



SNDT Women's University, Mumbai

Undergraduate Degree / UG
Programme (Syllabus as Per NEP) -
Faculty of Humanities

AEDP BA ENGLISH

As Per NEP – 2020

Semester – III to VI Syllabus
(W.E.F. Academic Year 2025-26)

AEDP BA ENGLISH (SEM III TO VI)

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	Semester III					
30110111	Nineteenth Century Novel	Major (Core)	4	100	50	50
30110112	Elizabethan and Metaphysical Poetry	Major (Core)	4	100	50	50
30110113	Contemporary Dalit and Adivasi Literature	Major (Core)	4	100	50	50
30310111	Reading Partition through Literature	Minor Stream	2	50	0	50
30410111 OR 30410112	English for Report and Research Paper Writing (for the English medium students) OR English for Professional Development (For Non-English Medium Students)	OEC	2	50	0	50
3.6	—	AEC (Modern Indian Language)	2	50	50	0
30110104	Diaspora Writings	Major Core (earlier FP)	2	50	50	0
3.8	—	CC	2	50	50	0
			22	550	300	250
	Semester IV.					
40110111	Realism and Naturalism in Drama	Major (Core)	4	100	50	50
40110112	Romantic and Victorian Poetry	Major (Core)	4	100	50	50
40310111	Reality vs Fantasy in Literature	Minor Stream	4	100	50	50
40410111 OR 40410112	English for Corporate Communication (for English medium students) OR English Language Skills for Employability (For the Non-English medium students)	OEC	2	50	0	50
40710111 OR 40710112	Narrative Content: Writing Across Formats (For the English Medium Students)	SEC	2	50	0	50

	OR Listening and Presentation Skills in English (For the Non-English Medium Students)					
4.6	-----	AEC (Modern Indian Language)	2	50	0	50
40310102	Life Writings	Minor Stream (earlier CE)	2	50	50	0
4.8	---	CC	2	50	50	0
			22	550	250	300

		Semester V	Humanities				
			Sem V	Credits	Marks	Int	Ext
5.1	50110112	Text to Performance	Major (Core)	4	100	50	50
5.2	50110114	Applied English in Professional Contexts	Major (Core)	4	100	50	50
5.3	51010111	Indian Classical Literature in Translation To be taken from Non AEDP	IKS (Major Specific)	2	50	0	50
5.4	50310113	Media Narratives	Minor Stream	4	100	50	50
5.5	50310111	Reading the City	Minor Stream	4	100	50	50
5.6	50610101	Visual Culture: From Art History to Digital Media	VSC-4	2	50	50	0
5.7	50110105	Reading Culture through Contemporary Genres	Major Core	2	50	50	0
				22	550	300	250

	Semester VI	Humanities				
		Sem VI	Credits	Marks	Int	Ext
6.1	61210121	Apprenticeship	20	500	250	250
6.2	61510121	CE	2	50	0	50
			22	550	250	300

3.1 MAJORS	
Course Title	Nineteenth-Century Novel
Course Credits	4
Course Outcomes	After going through the course, learners will be able to:
	1. Trace the impact of social, political, historical, and cultural factors on the development of the 19th century novel.
	2. Identify and interpret the components of fiction- plot, character, setting, point of view, themes, genre, narrative voice etc.
	3. Enhance the skills and interest to appreciate and explore other works of fiction independently.
Module 1 (Credit 1) - Historical and Social Background to the Nineteenth-Century English Novel	
	After learning the module, learners will be able to:
	map the trajectory of the major historical events and social changes in the nineteenth-century
	critically analyse the influence of the historical events on the development and thematic concerns
Content Outline	1.1 Overview of significant historical and social events: <ul style="list-style-type: none"> ● The Industrial Revolution ● The French Revolution ● The American Revolution

	<p>1. Transformations in Society: Economy, Class, and Education</p> <p>1.2 Emergence of the Middle Class and a New Reading Culture</p> <p>1.3 The Rise and Spread of the Novel as a Literary Form</p>
Module 2 (Credit 1)- Empire, Colonialism, and the Shaping of the English Novel	
Learning Outcomes	After learning this module, learners will be able to:
	critically examine the relationship between empire, colonialism, and the development of the English novel.
	analyze ideas of empire and colonialism that shaped the themes and narratives in English fiction.
Content Outline	2.1 Introduction to key concepts: Empire, Imperialism and Colonialism
	2.2 Significance of these concepts in the development of the novel form
Module 3 (Credit 1- Representation of women in the Nineteenth-Century English Novel	
Learning Outcomes	After learning the module, learners will be able to :
	examine the status and role of women in nineteenth-century English

	society.
	critically evaluate the portrayal of female characters and their agency in the context of social, political, and cultural norms.
Content Outline	3.1 Introduction to Women's Concerns in the 19th Century
	3.2 Gender Roles and the Representation of Women in the Novel
	3.3 Patriarchy and Women's Agency
Module 4 (Credit 1) Close Reading of a Representative Novel	
Learning Outcomes	After learning this module, learners will be able to:
	analyse the text through various theoretical lenses (Gothic, Bildungsroman, feminist) to uncover insights.
	examine how gender roles shape the protagonist's actions, challenging or conforming to societal expectations.
	explore the impact of class on character development and social mobility, particularly in key relationships.
Content Outline	<i>Jane Eyre</i> by Charlotte Bronte

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- a. Group Project: Visual Timeline/Collage Presentation (20 Marks)-
Revolutions and Social Change in the 19th Century- highlighting key events like the Industrial, French, and American Revolutions and their societal impact. (Visual and verbal captions)
- b. Digital Poster Presentations on the prescribed novel - 15 marks.
- c. Role-play/ Enactments / Performances- 15 mark

B. External Examination- 50 marks

- a. Long answer question based on the text- 20 marks,
- b. Short notes on the text- 15 marks.
- c. Objective-type questions based on all the modules -15 marks.

Reference :

- Bagchi, Jasodhara. *Literature, Society and Ideology in the Victorian Era*. Sterling Publishers Pvt. Ltd, New Delhi, 1991.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 4th ed., Oxford University Press, 2015.
- Brink, Andre. *How to Study a Novel*. Macmillan, 1995.
- *British History: The Victorian Age 1837- 1914* . Paperback edition by KF Publishers, 2002.
- Bronte, Charlotte, *Jane Eyre* Fingerprint Publishing House, 2016.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 5th ed., revised by M. A. R. Habib, Penguin Books, 2014.
- Daiches, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2001.
- Ford, Boris. Ed. *The New Pelican Guide to English Literature- Volume 6- From Dickens to Hardy*. Harmondsworth: Penguin, 1987.
- Forster, E.M. *Aspects of the Novel*. Penguin, 1990.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. With an afterword by W. B. Carnochan, University of California Press, 2001.

3.2 MAJORS	
Course Title	Elizabethan And Metaphysical Poetry
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	explore the socio-political and philosophical contexts influencing the poetry.
	understand the key attributes of Elizabethan and Metaphysical poetry.
	analyze the themes, styles, and literary techniques used by major poets of these periods.
	engage in critical discourse on poetic traditions and their evolution.
Module 1 (Credit 1) Introduction to Elizabethan Poetry	
Learning Outcomes	After learning the module, learners will be able to
	analyze the historical, cultural, and intellectual background of Elizabethan literature.
	explain the impact of political and religious changes on literary production.
Content Outline	1.1 Overview of the Elizabethan era and its literary characteristics 1.2 Influence of the Renaissance and humanism on poetry 1.3 Courtly love, allegory, and lyricism in Elizabethan poetry
Module 2 (Credit 1) Major Elizabethan Poets and Their Works	
Learning Outcomes	After learning the module, learners will be able to
	examine common themes such as love, nature, mortality, and national identity, as well as poetic styles like the sonnet, pastoral poetry, and blank verse.
	explain how the political, social, and religious contexts of the

	Elizabethan era influenced poetic expression.
Content Outline	<p>2.1 Sir Philip Sidney – <i>Astrophel and Stella</i> (selected sonnets "Loving in Truth" - Sonnet 1 "With how sad steps, O Moon" – Sonnet 31)</p> <p>2.2 Edmund Spenser – <i>Epithalamion</i></p> <p>2.3 Michael Drayton - <i>Since There's No Help</i></p> <p>2.4 Queen Elizabeth- <i>On Monsieur's Departure</i></p> <p>2.5 William Shakespeare – Selected Sonnets (Sonnet 18 – <i>Shall I compare thee to a summer's day?</i>, Sonnet 130 – <i>My mistress' eyes are nothing like the sun</i>)</p>
Module 3 (Credit 1) Metaphysical Poetry – An Introduction	
Learning Outcomes	After learning the module, learners will be able to
	explain the characteristics of metaphysical poetry, including its intellectual depth, use of conceits, and philosophical themes.
	explain how the 17th-century political, religious, and intellectual climate
Content Outline	<p>3.1 Definition and characteristics of Metaphysical poetry</p> <p>3.2 The role of wit, conceits, paradoxes, and intellectual play</p> <p>3.3 Influence of the Elizabethan and Jacobean period on Metaphysical poetry</p>
Module 4 (Credit 1) Major Metaphysical Poets and Their Works	
Learning Outcomes	After learning the module, learners will be able to
	critically evaluate selected poems and understanding their historical, religious, and philosophical context.
	compare and Contrast the poetic styles, themes, and techniques of different Metaphysical poets, examining their unique contributions to the genre.

Content Outline	<p>4.1 John Donne – <i>The Flea, The Good-Morrow, A Valediction: Forbidding Mourning, Death Be Not Proud</i></p> <p>4.2 George Herbert – <i>Easter Wings, The Collar</i></p> <p>4.3 Andrew Marvell – <i>To His Coy Mistress, The Garden</i></p>
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme: Internal: - 50 Marks

a. Creative Presentation/Seminar (10 Marks)

Present a poem using visuals, videos, or dramatization or show the poem through painting, dance, or storytelling.

b. Recitation or Musical Performance (10 Marks)

Recite the poem with expression and mood or, turn the poem into a short musical or dramatic act.

c. Short-answer Questions (10 Marks)

Answer brief questions based on Modules 1 & 2 or Include line analysis, symbols, or quick written responses.

d. Oral Examination (20 Marks)

Have a discussion on themes, techniques, or imagery.

External – 50 Marks (3 Questions)

a. Objective & Short Answer (15 Marks)- Multiple-choice, short notes, and key literary terms related to the two poetic traditions.

b. Analytical Questions (20 Marks)-Two critical analysis questions (10 marks each) focusing on selected poets, themes, and styles.

c. Thematic Essay (15 Marks)-A detailed essay on a major thematic, stylistic, or comparative aspect of Elizabethan and Metaphysical poetry.

