcott (1951): *The social system*, Glencoe III, Free Press
3. Douglas, Mary (1986) *How institutions think*, Syracuse University Press, Syracuse, New York.
4. Romila Thapar (2004) *Somanatha: The many voices of history*, Penguin Books, India
5. Sunil Khilnani (1997) *The idea of India,* Penguin Books.
6. Louis Dumont (1980) *Homo Hierarchicus,* University of Chicago Press. Well-known guides to academic writing (such as Howard Becker's *Writing for Social Scientists*) will also be used where appropriate.

Paper Code	Course Code	Title of the paper	Total Credit (3 each)
SEC-2	SOC/G/SEC-2	Techniques of Ethnographic Film Making	3

Course Code: SOC/G/SEC-2
TECHNIQUES OF ETHNOGRAPHIC FILMMAKING

Objectives:

This course focuses on doing sociology and social anthropology through forms other than the written;   in particular, the oral, aural, and the visual.. It introduces students to film techniques as a form and method of description and argument and enables a comparison between film and the written mode as ethnography. One concern that may be pursued is how the visually challenged encounter, experience and represent the field. The course will be conducted through group work enabling a learning process between the visually challenged and the non-visually challenged.

Outline:

1. Introduction to Anthropological Filmmaking
1.1. Anthropology and Filmmaking: The Text and the Image
1.2. Different Modes of Filmmaking
2. Understanding the use of Camera in Anthropology
3. The Filmmaker and the Filmed: Relationship and understanding 'ethics'
4. Editing and Construction of Meaning
4.1 Understanding multiple shots and camera movement
4.2. Tools for Film Editing
5. Filming Oral testimonies, Interviews and Interactions
6. Final Film Projects

C O U RS E CONTENTS AND ITINERARY
1. I n t r o d u c t i o n to Anthropological Filmmaking: [Week 1-2]
1.1.1. Rouch, Jean, 'Conversation between Jean Rouch and Professor Enrico Fulchignoni,' In trans. Steven Feld, *Cine-Ethnography*. University of Minnesota Press, 2003. Pp. 147-187
1.1.2. Hastrup, Kirsten. 'Anthropological Visions: Some Notes on Visual and Textual Authority' In *Film as Ethnography*. Peter Ian Crawford, and David Turton, eds. Manchester and New York: Manchester University Press, 1993. Pp. 8–25.
1.1.3. Suggested Screening of Film Scenes/Sequences, *Trance and Dance in Bali* by Margaret Mead and Gregory Bateson, 22 mins. 104
1.2.1. Nichols, Bill. 'What types of Documentary are there?' In Introduction to Documentary. Bloomington: Indiana University Press, 2001. Pp. 99-137.
1.2.2. Suggested Screening of Film Scenes/Sequences: *Etre et Avoit*by Nicholas Philibert's, 105 mins, 2002; *New Boys* by David MacDougall, 100 mins, 2003; *Dilli-Mumbai*-Dilli by Saba Dewan, 63 mins, 2006; Bowling *for Columbine* by Roger Moore, 120 mins, 2002.
1.2.3. Suggested topics for technical discussion - Understanding the Camera – still, moving, digital, analog; Shot Vs Scene; Image Vs Sound; Camera angles; How to store your data?; How to take care of equipment?
1.2.4. Practical Work for Week 1/2 - Familiarise yourself with your camera. Use your still camera to click photos of the same objects from different angles.

2. Understanding the use of Camera in Anthropology: [Week 3]

2.0.1 El Guindi, Fadwa. 'For God's Sake Margaret' In *Visual Anthropology: Essential Method and Theory*, Walnut Creek, CA: AltaMira, 2004. Pp. 61-82

2.0.2. Suggested Screening of Film Scenes/Sequences: *Diyas*, Judith MacDougall, 56 mins, 1997/2000.

2.0.3 Suggested topics for technical discussion – Small and big cameras, tripod and hand held cameras, Understanding light; F i l m m a k e r ' s Dilemma – where to place the camera?; Filmmaking – Working Single or in a Team?

2.0.4. Practical Work for Week 3 – Camera mounting on tripod; handheld camera practices.

3. Filmmaker and the Filmed: Relationship and understanding 'ethics'. [Weeks 4-5]

3.0.1 Spiegel, Pauline, 'The Case of the Well-Mannered Guest' in *The. Independent Film and Video Monthly* April 1984. Pp. 15-17

3.0.2. MacDougall, 'Whose Story is it?' In *Visual Anthropology Review*, Volume 7, Issue 2, Pp. 2–10, September 1991.

3.0.3. Suggested topics for discussion: Dimensions of relationship between the filmmaker and the filmed - Gender, Class, Ethnicity.