Reference :

- Alpers, Paul E. *Elizabethan Poetry: Modern Essays in Criticism* (OUP: 1967).
- Bush, Douglas. *English Literature in the Earlier Seventeenth Century, 1600–1660*. Oxford UP, 1962.
- Cheney, Patrick. *Shakespeare, National Poet-Playwright*. Cambridge UP, 2004.
- Corns, Thomas N., editor. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge UP, 1993.
- Eliot, T.S. *Selected Essays*. Faber & Faber, 1932.

- Ford, Boris. *The New Pelican Guide to English Literature*, Vol. 2, *The Age of Shakespeare*.
- Ford, Boris. *The New Pelican Guide to English Literature*, Vol. 3: *From Donne to Marvell*.
- Gardner, Helen, editor. *The Metaphysical Poets*. Oxford UP, 1957.

3.3 MAJORS	
Course Title	Contemporary Dalit and Adivasi Literature
Course Credits	4
Course Outcomes	<p>After completing the course, learners will be able to:</p> <p>understand the historical, social, and cultural contexts that shape contemporary Dalit literature in India.</p> <p>critically engage with concepts including caste-based discrimination, multifaceted exploitation, displacement, Dalit/Adivasi consciousness, and the formation of self and collective identities in literature.</p> <p>differentiate between mainstream literature and Dalit/Adivasi literature in terms of themes, narratives, and socio-cultural relevance.</p> <p>engage critically with marginalized voices from diverse linguistic, socio-cultural, and regional contexts.</p> <p>understand how marginalized literature challenges dominant narratives and represents alternate histories.</p>
Module 1 (Credit 1)	Understanding Dalit Literature
Learning Outcomes	<p>After studying the module, learners will be able to:</p> <p>understand the socio-cultural background of Dalit Literature</p> <p>comprehend the debates in Dalit literature- Who is Dalit?What is the purpose, essence and need of Dalit literature?</p> <p>explore the uniqueness of Dalit texts in terms of themes, Language, forms and its literary aesthetics.</p>
Content Outline	<p>1.1 “Reading Sharan Kumar Limbale’s Towards an Aesthetics of Dalit Literature: From Erasure to Assertion” by Alok Mukherjee, pg. 1-18</p> <p>1.2 “Dalit Literature: Form and Purpose” by Sharankumar Limbale pg. 23-39.</p> <p>(Selections from <i>Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations</i> by Sharankumar Limbale, Tr. Alok Mukherjee, Orient Blackswan, 2010.)</p>

Module 2 (Credit 1) Caste, Discrimination and Resistance: Dalit Short stories	
Learning Outcomes	After studying the module, learners will be able to:
	<p>analyze the distinctive features of Dalit short stories, highlighting their thematic concerns, linguistic strategies, and their representation of a collective voice for marginalized communities in contrast to mainstream literature.</p> <p>investigate how Dalit short stories subvert dominant ideologies of superiority and caste-based hierarchy, while advocating for the principles of freedom, equality, fraternity and justice for the marginalized groups.</p> <p>understand the role of protest and resistance within Dalit short stories, focusing on their literary and socio-political significance as expressions of dissent against systemic oppression.</p>
Content Outline	<p>2.1 <i>Gold From the Grave</i> by Anna Bhau Sathe</p> <p>2.2 <i>New Custom</i> by Ajay Navariya</p> <p>2.3 <i>The Refugee</i> by Avinash Dolas</p> <p>(First two stories from <i>Exercise of Freedom: An Introduction to Dalit Writings</i>, ed. by K. Satyanarayana and Susie Tharu, Navayana Publication, New Delhi, 2013)</p> <p>(The third short story is from <i>Poisoned Bread: Translations from Modern Marathi Dalit Literature</i>. Dangle, Arjun (Ed.), Orient BlackSwan, 1992 Pg. 216)</p>
Module 3 (Credit 1) Understanding Adivasi Literature	
Learning Outcomes	After learning the module, learners will be able to:
	analyze how Adivasi literature challenges mainstream Indian literary

	traditions and critical frameworks.
	assess how Adivasi narratives have been historically excluded or misrepresented in Indian literature and the need for an alternative critical approach.
Content Outline	3.1 “Towards an Adivasi critique of Indian Literature” by G. N Devy Selection from Devy, G. N. <i>Indian Literary Criticism: Theory and Interpretation</i> . Orient BlackSwan, 2002.
Module 4 (Credit 1) Voices of Resistance in Adivasi Literature	
Learning Outcomes	After learning the module, learners will be able to:
	understand and analyze key themes in Adivasi poetry, including caste oppression, identity, and resistance.
	critically engage with selected poems and articulate their socio-political significance.
Content Outline	4.1 <i>The Children of the Forest Talk to Jesu</i> by M.B.Manoj 4.2 Selections from Dai, Mamang. <i>The Legends of Pensam</i> . Penguin Books, 2006.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme: Internal: 50 Marks

- a. Presentations by students on issues related to Dalits and Adivasis in class (Newspaper articles, magazines, government reports) . (15 marks)
- b. Assignment on a detailed analysis of Dalit or Adivasi text other than prescribed texts (Poem, short story, autobiography or films related to such issues) with special focus on themes, language, style, etc. (20 marks)
- c. Short answer quiz on the basics concepts related to Dalit and Adivasi Literature (15 marks)

External – 50 Marks (3 Questions)

a. Short notes on module I and III (Any 2 out of 4) (15 marks)

b. Broad question on the short stories (Any 1 out of 2) (10 marks)

c. Broad question on Adivasi poems (Any 1 out of 2) (10 marks)

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d. Short notes on dalit short stories and poems (Any 2 out of 3) (15 marks)

Reference :

- Dangle, Arjun (Ed.). *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient BlackSwan, 1992.
- Devy, G. N. "For a Nomad called Thief." *Towards a Transcultural Future: Literature and Human Rights in a 'post'-colonial World* 8 (2004): 281.
- Devy, G. N., Geoffrey V. Davis, and Kalyan Kumar Chakravarty, eds. *Knowing Differently: The Challenge of the Indigenous*. Routledge, 2015.
- Devy, G. N., and Geoffrey V. Davis, eds. *Performance and Knowledge*. Taylor & Francis, 2021.
- *Indian Literature*, 67, (344), (6), November -December, 2024.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Orient BlackSwan, 2004.
- Ravikumar and Azhagarasan (Eds.). *The Oxford India Anthology of Tamil Dalit Writing*. Oxford University Press, 2012.
- Nimbalkar, Waman. *Dalit Literature: Nature and Role*, Nagpur: Pratibha Prakashan, 2006.
- Satyanarayana, K., and Suisie Tharu (Eds.). *Exercise of Freedom: An Introduction to Dalit Writings*, Navayana Publication, 2013.
- Satyanarayana, K., and Susie Tharu (Eds.). *No Alphabet in Sight: New Dalit Writing from South India*. Penguin, 2011.

3.4 MINOR	
Course Title	Reading Partition through Literature
Course Credits	2
Course Outcomes	After going through the course, learners will be able to :
	understand the socio-political and historical aspects of Partition that shaped the partition narratives
	understand and analyze the impact of Partition on society, with a focus on gendered violence, abduction and survival.
	analyze the different perspectives on Partition by engaging with partition narratives.
	evaluate the themes of displacement, formation of national and personal identity, violence, gender and memories.
	critically examine Partition narratives and effectively correlate to modern-day border conflicts, violence and migration.
Module 1 (Credit 1)	Understanding Partition: Echoes of 1947
Learning Outcomes	After learning the module, learners will be able to:
	explore the factors that led to the Partition and its lasting impact on the geo-political landscape of the region.
	analyse historical and fictional narratives portraying communal violence to understand human relationships, displacement and survival during Partition
Content Outline	<p>1.1 Background reading on the Socio-Political dynamics of Partition:</p> <ul style="list-style-type: none"> ● Malhotra, Aanchal. <i>Remnants of partition: 21 objects from a continent divided</i>. Oxford University Press, 2019. Introduction. ● Ayesha Jalal, <i>The Pity of Partition</i> (2013)

	<p>i) "Partition: Neither End nor Beginning"</p> <p>ii) "On the Postcolonial Moment"</p>
Module 2 (Credit 1)	Gendered Experiences of Partition
Learning Outcomes	<p>After learning this module, learners will be able to</p> <p>examine intersections of gender, religion and national identity through narratives that challenge official histories of Partition.</p> <p>understand trauma and resilience to evaluate broader implications of marginalization and belonging.</p>
Content Outline	<p>2.1 Background Reading on gendered experiences of Partition:</p> <ul style="list-style-type: none"> ● Urvashi Butalia, <i>The Other Side of Silence</i> (2000) <ul style="list-style-type: none"> i) "Women" ii) "Honour" ● Ritu Menon & Kamla Bhasin, <i>Borders & Boundaries: Women in India's Partition</i> (1998) <ul style="list-style-type: none"> i) "Speaking for Themselves: Partition History, Women's Histories" ii) "Borders and Bodies: Recovering Women in the Interest of the Nation" <p>2.2 Amrita Pritam, <i>Pinjar: The Skeleton and Other Stories</i> (2009)</p>

External Assessment: 50 Marks

- a. Long-format questions based on textual analysis (Attempt one out of two) - 15 Marks
- b. Long-format questions based on exploring comparative and thematic aspects of the texts (Attempt one out of two) - 15 Marks
- c. Short Notes (Attempt two out of five notes) on the application of background/theory to the text - 10 Marks
- d. Personal Response Question - 10 Marks-Creative response questions (Attempt one out of three) - Survival Stories-fictional letter/dialogue/essay

OR

Critical response questions (Attempt one out of three) - Correlate to modern-day border conflicts, violence and migration

Reference :

- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke University Press, 2000.
- Butalia, Urvashi, and Ritu Menon, editors. *Partition Dialogues: Memories of a Lost Home*. Oxford University Press, 2018.
- Jalal, Ayesha. *The Pity of Partition: Manto's Life, Times, and Work across the India-Pakistan Divide*. Princeton University Press, 2013.
- Kamleshwar. *Kitne Pakistan*. Translated by Ameena Kazi Ansari, Penguin Books, 2009.
- Manto, Saadat Hasan. *Khol Do* ("Open It") and *Thanda Gosht* ("Cold Flesh"), in *Bitter Fruit: The Very Best of Saadat Hasan Manto*.
- Menon, Ritu, and Kamla Bhasin. *Borders & Boundaries: Women in India's Partition*. Kali for Women, 1998.
- Pritam, Amrita. *Pinjar (The Skeleton and Other Stories)*. Translated by Khushwant Singh, Tara Press, 2009.
- Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism, and History in India*. Cambridge University Press, 2001.
- Singh, Khushwant. *Train to Pakistan*. Grove Press, 1956.