3.0.4. By this point, students should start thinking about topics and groups for their final film.

3.0.5. Practical Work for Week 4-5: Assignment on Observational Mode; Choose your partners and make filmmaking teams; Make one shot of something of your interest. Not more than 2 mins. Fixed frame, without movement. No speech/dialogues. Tripod is optional. Camera type is optional, as long as the resolution allows viewing on a classroom projector.

3.0.6. Viewing of assignments and discussions.

4. Editing and Construction of Meaning [Weeks 6-8]

4.1.1 Suggested topics for technical discussion: Multiple shots, understanding point-of view; narrative building, filming a process, types of editing; Understanding space and material objects – vis-à-vis the character; Types of camera movement; Motivations behind Camera movement; Movement within the shot.

4.1.2. By this time, students should have decided upon their final film projects. They should start approaching respondents and rekeying locations.

4.1.3. Suggested Screening of Film Scenes/Sequences: *Battleship Potemkin* by Sergei Eisenstein, 69 mins. 1925; *Strangers on a Train* by Alfred Hitchcock, 101 min, 1951.

4.2.1 Suggested topics for technical discussion: Understanding editing software (Suggested software: Avid/Final Cut Pro/Windows Movie M a k e r) ; Transferring and sequencing of data; Data Backup before editing; Viewing footage; Transcription and Paper Edits.

4.2.4. Practical Work for Week 6-9: Assignment on Process film; 3 mins; Film an activity; Include camera movement; Break it down in stages - beginning, middle and end; Understand the cause and effect; Focus only on (i) the person (ii) the activity; editing the process film.

4.2.3. Viewing of assignments and discussions.

5. Filming Oral Testimonies, Interviews and Interactions [Weeks 9-10]

5.0.1. Suggested Screening of Film Scenes/Sequences: *Chronicle of a Summer* by Edgar Morin, Jean Rouch, 85 min, 1961.

5.0.2. Suggested topics for technical discussion: Sound and audio equipment.

5.0.3. Practical Work for Week 9-10: Film an oral testimony, with maximum 2 people; Length, no more than 5 minutes; Focus on Interaction; Location is optional

5.0.4. Viewing of assignments and discussions.

6. Final Film Projects [Weeks 11-14] 6.0.1. Film length limited to 5 - 8 mins. 6.0.2. Viewing of projects and discussion.

Note: This course will require a special budget for the purchase/hiring of equipment and for honorarium to technical resource persons.

Suggested Readings: 1. Heider, Karl G. *Ethnographic Film,* Austin: University of Texas Press, 2006 MacDougall, David. 'Ethnographic Film: Failure and Promise', *Annual Review of Anthropology* Vol. 7, pp. 405-425

Paper Code	Course Code	Title of the paper	Total Credit (3 each)
SEC-3	SOC/G/SEC-3	Gender Sensitization	3

Course Code: SOC/G/SEC-3

<u>Gender Sensitization</u>

Course Objective:
This course will sensitise students to issues related to gender and equality among all sexes. It will provide them with the tools and skills to develop and integrate a gendered perspective in work and life. In particular, students will be acquainted with laws that have an immediate bearing on gender relations.

Outline:

1. Sex, Gender and Sexuality
    a. Debates on the social construction of sex and gender
    b. Masculinity and femininity
    c. Understanding sexual preference as a right

2. Gender Rights and the Law
a. gender and Social legislation
b. Right to property
c. Personal laws

3. Violence against women
    a. Sexual harassment
    b. Rape
    c. Domestic violence

Essential Readings:

1. *Being Male Being Koti*Dir: Mahuya Bandyopadhyay *Many People Many Desires* Dir: T. Jayashree; *Boys Don't Cry* Dir: Kimberley Peirce
2. Bhasin, Kamala. *Patriarchy.* New Delhi: Kali for Women
3. Geetha, V. 2002. *Gender*. Calcutta: Stree
4. Ghai, Anita. (2003). *(Dis)Embodied Form : Issues of Disabled Women.* New Delhi. Har-Anand Publications. (Selected chapters)
5. Menon, Nivedita. 2012. *Seeing like a Feminist*. New Delhi: Zubaan/Penguin Books
6. Murty, Laxmi and Rajshri Dasgupta. *2012. 'Our Pictures, Our Words - A Visual Journey Through The Women's Movement'.* New Delhi: Zubaan
7. Shah, Chayanika et al. 2005. Marriage, Family and Community: A Feminist Dialogue. *Economic and Political Weekly February 19: 709 -722*
8. Tharu, S. and Niranjana, T. 1999. "Problems for contemporary theory of gender" in Nivedita Menon, *Gender and Politics in India.* New Delhi: Oxford University Press.