Additional Resources

Cinematic narratives can be screened for critical review and discussion

- a. Govind Nihalani (dir.), *Tamas* (1988)
- b. M.S. Sathyu (dir.), *Garam Hawa* (1973)

3.5 OEC	
Course Title	English for Report and Research Paper Writing (for the English medium students)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to :
	understand various components and formats of writing reports and research papers.
	prepare concise reports for events and situations.
	apply knowledge of research conventions
Module 1 (Credit 1) - Report Writing	
Learning Outcomes	After learning the module, learners will be able to:
	prepare reports on news, events, situations etc.
	use visual aids like bar graphs, charts, tables etc. to write reports.
	apply appropriate language and tone to suit the purpose and audience of the report.
Content Outline	1.1 Learning how to use visual aids like bars, graphs, flowcharts etc.
	1.2 Reporting events and situations. <i>A Practical Course for Developing Writing Skills in English</i> by J. K. Gangal. PHI Learning, 2011.
Module 2 (Credit 1) - Essential Skills for Writing Effective Research Papers	
Learning Outcomes	After learning this module, learners will be able to

	learn about the essential skills for writing research papers.
	identify and analyse the key elements of academic writing, including thesis statements, arguments, and conclusions.
Content Outline	<p>2.1 Essential skills for writing a research paper:</p> <p>2.2 Commonly used terms related to research: Choose a Topic, Review of Literature, Title, Hypothesis/Research Questions/ Research Design/ Data Collection/ Style sheet pertaining to specialisation, Citation</p> <p>2.3 Reading samples of research papers</p> <p><i>A Practical Course for Developing Writing Skills in English</i> by J. K. Gangal. PHI Learning, 2011.</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Evaluation:

a. Report Writing on Events/ Situations - 2 / 4 - 20 marks

b. Interpreting visual information (bar graphs, charts, tables, graphs) in compose a well-structured analytical paragraph - 10 marks
paragraph

c. Short Notes on components of a research paper - 4 / 5 -20 marks

Reference :

- Bhattacharya, Arka. *A Handbook of Report Writing*. Books Way, 2015.
- Sharma, R.C. and Mohan, Krishna. *Business Correspondence and Report Writing*. McGraw Hill, 2017.
- Sorenson, Sharon. *How to Write Research Papers*, Arco Publishers, 2011.

3.5 OEC	
Course Title	English for Professional Communication (For Non-English Medium Students)
Course Credits	2
Course Outcomes	After completing the course, learners will be able to:
	comprehend and analyse workplace narratives.
	apply functional English skills in everyday and professional interactions.
	develop effective writing skills for professional communication.
	interpret and draft texts (advertisements, notices and instructions) that are used in professional settings.
Module 1 (Credit 1) - Reading Comprehension	
Learning Outcomes	After studying this module, learners will be able to:
	read and analyse short stories from Indian literature.
	understand themes, characters, and vocabulary in literary contexts.
	respond to comprehension based questions and short answer type analytical questions based on the text.
Content Outline	<p>Short Stories:</p> <ol style="list-style-type: none"> 1. <i>Million Dollar Seamstress</i> by Ruby Ashraf 2. <i>Tripping Along</i> by Deep Kalra <p>(Selections from the book <i>Stay Hungry Stay Foolish</i> by Rashmi Bansal, Published by IIM Ahmedabad, 2008)</p>
Module 2 (Credit 1)	English for Professional Use
Learning Outcomes	After studying this module, learners will be able to:

	<p>use appropriate formal expressions for various communicative situations.</p> <p>compose clear and concise formal letters using correct format and tone.read, interpret and write professional texts correctly and effectively.</p>
Content Outline	<p>2.1 Formal Communication</p> <ul style="list-style-type: none"> ● Greetings, introducing self and others, starting and ending conversation, inviting and accepting invitations, expressing gratitude, apology, making requests and giving suggestions ● Telephone etiquette <p>Activities: Dialogue writing, mock calls, Role Play</p>
	<p>2.2 Written Communication:</p> <ul style="list-style-type: none"> ● Letter/E-mail writing- Apology, Appreciation, Permission, Request
	<p>2.3 Reading, Interpreting and Writing Texts:</p> <ul style="list-style-type: none"> ● Advertisements, Notices, Instructions <p>(Selections from Chapter fifteen, unit III from the book <i>Model Business Letters, E-mails & Other Business Documents</i>-sixth edition by Shirley Taylor, published by Pearson Education Ltd.)</p>

Evaluation Pattern: External examination of 50 marks

- | | |
|---|-----------------|
| a. Comprehension passage- (questions and vocabulary) | 15 |
| Marks | |
| b. Short answer questions based on the stories (Five questions) | 5 Marks |
| c. Letter writing (Apology, Appreciation, Permission, Request) | (1 out of 2) 10 |
| Marks | |
| d. Imaginary telephonic conversation/ dialogue writing | 10 Marks |
| e. Advertisement/ Notice / instructions writing | 10 Marks |

Reference :

- Bansal, Rashmi. *Stay Hungry Stay Foolish*. IIM Ahmedabad, 2008.

- Dixon, Robert J. *Everyday Dialogues in English - A Revised Edition*. PHI Learning Private Limited, Delhi, 2013.
- Gangal, J. K. *A Practical Course in Effective English Speaking Skills*. PHI Learning Private Limited, Delhi, 2014.
- Kumar, Sanjay and Lata, Pushp. *Communication Skills*. Oxford University Press, New Delhi, 2024.
- Rai, Urmila and Rai, S. M. *Business Communication*. Himalaya Publishing House, Mumbai, 2014.
- Raman, Meenakshi and Singh, Prakash. *Business Communication - Second Edition*. Oxford University Press, 2012.
- Sasikumar, V. et al. *A Course in Listening & Speaking II*. Foundation Books, New Delhi, 2014.
- Seely, John. *The Oxford Guide to Effective Writing and Speaking*. Oxford University Press, New Delhi, 2013.
- Taylor, Shirley. *Model Business Letters, E-mails and Other Business Documents - Sixth Edition*. Pearson Education, 2004.

3.7 Major Core	
Course Title	Diaspora Studies: Displacement, Identity and Cultural Negotiation
Course Credits	2
Course Outcomes	After learning the module, learners will be able to:
	understand the terms diaspora, migration, ,displacement
	Critically analyse collective memory and myths of homeland
	Demonstrate an understanding of the terms quest for identity, and notions of hybridity
Module 1 (Credit 1) - Diasporic Identity and Cultural Negotiation	
	After learning the module, learners will be able to:
	understand the concept of diaspora and cultural displacement
	examine the themes of isolation, alienation and nostalgia
Content Outline	<p>1.1. Introduction by Brown, Judith M. (Selection from the book Brown, Judith M. <i>Global South Asians: Introducing the Modern Diaspora</i>. Cambridge University Press, 2006.)</p> <p>1.2 Friedman, Susan Stanford. "Migrations, diasporas, and borders." <i>Introduction to Scholarship in Modern Languages and Literatures</i> (2007): 260-293.</p>
Module 2 (Credit 1)- Migration, Exploitation and Identity	
Learning Outcomes	After learning this module, learners will be able to:
	map the socio-economic factors that drive migration from South Asia to the Gulf
	examine how the labor migrant identity is shaped, erased and reconstructed under extreme conditions
	reflect on the psychological and emotional struggles of migrant workers and relate them to contemporary global contexts.
Content Outline	Benyamin. <i>Goat Days</i> . Translated by Joseph Koyippally, Penguin Books, 2012.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

Internal Assessment -50 marks

- a. Short assignments on four topics- 20 marks
- b. Class presentations - individual or group- on themes of the texts- 20 marks
- c. Group Discussions in classroom on the themes of the texts- 10 marks

Reference:

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.

Brown, Judith M. *Global South Asians: Introducing the Modern Diaspora*. Cambridge University Press, 2006.

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Cohen, Robin. *Diaspora*. Routledge, 2008.

Davidson, Christopher M. *Dubai: The Vulnerability of Success*. Columbia University Press, 2008.

Foucault, Michel. *Discipline and Punish*. Translated by Alan Sheridan, Vintage Books, 1995.

Guha, Ranajit, editor. *Selected Subaltern Studies*. Oxford University Press, 1988.

Koshy, Susan, and R. Radhakrishnan, editors. *Transnational South Asians*. Oxford University Press, 2008.

Sinclair, Upton. *The Jungle*. Doubleday, Page & Company, 1906.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?." *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.

Additional Resources

- **Online lectures on Diaspora Studies (SWAYAM / NPTEL)**
- **Academic databases: JSTOR, Google Scholar**

Semester IV

4.1 MAJORS	
Course Title	Realism and Naturalism in Drama
Course Credits	4
Course Outcomes	After going through the course, learners will be able to:
	understand the evolution and characteristics of Realism and Naturalism in drama.
	analyze the influence of socio-political and cultural contexts on dramatic works.
	critically evaluate plays using appropriate literary and theatrical frameworks.
	compare and contrast Realist and Naturalist elements in global and Indian plays.
Module 1 (Credit 1) - Realism and Naturalistic in Drama; Introduction and Background	
Learning Outcomes	After learning the module, learners will be able to:
	know about the factors that led to the emergence of Realist Drama in the Victorian Age.
	explore the elements of Realist and Naturalistic Drama
Content Outline	1.1 Emergence of the Realist Drama in the 19th century.
	1.2 Characteristics of Realist Drama.
Module 2 (Credit 1)- Realistic Drama and Social Critique: A Study of <i>A Doll's House</i>	
Learning Outcomes	After learning this module, learners will :
	read the play in the light of realism and social status of women in the Nineteenth Century.

	critically appreciate the play in terms of its plot, character, setting, themes, and other elements of drama.
	explore the portrayal of gender roles and societal expectations within the play.
Content Outline	2.1 Henrik Ibsen's <i>A Doll's House</i>
Module 3 (Credit 1) - Introduction to Modern Indian Drama	
Learning Outcomes	After learning the module, learners will be able to:
	understand the evolution of Indian drama from folk and traditional forms to realism.
	distinguish between Western dramatic conventions and Indian regional drama traditions.
Content Outline	3.1 Introduction to Indian Modern Drama 3.2 Realism in Indian Drama
Module 4 (Credit 1)- <i>Wada Chirebandi: A Realistic Portrait of a Family in Decline</i>	
Learning Outcomes	After learning this module, learners will :
	read and analyse the play while studying the elements of Realism and Naturalism in Indian Drama.
	critically appreciate various aspects of the play such as theme, plot, setting, characters, socio-cultural background and others.
	evaluate experimentation with time, space, dialogue, and stage direction to portray complex social changes from agrarian to urban life.
Content Outline	<i>Wada Chirebandi</i> by Mahesh Elkunchwar

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- a. Written Assignments (Watch a play in a theatre/on virtual platform followed by writing a review) - 15 marks.

- b. Oral Presentations- Groups perform a scene and follow it with a brief oral explanation of how it reflects realism/naturalism-20 marks.
- c. Poster-making on gender issues using visuals- 15 marks.

B. External Examination- 50 marks

- a. Long answer question (1/ 2) based on the texts- 20 marks
- b. Reference to Context (2/4) on the text- 15 marks.
- c. Objective-type questions based on all the modules -15 marks.

Reference :

- Dharwadkar, Aparna . *Drama, Theory, and Urban Performance in India since 1947*. New Delhi: Oxford University Press, 2008.
- Ed. Banham, Martin. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 1998.
- Ed. Lal, Ananda . *The Oxford Companion to Indian Theatre*. New Delhi: Oxford University Press, 2004.
- Gokhale Shanta *Playwright at the Centre: Marathi Drama from 1843 to the Present*. New Delhi: Oxford University Press,2000.
- Hemmer, Bjorn. "Ibsen and the realistic problem drama." *The Cambridge Companion to Ibsen -88* (1994).
- Scholes, Robert and Carl H. Claus. *Elements of Drama*. Oxford University Press, 1971.\
- Styan, J.L. *Modern Drama in Theory and Practice, Vol. I, Realism and Naturalism*. London: Oxford University Press, 1981.
- Williams, Raymond. *Drama from Ibsen to Brecht*. New York: Oxford University Press, 1969.

4.2 MAJORS	
Course Title	Romantic and Victorian Poetry
Course Credits	4
Course Outcomes	After going through the course, learners will be able to
	understand the prevailing social, cultural and ideological background of the Romantic and Victorian period.
	explore the development of different kinds of poetry in the 19th century.
	appreciate the overall impact of poetry for example poetic stance, tone, imagery, diction, use of rhyme, metre etc
Module 1 (Credit 1) -	Background of the Romantic period
Learning Outcomes	After learning the module, learners will be able to
	understand comprehensively the foundational features of the Romantic Movement
	appreciate features of Romantic poetry and be acquainted with significant poets of the period and their contribution
Content Outline	Background 1) Rise of the Romantic Movement- 1798-1832 2) Features of Romantic poetry and representative poets
Module 2 (Credit 1)-	Background of the Victorian period
Learning Outcomes	After learning the module, learners will be able to
	understand and appreciate developments in nineteenth-century England
	identify features of Victorian poetry and be acquainted with significant poets of the period and their contribution

Content Outline	Background 1) Introduction to Victorian poetry - 1832-1899 2) Characteristics of Victorian poetry and representative poets
Module 3 (Credit 1)- Responding and Analysing to Poetry from the Romantic period	
Learning Outcomes	After learning the module, learners will be able to identify the formal and contextual dimensions of the prescribed poems from the Romantic age. respond to specific and distinguishing features in the poems analyse the technical aspects of poetry and the language used such as similes, metaphors, personification and its overall impact viz poetic stance, tone, imagery, diction, use of rhyme, metre etc.
Content Outline	Poems: 1. William Blake: (i) 'London', (ii)'The Tyger' 2. William Wordsworth: (i) 'Daffodils' (ii) The Solitary reaper 3. Percy Bysshe Shelley: (i) 'Ozymandias (ii) 'Ode to the West Wind' 4. John Keats: (i) 'Ode to Autumn' (ii) La Bella Dame Sans Merci 5. Thomas Gray: (i)'Elegy Written in a Country Churchyard' 6. Christina Rossetti: (i) 'Remember Me' 7. Robert Burns: (i) My luvve is like a Red,Red Rose
Module 4 (Credit 1) Responding and Analysing to Poetry from the Victorian period	
Learning Outcomes	After learning this module, learners will be able to identify the formal and contextual dimensions of the prescribed poems from the Victorian age. respond to specific and distinguishing features in the poems analyse the technical aspects of poetry and the language used such

	as similes, metaphors, personification and its overall impact viz poetic stance, tone, imagery, diction, use of rhyme, metre etc.
Content Outline	<p>Poems:</p> <ol style="list-style-type: none"> 1. Alfred Lord Tennyson: (i)'Break ,Break, break', (ii)'The Lady of Shallot' (Part 1,2,3) 2. . Robert Browning: (i) 'My Last Duchess' 3. Elizabeth Barret Browning: (i) How do I Love Thee 4. Matthew Arnold: (i) Dover Beach 5. Gerard Manley Hopkins: (i) The Pied Beauty

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal:- 50 marks

a) Background (MCQ)-15 Marks

b) Analysis of Poems- 15 Marks (Written)

c) Presentation of Poem (Enactment,PPT/Video,Seminar,Assignments)- 20 marks (10*2 one from each period)

External – 50 Marks

Q.1 MCQ on Forms and Background- 15 marks (Fill in the blanks,T/F,Match the following)

Q.2 RTC from poems 15 marks (5*3)

Q.3 Analysis of Poems 20 marks(10*2)

Reference :

- Adams, James Eli. *A History of Victorian Literature*. Wiley- Blackwell, 2009.
- Bloom, Harold ed. *Bloom's Modern Critical Views: Victorian Poets*. New York: Bloom's Literary Criticism, 2011.
- Bristow, Joseph ed. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000.
- Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI Learning Pvt. Ltd., 2016
- Cronin, Richard et al. *A Companion to Victorian Poetry*. Blackwell Publishers Limited, 2002.
- Daiches, David. *Critical History of English Literature Vol. I-IV*. New Delhi: Allied Publishers Pvt. Ltd., 2006.
- Daiches, David. *A Critical History of English Literature Vol-V From Blake to Byron*.
- Emma Mason. *The Cambridge Introduction to William Wordsworth*, Cambridge University Press,2010. <https://doi.org/10.1017/CBO9780511781940>

- Hay, Daisy. *Young Romantics: The Shelleys, Byron, and Other Tangled Lives*, Bloomsbury, 2010
- Hunter, Paul J et al. *The Norton Introduction to Poetry*, W.W. Norton & Co, New York 2007
- Poplawski, Paul. Ed. *English Literature in Context*. New Delhi: Cambridge, 2008.
https://archive.org/details/englishliteratur0000unse_j5i6
- Stephen Greenblatt (ed) *The Norton Anthology of English Literature, Volume D, The Romantic Period*, W.W. Norton & Co, 2012.

4.3 Minor Stream	
Course Title	Reality vs Fantasy in Literature
Course Credits	4
Course Outcomes	<p>After going through the course, learners will be able to:</p> <p>identify and interpret key elements of fantasy literature—myth, symbolism, magic, and alternative realities—and assess their impact on meaning and reader engagement.</p> <p>critically analyse how fantasy literature reflects and challenges real-world themes like identity, morality, power, and social norms through allegory and world-building.</p> <p>apply literary theories such as psychoanalytic, postcolonial, feminist, and postmodern approaches to examine themes like heroism, transformation, and the construction of truth in fantasy texts.</p> <p>evaluate the role of fantasy literature in shaping readers’ perceptions of reality by offering alternative perspectives on cultural, historical, and philosophical ideas.</p>
Module 1 (Credit 1)	The World of Wonderland – Logic, Language, and Illusion
Learning Outcomes	<p>After learning the module, learners will be able to</p> <p>analyse how Carroll subverts logic, identity, and time to create a surreal world that mirrors and critiques Victorian society.</p> <p>examine how fantasy and nonsense in Wonderland challenge conventional storytelling and rationality.</p>
Content Outline	<p>1.1 The role of dream worlds and surrealism in <i>Alice in Wonderland</i> by Lewis Carroll (1865)</p> <p>1.2 Language, logic, and identity in Wonderland: How rules are established and broken</p>
Module 2 (Credit 1)	Truth vs. Fiction in <i>Life of Pi</i>
Learning Outcomes	<p>After learning this module, learners will be able to</p> <p>evaluate the impact of multiple narratives and shifting realities on</p>

	the reader's understanding of truth in <i>Life of Pi</i> .
	analyse how storytelling and imagination serve as survival mechanisms and tools for making sense of trauma.
Content Outline	2.1 Fact vs. fiction: How Pi's narratives question absolute truth
	2.2 Religion, belief, and the fantastic: The novel's exploration of faith through storytelling
Module 3 (Credit 1)	The Fantastic as a Liminal Space
Learning Outcomes	After learning the module, learners will be able to
	apply Todorov's theory of the fantastic to <i>Alice's Adventures in Wonderland</i> and <i>Life of Pi</i> to explore their ambiguous realities.
	examine how the fantastic genre creates uncertainty in both texts, blurring the boundaries between the real and the imagined.
Content Outline	3.1 Todorov's framework: Defining the fantastic, the uncanny, and the marvelous
	3.2 Application of Todorov's theory: Analyzing fantastic hesitation in <i>Alice</i> and <i>Life of Pi</i>
Module 4 (Credit 1)	Fantasy as Metafiction and Postmodern Inquiry
Learning Outcomes	After learning this module, learners will be able to
	analyse how <i>Alice's Adventures in Wonderland</i> and <i>Life of Pi</i> employ metafiction, unreliable narration, and self-referential storytelling.
	evaluate Attebery's argument that fantasy literature serves as an interrogation of truth and fiction, applying this perspective to the selected texts.
Content Outline	4.1 Fantasy as a self-aware genre: How postmodernism redefines storytelling
	4.2 Interrogating reality through fantasy: <i>Alice</i> and <i>Life of Pi</i> as metafictional narratives

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- a. Written Assignments - 20 marks.
- b. Oral Presentations- 15 marks.
- c. Role-play/ Enactments/Performances- 15 marks.

B. External Examination- 50 marks

- a. Long answer question (1/ 2) based on the texts- 20 marks.
- b. Reference to Context (2/4) on the text- 15 marks.
- c. Objective-type questions based on all the modules -15 marks.