Suggested Assignments:
a) Discussion around any two of the above-mentioned films. Students will be asked to write a short essay on the pressures they feel of the experience in performing masculinity or femininity.
b) Presentations and discussions based around the essays.
c) Role Play: Gender and its performance in everyday life. Students to form smaller groups and present skits to address this issue creatively. This will be followed by discussions.

Gender Rights and the Law
For all the laws relating to women please refer to the following resource: http://ncw.nic.in/frmLLawsRelatedtoWomen.aspx

Paper Code	Course Code	Title of the paper	Total Credit (3 each)
SEC-4	SOC/G/SEC-4	Theory and Practice of Development	3

Course Code: SOC/G/SEC-4
Theory and Practice of Development

Course Objective:

This course aims to familiarise students with the arguments of development theory in the decades of 80s onwards and equip them with some of the methodology in development practices adopted since then.

Outline:

1. **Introducing Development**
   a. Concept and Definition
   b. Dimensions of development
   c. Significance of development
   d. Sociology of Development

2. **Approaches to Development**
   a. Social justice approach;
   b. Rights-based approach;
   c. Capabilities approach;
   d. Community- based approach.

3. **Agencies of Development**
   a. State
   b. NGOs
   c. Community
   d. Corporates

4. **Contemporary Issues**
   a. Gender and development
   b. Development and displacement
   c. Participatory development
   d. Sustainable development

Readings:
1. McMichael, Philip. *Development and Social Change*. Thousand Oaks, Calif.: Pine Forge Press, 2000. pp. 1-40

2. Emmerij, Louis. 2005. Turning Points in Development Thinking and Practice. Conference Paper
3. Meilink, Henk. 2003. Structural Adjustment Programmes on the African Continent: The theoretical foundations of IMF/World Bank reform policies. ASC Working paper No. 53. pp 1-29
4. Sparr, Pamela. (ed.) 1994. *Mortgaging Women's Lives: Feminist Critiques of Structural Adjustment.* London: Zed Books. pp 1-30
5. Sachs, Wolfgang. 2007(12th impression). *The Development Dictionary: A guide to Knowledge as Power*. London: Zed Books, Chap 1, 2 & pp 1-25, 264-274
6. Escobar, A. 2011. (Paperback ed.) *Encountering development: The makingand unmaking of the Third World* Princeton: Princeton Press, Chap 2 & 6, pp 21-54, 212-226
7. Dipholo, Kenneth B. 2002. Trends in participatory development, *Journal ofSocial Development in Africa,* Vol 17. No.1, pp 59-79
8. Buse, Kent. & Harmer, Andrew. 2004. Power to the Partners? : The Politics of Public-Private Health Partnerships *Development*, 2004, 47(2), pp 49–56
9. Friere, Paulo. 1972. Pedagogy of the Oppressed. New York: Herder & Herder
10. Sen, Amartya. 1989. ''Development as Capabilities Expansion.'' Journal of Development Planning 19: 41 – 58.
11. Sen, Amartya. & Sudhir Anand. 1994. ''Sustainable Human Development: Concepts and Priorities.'' Background Paper for the Human Development Report 1994. New York: Human Development Report Office.
12. Fukuda-Parr, Sakiko. 2003. The human development paradigm: Operationalizing Sen's ideas on Capabilities, *Feminist Economics* 9(2 – 3), 2003, 301 – 317

Exercises:

Exercise 1: A bedtime Story for Grown Ups
Case Study 1: Jayaweera, Swarna. 1994. Structural Adjustment Policies, Industrial development and Women in Sri Lanka in Pamela Sparr (ed) *Mortgaging Women'sLives: Feminist Critiques of Structural Adjustment.* London: Zed Books. pp 96-111

Exercise 2: Pass the Picture (from Stepping Stones, Action Aid Manual)

Exercise 3: Make a Gender Audit Report of any organization
Case Study 2: Participatory Urban Planning in Porto Alegre, Brazil

Exercise 3: Assess the JNNURM Plans of Delhi, Mumbai and Kolkata, Ref: http://www.pria.org/Reforming_JNNURM.htm

Exercise 4: Assess the quality of a nearby school

Exercise 5: Assess the quality of health care services in an PHC
Case Study 3: Tint, Piia and Reinhold, Karin. 2008. Safety & health through Redesign of Garment Worker's Workplaces in AmitaSahaya (ed) *SelectedReadings IV International Congress Women Work and health* New Delhi: WWHI

Websites of Organizations for exercises and Case studies:

- Family Planning Organization, UNDP, ILO, PRAXIS, PRIA-Participatory Research In Asiawww.iclei.org, www.infochangeindia.org