Reference :

- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, University of Michigan Press, 1994. Originally published 1981.
- Eco, Umberto. *The Open Work*. Translated by Anna Cancogni, Harvard University Press, 1989. Originally published 1962.
- Gardner, Martin, editor. *The Annotated Alice*. W. W. Norton & Company, 1960.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. Routledge, 1981.
- Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott, University of Texas Press, 1968. Originally published 1928.
- Beer, Gillian. *Alice in Space: The Sideways Victorian World of Lewis Carroll*. University of Chicago Press, 2016.
- Clute, John, and John Grant, editors. *The Encyclopedia of Fantasy*. St. Martin's Press, 1997.
- Crosthwaite, Paul. *Trauma, Postmodernism, and Life of Pi*. Continuum, 2010.
- Da Silva, Tony S. *Faith, Truth, and Fiction: A Study of Life of Pi*. Lambert Academic Publishing, 2012.
- Gardner, Martin, editor. *The Annotated Alice*. W. W. Norton & Company, 1960.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. Routledge, 1981.
- Manlove, Colin. *The Fantasy Literature of England*. Macmillan, 1999.
- Mason, Gregory. *Imagining Reality: Yann Martel's Life of Pi and the Ethics of Storytelling*. Wilfrid Laurier University Press, 2005.
- Rackin, Donald. *Alice's Adventures in Wonderland and Through the Looking-Glass: Nonsense, Sense, and Meaning*. Twayne Publishers, 1991.
- Sigler, Carolyn, editor. *Alternative Alices: Visions and Revisions of Lewis Carroll's Alice Books*. University Press of Kentucky, 1997.

4.4 OEC	
Course Title	English for Corporate Communication (for the English medium students)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to :
	handle internal communication such as documenting meetings, drafting circulars, newsletters, announcements, and representations from employees.
	make advertisements for newspapers and other print media.
	create brochures and flyers for marketing brands.
	compile a set of slides for making presentations and pitch deck.
Module 1 (Credit 1) - Internal Communication	
Learning Outcomes	After learning the module, learners will be able to:
	draft notices, agenda and minutes of meetings.
	prepare circulars, announcements and newsletters.
	draft letters of representations, regrets, appreciations, memos, gratitude, and others.
Content Outline	<p>1.1 Documenting meetings</p> <p>1.2 Circulars (holidays, change in leadership, training programs etc.), announcements (bonuses, incentives, celebrations, commemoration etc.), and newsletters from organisations.</p> <p>1.3 Two-Way communication between the employer and employee.</p>
Module 2 (Credit 1) - Writing for Advertisements and Brand Marketing	

Learning Outcomes	After learning this module, learners will be able to
	prepare advertisements and flyers.
	make pitch decks and brochures.
Content Outline	2.1 Content for advertisements- heading, body, attractive captions etc.
	2.2 Slides for advertising and marketing a brand- making slides giving details of an organisation, its products or services, offers, features of products/services, social media links etc,

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Evaluation

- a. Content for Advertisements for newspapers 1 /3 - 15 marks
- b. Making brochures or flyers for social media handles 1 /3 - 15 marks
- c. Creating a pitch deck (at least 6 slides) 1/3 - 20 marks.

Bibliography

- Carlton, Dixie Maria. *Advertising Branding and Marketing*. 2017.
- Indeed Editorial Team. *How to Write an Effective Advertisement: A Complete Guide*. March 2025.
- Roman, Kenneth, and Joel Raphaelson. *Writing That Works*. Collins Reference, 2000.
- Schwab, Victor. *How to Write a Good Advertisement*. Imusti, 2013.
- Winterson, David. *Advertising and Corporate Communication*. Centrum Press, 2010.

4.4 OEC	
Course Title	English Language Skills for Employability (for non-English medium students)
Course Credits	2
Course Outcomes	<p>After going through the course, learners will be able to :</p> <p>comprehend and analyze texts related to the workplace.</p> <p>demonstrate verbal, nonverbal and written communication skills with specific reference to workplace situations.</p> <p>develop effective written communication in professional contexts..</p> <p>demonstrate digital literacy and the ability to understand and use technology.</p>
Module 1 (Credit 1) -	Reading and Comprehending Literary Texts
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <p>1.R</p> <p>read and analyse literary pieces by relating to situations,characters in professional settings.</p> <p>respond to comprehension based questions and short answer type analytical questions based on the texts</p>
Content Outline	<p>1.1 Poems</p> <p>1. "Goodbye Party for Miss Pushpa T.S". Nissim Ezekiel</p> <p>2. "The Railway Clerk" Nissim Ezekiel</p>

	<p>1.2 Short stories</p> <p>1. "Forty Five a Month" by RK Narayan from <i>Malgudi days</i></p> <p>2."Retrospective" by Githa Hariharan from <i>Imaging the Other</i></p>
Module 2 (Credit 1) - Functional English	
Learning Outcomes	After learning this module, learners will be able to
	communicate clearly and effectively in a professional setting, using appropriate language and tone to convey messages, instructions, and ideas.
	write clear, concise, and well-structured documents that are suitable in a workplace context
Content Outline	<p>2.1 Developing Spoken Skills</p> <p>Simulated role play to be carried out in pairs or small groups in situations such as</p> <p>Job Interviews in different contexts, Congratulating colleagues, Farewell scenes, Openings of Meetings and giving the Vote of thanks</p>
	<p>2.2 Written Communication:</p> <p>Notice and Agenda, Minutes, Application letters and one page resumes, Brief messages in office situations (Examples-Short notes/email to the Department Head for leave, reaching late or leaving early, cancellation of meeting)</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External 50 marks

1.Unseen passage for Comprehension on related matter about professional situations- 10 marks

2. Short answers based on chosen texts (5*2) 10 marks

3.Notice, Agenda, and Minutes 10 marks

4.Application letter with Resume sent through email 10 marks

5.Short messages on different office situations

10 marks

Bibliography

- Dixson, Robert J. *Everyday Dialogues in English: A Revised Edition*. PHI Learning Private Limited, 2013.
- Gangal, J. K. *A Practical Course in Effective English Speaking Skills*. PHI Learning Private Limited, 2014.
- Hariharan, Githa. “Retrospective.” *Imaging the Other*, edited by G. J. V. Prasad, Katha, 1999.
- Narayan, R. K. *Malgudi Days*. Indian Thought Publications, 2009.
- Rai, Urmila, and S. M. Rai. *Business Communication*. Himalaya Publishing House, 2014.
- Taylor, Shirley. *Model Business Letters, E-mails and Other Business Documents*. 6th ed., Pearson Education, 2004.

4.5 SEC	
Course Title	Narrative Content: Writing Across Formats (English Medium Students)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to :
	understand the elements and design of cross-format non-fiction storytelling
	apply storytelling techniques for composing non-fictional content across diverse platforms and audiences
	critically evaluate ethical considerations and the effectiveness of content shared across platforms
	4. create original non-fictional narrative content across diverse formats
Module 1 (Credit 1) - Creative Nonfiction: Persuasive and Informative Writing	
Learning Outcomes	After learning the module, learners will be able to:
	identify key features of persuasive and informative writing and understand how to combine factual data with storytelling in Personal Essays, Case-studies and Feature Articles
	apply narrative strategies to produce engaging journal entries, human-interest case studies, and feature articles
	critically analyse the ethical considerations in writing lived experiences (self and others) and representing them
	create an original, persuasive, and informative narrative non-fiction content
Content Outline	1.1 Blending factual writing with storytelling: Cheney, Theodore A. Rees. <i>Writing Creative Nonfiction: Fiction Techniques for Crafting Great Nonfiction</i> . Ten Speed Press, 2001.

	1.2 Ethical considerations in writing human-centric stories
	1.3 Journaling (personal narratives, memoirs from experience/memory)
	1.4 Case studies (personal experiences of individuals from information available authentic sources/interviews)
	1.5 Feature Articles (writing for magazines/ websites/ newsletters)
Module 2 (Credit 1) - Digital Narratives: Social Media Story-Telling	
Learning Outcomes	After learning this module, learners will be able to
	understand the basic principles of digital writing across online platforms
	apply narrative strategies to produce engaging blog posts and podcast scripts aligned to digital audiences
	understand and evaluate the ethical considerations of content shared through blogs, podcasts and social media
	create an original, digital narrative
Content Outline	2.1 Basic principles of web-writing and storytelling : Lambert, Joe. <i>Digital Storytelling: Capturing Lives, Creating Community</i> . 4th ed., Routledge, 2013.
	2.2 Audience engagement and community building <ul style="list-style-type: none"> ● Creative Blogs ● Podcast Scripting

External Assessment: 50 Marks

1. Long-format questions based on concepts, features, ethical issues and strategies of storytelling (Attempt one out of two) - 15 Marks
2. Short Notes (Attempt two out of five notes) on the application of background/theory to specific platforms - 15 Marks
3. Creative response- (Attempt one out of three) - 20 Marks

- a. Personal Essay (based on lived experience) -approximately 750-1000 words
- b. Case Study (based on hypothetical experiences/ seen interview)-approximately 750-1000 words
- c. Blog Post (based on personal insights)-approximately 750-1000 words
- d. Podcast script (for a 10 minute episode)

Reference :

- Anees, Shahnaz. *The Autobiography of an Unknown Indian Woman*. Zubaan, 2005.
- Baruah, Sanjoy. *India Connected: Mapping the Impact of New Media*. Sage, 2011.
- Cheney, Theodore A. Rees. *Writing Creative Nonfiction: Fiction Techniques for Crafting Great Nonfiction*. Ten Speed Press, 2001.
- Mencher, Melvin. *News Reporting and Writing*. 12th ed., McGraw-Hill, 2011.
- Lambert, Joe. *Digital Storytelling: Capturing Lives, Creating Community*. 4th ed., Routledge, 2013.
- Singh, Khushwant. *Truth, Love & a Little Malice: An Autobiography*. Penguin Books India, 2002.

Podcasts:

- *The Seen and the Unseen* – Amit Varma, <https://seenunseen.in>
- *Kissa: Stories with Saurabh*, Spotify/YouTube
- Radio Mirchi's *The Note*

4.5 SEC	SEC (for the Non-English medium students)
Course Title	Note-making and Writing Skills in English
Course Credits	2
Course Outcomes	After going through the course, learners will be able to :
	apply different note-making techniques (linear, mind maps, Cornell method)
	summarize and organize information effectively
	demonstrated proficiency in writing short essays with guided phrases/matter.
	use appropriate grammar, vocabulary and style
	write formal emails and texts for posters.
Module 1 (Credit 1) - Note-making Skill	
Learning Outcomes	After learning the module, learners will be able to:
	differentiate between the art of note-making and note-taking
	use symbols and abbreviations effectively
	use various types of techniques such as linear , mind map and Cornell method.
	summarize and paraphrase texts.
Content Outline	1.1 Introduction to note-making
	1.2 Difference between note-making and note-taking.
	1.3 Techniques of note-making.
	1.4 Summarising and paraphrasing Skills.

Module 2 (Credit 1) - Writing Skills	
Learning Outcomes	After learning this module, learners will be able to
	demonstrate the ability to bring clarity , coherence and cohesion in writing.
	compose essays -descriptive and narrative.
	write formal letters/ emails of invitations and regrets.
	draft posters for announcements such as book launch, exhibition, staging plays etc.
Content Outline	2.1. Clarity, coherence and cohesion in writing.
	2.2 Types of essay-descriptive and narrative.
	2.3 Formal letter and email writing for invitation and regrets .
	2.4 Poster making for announcements of book launch, exhibition, staging plays etc.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Assessment – 50 marks

Q.1 Note Making – 15 Marks

Q.2 Guided Essay Writing 1 /2 - 15 marks

Q. 3. Letter Writing- 1 /2 -10 marks

Q. 4. Poster Making -10 marks

Reference :

- Arora, S. *English Communication Skills*. McGraw Hill Education, 2012.
- Kumar, E. Suresh, and P. Sreehari, editors. *Communicative English*. Orient BlackSwan, 2017
- Sherine, Akkara et. al. *Advanced Academic Writing: Navigating from Proficiency to Profound Writing Skills*. Cleve Fox Publishing, 2023.

4.7 Minor Stream	
Course Title	Life Writings: Memory, Identity and Self Expression
Course Credits	2
Course Outcomes	After learning the module, learners will be able to:
	understand the genre of life writing, including diaries and autobiographies
	develop an understanding of how personal narratives reflect historical, social and cultural contexts
	analyse themes of identifying trauma, gender , and memory in life writing
Module 1 (Credit 1) - Personal Narratives and Historical Contexts	
	After learning the module, learners will be able to:
	Confessional mode and life writing
	Canon and the politics of women's writing
	Writing as a form of resistance
Content Outline	<i>Amar Jiban</i> . Trans. Tanika Sarkar. Rassundari Devi.
Module 2 (Credit 1)- Autobiography, Gender and Self-Representation	
Learning Outcomes	After learning this module, learners will be able to:
	understand autobiography as a form of self-representation
	analyze the intersections of gender, creativity and identity
	examine the role of memory and personal history in narrative construction
Content Outline	Frank, Anne Frank. <i>The Diary of a Young Girl</i> . Edited by Otto H. Frank and Mirjam Pressler, translated by Susan Massotty, Bantam Books, 1997.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

Internal Assessment -50 marks

- a. Assignment on presentations -individual/ group- 20 marks
- b. Role plays and enactments- 20 marks
- c. Project on comparative analysis- 10 marks

Reference :

Primary Texts

- The Diary of a Young Girl – Anne Frank
- *Amar Jiban*. Trans. Tanika Sarkar. Rassundaei Devi.
- The Revenue Stamp – Amrita Pritam
- Lejeune, Philippe Lejeune. *The Autobiographical Pact*.
- Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*.
- Eakin, Paul John Eakin. *How Our Lives Become Stories: Making Selves*.
- Woolf, Virginia Woolf. *A Room of One's Own*.
- Showalter, Elaine Showalter. *A Literature of Their Own*.
- Spivak, Gayatri Chakravorty Spivak. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.
- Levi, Primo Levi. *If This Is a Man*. Translated by Stuart Woolf, Abacus, 1987.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins UP, 1996.
- Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. Columbia UP, 2012.
- Rege, Sharmila. *Writing Caste/Writing Gender*. Zubaan, 2006.
- Sangari, Kumkum, and Sudesh Vaid, editors. *Recasting Women: Essays in Colonial History*. Kali for Women, 1989.

Secondary Readings (Critical & Contextual)

- The Holocaust: A New History – Laurence Rees
- Women, Autobiography, Theory: A Reader – Sidonie Smith & Julia Watson
- Reading Autobiography: A Guide for Interpreting Life Narratives
- Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History – Shoshana Felman & Dori Laub
- The Practice of Autobiography – Elizabeth W Bruss
- Indian Context & Partition Studies
- The Other Side of Silence – Urvashi Butalia
- Borders and Boundaries – Ritu Menon & Kamla Bhasin
- Pinjar – for comparative understanding

Additional Resources:

- Long Walk to Freedom – Nelson Mandela
- Wings of Fire – A P J Abdul Kalam
- I Know Why the Caged Bird Sings – Maya Angelou
- Digital Resources
- Anne Frank House – educational materials, archives, and virtual tours
- Interviews and documentaries on Amrita Pritam (YouTube, archives)
- Online lectures on autobiography and life writing (SWAYAM / NPTEL)

5.1 MAJOR (CORE)	
Course Title	From Text to Performance
Course Credits	4
Course Outcomes	After learning the module, learners will be able to:
	engage with the idea of performance beyond commonsensical perceptions; performance as “twice behaved behaviour”
	locate the understanding of performance not only in art, theater and dance but also rituals and practices of everyday life, popular culture, sports and even political demonstrations
	critically reflect on performance as a cultural and social practice.
Module 1 (Credit 1) - Context, Text and Theatre	
	After learning the module, learners will be able to:
	acquaint herself with the social, political and cultural history of Elizabethan Age and the impact of Renaissance on England.
	compare William Shakespeare’s The Globe Theatre and its audience with those of the modern day performances.
Content Outline	How to read performances? Selections from Schechner, Richard. Performance studies: An Introduction. Routledge, 2017.
Module 2 (Credit 1) - William Shakespeare’s <i>The Merchant of Venice</i>.	
Learning Outcomes	After learning this module, learners will be able to:
	compare literary and visual storytelling forms, evaluating how meaning changes when a text is adapted for stage, film, or recorded performance.
	understand the relationship between dramatic text and performance text by analysing how literary works are interpreted, adapted, and transformed in performance.

	to examine Shakespeare’s use of language, images, rhetoric, and verse-prose patterns in shaping meaning.
Content Outline	Shakespeare, William. <i>The Merchant of Venice</i> . Penguin Classics, 2005.
Module 3 (Credit 1) - <i>Chokher Bali</i>	
Learning Outcomes	After learning the module, learners will be able to :
	critically engage with Tagore’s narrative voice and Ghosh’s visual storytelling techniques.
	apply adaptation theory and performance studies concepts to understand the transition from novel to screen.
Content Outline	3.1 Tagore, Rabindranath. <i>Chokher Bali</i> . 1903. Translated by Radha Chakravarty, Penguin Classics, 2004. 3.2 Ghosh, Rituparno, director. <i>Chokher Bali</i> . Performances by Aishwarya Rai Bachchan, Raima Sen, and Prosenjit Chatterjee, Kaleidoscope Entertainment, 2003.
Module 4 (Credit 1) - Ketan Mehta — <i>Bhavni Bhavai: A Folk Tale: A Film</i>	
Learning Outcomes	After learning this module, learners will be able to:
	analyse the film as a folk performance narrative, understanding its roots in Bhavai theatre tradition.
	evaluate the transformation of folk theatre into cinematic form and its implications for performance aesthetics.
	examine the use of music, dance, spectacle, ritual, and satire as tools of social commentary.
Content Outline	Mehta, Ketan. <i>Bhavni Bhavai: A Folk Tale: a Film</i> . Seagull Books Pvt Ltd, 1986. Mehta, Ketan. <i>Bhavni Bhavai: A Folk Tale: a Film</i> . Seagull Books Pvt Ltd, 1986.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

1. Reading monologues, soliloquies and dialogue (Group activity – 3 to 5 marks.
2. students per group) - 15 marks.

3. Presentations of film/video reviews, essays, articles, slideshares etc.- 15 marks.
4. Performance and Enactment of Scenes - 20 mark
5. Prepare a dramaturgical file for staging a scene from *Merchant of Venice*. (Character backstories Historical context, Set and costume concept, Lighting and sound plan)
6. Performance ethnography - document a local folk performance, ritual or festival (field notes, photographs, interviews)

B. External Examination- 50 marks

1. Long answer question(1/2) on plot, structure and characters- 20 marks.
2. Long answer question (1/2)on language, genre, rhetoric, imagery etc- 15 marks.
3. Short notes (2/4) on history of England during the Elizabethan Age – 15 marks.

Reference :

A. Primary Text:

- Shakespeare, William. *The Merchant of Venice*. Edited by John Drakakis, Arden Shakespeare, Bloomsbury, 2010.
- Mehta, Ketan, director. *Bhavni Bhavai: A Folk Tale*. Performances by Naseeruddin Shah, Smita Patil, Om Puri, and Mohan Gokhale, Kaleidoscope Entertainment, 1981.

B. Secondary Text:

- Bharucha, Rustom. *Theatre and the World: Performance and the Politics of Culture*. Routledge, 1993.
- Bloom, Harold. *Shakespeare: The Invention of the Human*. Riverhead Books, 1998.
- Bose, Mandakranta, ed. *Theatre in India*. Oxford University Press, 2009.
- Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Macmillan, 1904.
- British Library. *Shakespeare in Performance*. British Library, www.bl.uk/shakespeare.
- Chatterjee, Gayatri. *Awara, Devdas and Beyond: A Cinematic Journey of Indian Social Change*. Rupa, 2003.
- Dissanayake, Wimal, and Malti Sahai. *Sholay: A Cultural Reading*. Oxford University Press, 1992.
- Dwyer, Rachel. *Filming the Gods: Religion and Indian Cinema*. Routledge, 2006.
- Elam, Keir. *The Semiotics of Theatre and Drama*. 2nd ed., Routledge, 2002.
- Ganti, Tejaswini. *Bollywood: A Guidebook to Popular Hindi Cinema*. Routledge, 2013.
- Gokulsing, K. Moti, and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004.
- Jain, Nemichandra. *Indian Folk Theatre*. National Book Trust, 1999.
- Kennedy, Dennis. *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. Cambridge University Press, 1993.

- Kermode, Frank. *Shakespeare's Language*. Penguin Books, 2001.
- Knights, L. C. *Some Shakespearean Themes*. Stanford University Press, 1966.
- Kumar, Keval J. *Mass Communication in India*. Jaico Publishing House, 2010.
- Lal, Ananda. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004.
- Mehta, Ketan. *Dreams of a Seeker: A Filmmaker's Journey*. HarperCollins India, 2012.
- MIT Shakespeare. *The Complete Works of William Shakespeare*. shakespeare.mit.edu.
- Open Source Shakespeare. *William Shakespeare's Plays and Sonnets*.
www.opensourceshakespeare.org.
- Radford, Michael, director. *The Merchant of Venice*. Performance by Al Pacino, Metro-Goldwyn-Mayer, 2004.
- Rangacharya, Adya. *The Natyasastra: English Translation with Critical Notes*. Munshiram Manoharlal, 2010.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. University of Hawaii Press, 1990.
- Royal Shakespeare Company Archive. *Performance Clips and Production Notes*. www.rsc.org.uk.
- Royal Shakespeare Company. *The Merchant of Venice*. Various stage productions, Royal Shakespeare Theatre, Stratford-upon-Avon.
- Schechner, Richard. *Performance Theory*. Rev. and expanded ed., Routledge, 2003. ● Shakespeare's Globe Player. *Recorded Stage Performances*. www.globeplayer.tv.
- Shakespeare's Globe. *The Merchant of Venice*. Globe Theatre Productions, London.
- Wells, Stanley. *Shakespeare in Performance: The Merchant of Venice*. Oxford University Press, 2000.

Additional Resources:

- Mukherjee, Tutun. *Staging Resistance: Plays by Women in Translation*.
- Studies on Shakespeare in Indian performance traditions (Kathakali, Parsi Theatre)
- Suggested Indian Context / Pedagogy (Optional)-
- Trivedi, Harish. "Colonial Transactions: English Literature in India."

5.2 MAJOR (CORE)	
Course Title	Applied English in Professional Contexts
Course Credits	4
Course Outcomes	After learning the module, learners will be able to:
	use appropriate professional English in hospitality, legal, and business settings
	produce discipline-specific documents such as emails, reports, notices, and briefs
	communicate effectively in meetings, negotiations, client interactions, and service encounters
	adapt tone, register, and language for guests, clients, courts, and corporate audiences
	apply ethical, polite, and inclusive communication practices
Module 1 (Credit 1) - Professional Communication Fundamentals	
Learning Outcomes	After learning the module, learners will be able to:
	analyze professional communication contexts across service, legal, and corporate sectors by identifying appropriate levels of formality, tone, register, and audience expectations.
	produce short, clear, concise, accurate, and polite professional messages tailored to specific audiences (such as guests, clients, judges, managers, and stakeholders) using standard conventions of professional English.
Content Outline	1.1 Nature of professional communication across service, legal, and corporate sectors 1.2 Formality, tone, and register in professional English 1.3 Audience analysis: guests, clients, judges, managers, and stakeholders 1.4 Accuracy, clarity, and politeness strategies
Module 2 (Credit 1) - Professional Writing	

Learning Outcomes	After learning this module, learners will be able to:
	write effective professional documents for example emails, notices, reports, and proposals using appropriate structure, tone, and register for customer service, legal, and corporate communication contexts.
	adapt professional writing to disciplinary needs by producing language-focused texts using respective domain jargon related vocabulary such as service-recovery emails (hospitality), client correspondence and notices (law), and internal reports, proposals, and executive summaries (business).
Content Outline	<p>2.1 Email writing for customer service, legal correspondence, and corporate communication</p> <p>2.2 Notices, circulars, and internal communication</p> <p>2.3 Report writing (incident reports, business reports, legal summaries)</p> <p>2.4 Proposal writing and persuasive professional documents</p>
	<p>Discipline Examples:</p> <ul style="list-style-type: none"> ● Hospitality: guest complaints, service recovery emails ● Law: client communication, legal notices (language-focused, not legal drafting) ● Business: internal reports, proposals, executive summaries
Module 3 (Credit 1) - Digital, Media, and Public Communication	
Learning Outcomes	After learning the module, learners will be able to :
	apply principles of digital professionalism and netiquette while creating online content such as websites, LinkedIn profiles, blogs, emails, and AI prompts, maintaining appropriate tone, clarity, and ethical communication.
	produce discipline-specific digital communication by drafting press releases, public statements, and social media content for hospitality branding, law firm online presence, and corporate communication and public relations.

Content Outline	<p>3.1 Digital professionalism and netiquette 3.2 Website and LinkedIn communication 3.3 Press releases and public statements 3.4 Social media communication for organizations 3.5 Blog writing, emails and AI prompts</p> <p>Discipline Examples:</p> <ul style="list-style-type: none"> ● Hospitality branding and reviews ● Law firm online presence ● Corporate communication and PR
Module 4 (Credit 1) - Cross-Cultural, Ethical, and Service Communication	
Learning Outcomes	<p>After learning this module, learners will be able to:</p> <p>analyze cross-cultural professional communication situations by identifying issues of politeness, power, hierarchy, and ethical or inclusive language in hospitality, legal, and business contexts.</p> <p>respond appropriately to complaints, disputes, and sensitive interactions by using culturally aware, ethical, and respectful language strategies demonstrated through sector-based case studies.</p>
Content Outline	<p>Contents:</p> <p>4.1 Cross-cultural communication in global workplaces 4.2 Politeness, power, and professional hierarchy 4.3 Ethical and inclusive language 4.4 Handling complaints, disputes, and sensitive communication Practical Focus: 4.5 Case studies from hospitality, legal, and business sectors</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

Continuous Assessment & Participation - 10 marks

Discipline-Specific Writing Assignments - 15 marks

Oral / Interaction Tasks - 15 marks

Mid-Semester Applied Test - 10 marks

External Examination- 50 marks

Report writing (1 out of 2) - 20 marks

Theory, grammar and Vocabulary exercises - 20 marks

Professional Communication fundamentals - 05 marks

Questions from Discipline Examples - 05 marks

Reference :

- Bhatia, V. K. (Year). Professional Communication (Edition). Publisher.
- Brown, G. D., & Rice, S. (Year). Professional English in Use: Law. Cambridge University Press.
- Guffey, M. E., & Loewy, D. (Year). Business Communication Today (Edition). Pearson Education.
- MacKenzie, I. (2006). Professional English in Use: Finance. Cambridge University Press.
- O'Hara, F. (Year). Be My Guest: English for the Hotel Industry. Cambridge University Press.
- Oxford University Press.
- Oxford University Press. (Year). English for Careers: Hospitality, Tourism & Catering.
- Oxford University Press. (Year). Oxford Business English [Series]. Oxford University Press.

Additional Resources: (Case Studies)

- Indian Institute of Management Raipur. (n.d.). *Case house: Case collection*. <https://casehouse.iimraipur.edu.in>
- IBS Case Development Centre. (n.d.). *India-related case studies*. <https://www.ibscdc.org/india-related-case-studies.asp>
- Indian Institute of Management Ahmedabad. (n.d.). *Case centre*. <https://www.iima.ac.in/faculty-research/case-centre>
- Indian Institute of Management Bangalore. (n.d.). *Case studies repository*. <https://www.iimb.ac.in/faculty-research/case-studies>
- Jet Airways (India) Ltd. (2019). *Corporate communication and crisis response* [Case study]. <https://www.jetairways.com>
- Law Commission of India. (2017). *Hate speech* (Report No. 267). <https://lawcommissionofindia.nic.in>
- Taj Group of Hotels. (n.d.). *Service excellence and people practices*. <https://www.tajhotels.com>

5.3 IKS (Major Specific)	
Course Title	Indian Classical Literature in Translation
Course Credits	02
Course Outcomes	After learning the module, learners will be able to:
	critically engage with major themes and forms of Indian classical and medieval literature through translated texts.
	contextualise and assess the cultural, historical, and philosophical foundations of bhakti and early women's writings in India.
	interpret selected poems and essays using basic critical and comparative reading skills.
	demonstrate an understanding of translation as a meaningful literary and cultural process in preserving Indian knowledge traditions.
Module 1 (Credit 1) - Backgrounds: Indian Classical Literature, Bhakti, and Translation	
	After learning the module, learners will be able to:
	map the historical and cultural contexts of ancient and medieval Indian literature.
	trace and appraise the evolution of bhakti, sangam, and early women's literary traditions within Indian intellectual history.
	critically reflect on translation, rewriting, and cultural mediations as transformative literary processes.

<p>Content Outline</p>	<p>Essays on Background</p> <p>1.1 Kirtinath Kurtkoti, “Translation and Rewriting”, in <i>Courtesy of Criticism: Selected Essays of Kirtinath Kurtkoti</i>, edited and translated from the Kannada by Kamalakar Bhat, Vintage, Penguin Random House India, 2024.</p> <p>1.2 Introduction to Indian Classical Literature and Indian Knowledge Systems (IKS).</p> <p>1.3 Oral traditions, devotion, renunciation, and the place of women in early Indian literary cultures.</p> <p>1.4 Prescribed Poems</p> <p>Tharu, Susie J., and Ke Lalita, eds. <i>Women writing in India: 600 BC to the present</i>. Vol. 2. Feminist Press at CUNY, 1991.</p> <p>(Ancient Period)</p> <p>Therigatha (Songs of the Nuns, 6th century B.C., Pali):</p> <ol style="list-style-type: none"> 1. Mutta – So free am I, so gloriously free 2. Ubbiri – O Ubbiri, who wails in the wood 3. Sumangalamata – A woman well set free! How free I am 4. Mettika – Though I am weak and tired now Sangam Poets (ca. 100 B.C.–250 A.D., Tamil): 5. Venmanipputi – What she said to her girlfriend 6. Velli Vitiyar – He will not dig up the earth and enter it 7. Velli Vitiyar – You tell me I am wrong, my friend 8. Auvaiyar – What She Said 9. Auvaiyar – You cannot compare them with a lute 10. Kavar Pentu – You stand and hold the post of my small house
	<ol style="list-style-type: none"> 11. Kakkipatiniyar Naccellaiyar – His armies love massacre 12. Okkur Macattiyar – Her purpose is frightening, her spirit cruel
<p>Module 2 (Credit 1)- Bhakti Voices and Women Poets of Medieval India</p>	
<p>Learning Outcomes</p>	<p>After learning this module, learners will be able to:</p> <hr/> <p>analyse and contextualise bhakti poetry as a form of devotion, dissent, and self-expression.</p> <hr/> <p>examine and evaluate how women poets negotiate caste, gender, labour, and spirituality in their writings.</p> <hr/> <p>interpret and assess translated poetry through historical and cultural frameworks.</p>

Content Outline	<p>Prescribed Poems Tharu, Susie J., and Ke Lalita, eds. <i>Women writing in India: 600 BC to the present</i>. Vol. 2. Feminist Press at CUNY, 1991.</p> <p>(Medieval Period) Akkamahadevi (12th century, Kannada):</p> <ol style="list-style-type: none"> 1. Don't despise me 2. Brother, you've come 3. Not one, not two, not three or four 4. Would a circling surface vulture Sule Sankavva (12th century, Kannada): 5. In my harlot's trade <p>Janabai (ca. 1298–1350, Marathi):</p> <ol style="list-style-type: none"> 6. Cast off all shame 7. Jani sweeps the floor Rami (ca. 1440, Bengali): 8. Where have you gone? 9. What can I say, friend? <p>Gangasati (12th–14th century, Gujarati):</p> <ol style="list-style-type: none"> 10. Oh, the Meru mountain may be swayed Ratanbai (12th–14th century, Gujarati): 11. My spinning wheel is dear to me, my sister
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Evaluation Scheme:

External Examination- 50 marks

- Q.1 Answer any five questions of the following. (5 out of 7) (10 marks)
Q.2 Answer any two short notes. (2 out of 4) (10 marks)
Q.3 Answer any one of the following. (based on module 1) (1 out of 2) (15 marks) Q.4 Answer any one of the following (based on module 2) (1 out of 2) (15 marks)

Reference :

- Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. SAGE Publications, 2003.
- Kurtkoti, Kirtinath. *Courtesy of Criticism: Selected Essays of Kirtinath Kurtkoti*. Edited and translated by Kamalakar Bhat. Vintage, Penguin Random House India, 2024.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays*. Orient Blackswan, 2000 ● Narayan, Badri. *Women Heroes and Dalit Assertion in North India*. SAGE Publications, 2006.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. University of California Press, 1992.

- Ramanujan, A. K. *Is There an Indian Way of Thinking?* Oxford University Press, 1990.
- Ramanujan, A. K. *Is There an Indian Way of Thinking?* Oxford University Press, 1990.
- Ramanujan, A. K., translator. *Hymns for the Drowning: Poems for Viṣṇu by Nammālvār*. Penguin Classics, 1981.
- Ramanujan, A. K., translator. *Speaking of Śiva*. Penguin Classics, 1973. (Selections of vachanas, including Akka Mahadevi and Basavanna)
- Sharma, Krishna. *Bhakti and the Bhakti Movement: A New Perspective*. Munshiram Manoharlal, 1987.
- Thapar, Romila. *Cultural Pasts: Essays in Early Indian History*. Oxford University Press, 2000.
- Tharu, Susie, and K. Lalita (eds.). *Women Writing in India: 600 B.C. to the Early Twentieth Century*, Vol. I. Oxford University Press.
- Tharu, Susie, and K. Lalita, editors. *Women Writing in India: 600 B.C. to the Present. Vol. 1: 600 B.C. to the Early Twentieth Century*. Oxford University Press, 1991.
- Zelliott, Eleanor, and Rohini Mokashi-Punekar, translators. *Songs of Tukaram*. Oxford University Press, 2014.

Additional Resources:

- Hawley, John Stratton, and Mark Juergensmeyer. *Songs of the Saints of India*. Oxford University Press, 1988.
- Pollock, Sheldon. *The Language of the Gods in the World of Men*. University of California Press, 2006.
- Ramanujan, A. K. *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*. Columbia University Press, 1985.

5.4 Minor Stream	
Course Title	Media Narratives
Course Credits	4
Course Outcomes	After learning the module, learners will be able to:
	understand the role of language in media, particularly in food and travel narratives.
	identify and analyze the interplay between language and media in various contexts, such as advertisements, social media, and storytelling.
	use language effectively to create descriptive, engaging content related to food and travel.
	develop skills in writing and editing content for different media platforms, including blogs, captions, and vlogs.
	demonstrate critical thinking by analyzing the cultural and emotional subtext in media content related to food and travel.
Module 1 (Credit 1) - Language, Semiotics, and Social Practice	
	After learning the module, learners will be able to:
	define language and its role in communication.
	understand the concept of semiotics and apply it to the construction of meaning.
	recognize the differences between informal and formal language usage.
	examine the use of language in specific contexts such as literature, newspapers, and creative writing.

Content Outline	<p>1.1 What is Language?</p> <p>1.2 Key functions of language</p> <p>1.3 Basics of Semiotics: Signifier, Signified, and the Construction of Meaning</p> <p>1.4 Language as a Social and Cultural Practice 1.5 Use of Language in Different Settings:</p> <ul style="list-style-type: none"> ● Informal: Day-to-day use, region-specific usage, slang ● Formal: Official communication <p>1.6 Language for Specific Purposes: Newspaper, Literature, Creative Writing</p> <p>Reference Texts:</p> <ol style="list-style-type: none"> 1. John Fiske, Introduction to Communication Studies, London/New York: Routledge, 1990 (1982), pp. 39-60. 2. Saussure’s Concept of Sign, Signifier, and Signified from Course in General Linguistics 3. Online Resources on Formal and Informal Usage of English
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Module 2 (Credit 1) - Media and Language

Learning Outcomes	After learning this module, learners will be able to:
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	understand the concept of media and the role of language in different forms of media.
	identify how language is used in print, electronic, and digital media.
	analyze the mechanics of headlines, captions, and social media posts in terms of language and audience engagement.
	distinguish between simple and complex language in storytelling, particularly in food and travel media.

<p>Content Outline</p>	<p>2.1 Concept of Media 2.2 Types of Media:</p> <ul style="list-style-type: none"> o Print: Newspaper, Advertisements, Handouts, Pamphlets o Electronic: TV, Short Films, YouTube Videos o Digital & Social: Blogs, Facebook, Twitter (X), Instagram <p>2.3 Use of Language in Media:</p> <ul style="list-style-type: none"> o Language for Reporting Events/Descriptions of Tastes and Places o Language for Advertisements o Language for Social Media Posts o Use of Signs/Images/Emojis and Their Implied Meanings o Headline and Caption Mechanics: The Art of the Hook in Short-form Content o Language and Subtext: Analyzing What is Left Unsaid in Advertisements and Editorials <p>2.4 Storytelling in Travel and Food Media:</p> <ul style="list-style-type: none"> o Simple vs. Complex Language o Audience and Purpose <p>2.5 Short article/blog Writing on Food / Place- Components of articles and blogs- Headings, sequencing of ideas, Unity in paragraphs etc</p> <p>Activities</p> <p>Reading short travel blog excerpts (teacher-provided) Identifying keywords and tone Sentence-building exercises Writings short article/blog Caption writing for pictures and advertisements</p>
<p>Module 3 (Credit 1) - Language of Taste: Indian Food Narratives</p>	
<p>Learning Outcomes</p>	<p>After learning the module, learners will be able to :</p> <ul style="list-style-type: none"> identify food vocabulary, including Indian dishes, ingredients, and cooking methods. use descriptive language to convey taste, smell, and texture effectively. analyze the cultural significance of food in media narratives. write engaging food reviews and descriptions with a focus on clarity and creativity.

Content Outline	<p>Read blogs related to Indian food selected by the teacher and learn the following:</p> <ol style="list-style-type: none"> 1. Food vocabulary (Indian dishes, ingredients, cooking methods) 2. Describing taste, smell, and texture 3. Food and culture 4. Flow and unity in written content
	<p>Activities</p> <p>Writing food descriptions Menu-style descriptions Writing short food reviews</p>
<p>Module 4 (Credit 1) - Media and Travel: Narratives of Place</p>	
<p>Learning Outcomes</p>	<p>After learning this module, learners will be able to:</p>
	<p>learn travel-related vocabulary and apply it in writing.</p>
	<p>understand how places are described in travel writing, documentaries, and advertisements.</p>
	<p>analyze the role of language in evoking emotional and sensory experiences related to travel.</p>
	<p>develop effective narrative techniques for travel media.</p>

<p>Content Outline</p>	<p>Read blogs/ newspaper/magazine articles or watch videos related to famous Indian tourist places selected by the teacher and learn the following:</p> <ol style="list-style-type: none"> 1. Travel vocabulary 2. How places are described in travel writing, documentaries, and 3. advertisements. 4. The role of language in evoking emotional and sensory 5. experiences tied to travel. 6. How media portrays cultures and locations 7. Use of mixed language 8. Caption writing 9. Narrative technique and unity in write-up <p>Activities</p> <ul style="list-style-type: none"> ● Writing a 150–300-word travel blog/vlog ● Creating Instagram captions for Indian tourist places ● Peer editing ● Writing short reviews on tourist places ● Preparing short informative brochures on tourist places giving short description of the place, historical importance, location, connectivity details, who can visit, timings to visit etc
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

1. Vocabulary and Language exercises - 10 Marks
2. Creating a 3-minute food or travel vlog - 20 Marks
3. Analysis of a specific media text (advertisement or article) – 10 Marks
4. Classroom presentation on any topic related to food or travel – 10 Marks

B. External Examination- 50 marks

- Q. 1. Short notes on Unit I & II (3 out of 4)- 15 Marks
- Q. 2. Prepare an informative brochure/ pamphlet on a tourist place 15 Marks
- Q. 3. Write a blog on Indian Cousins/ any Indian dish 15 Marks
- Q. 4. Write captions for various products (Dairy products, home appliances, tourist destinations etc) (5 captions)

Reference :

- Banerji, C. (2008). *Eating India: An extraordinary exploration of the food and culture of the land of spices*. Viking/Penguin India.
- Bharadwaj, M. (2022). *Indian cookery course*. Penguin India.
- Bhutoria, S. (2021). *The global desi: Reflections on home and away*. Pan Macmillan India.
- Creative Writing Press. (2015). *The creative writer's vocabulary builder*. Creative Writing Press.
- Fiske, J. (1990). *Introduction to Communication Studies*. Routledge, 1990 (1982), pp. 39-60.
- O'Dell, F., & McCarthy, M. (2017). *Professional English in use: Marketing (2nd ed.)*. Cambridge University Press.
- Oxford University Press. (2010). *Oxford collocations dictionary for students of English (2nd ed.)*. Oxford University Press.
- Patole, S. (2024). *Dalit kitchens of Marathwada (B. Korgaonkar, Trans.)*. HarperCollins India.
- Pearce, M. (n.d.). *Introduction to Formal and Informal English: How to use formal and informal phrases properly for English learners*. Kindle Edition. Available on Amazon for Rs. 449.
- Robinson, P., & Richards, C. (2015). *English for tourism and hospitality: Language and workbook*. Cambridge University Press. Available in digital form, not in print.
- Seely, J. (2013). *The Oxford guide to writing and speaking*. Oxford University Press.
- Vatsa, M. (2021). *Tales of Hazaribagh: An intimate exploration of Chhotanagpur Plateau*. Speaking Tiger Books.
- Youngs, T. (2013). *The Cambridge introduction to travel writing*. Cambridge University Press.

Additional Resources:

- Bhutoria, S. (2021). *Indian vegetarian food making its big mark across the globe*. Available at Sundeep Bhutoria's website.
 - Blogs about Travel: The India Blog

5.5 Minor Stream	
Course Title	Reading the City
Course Credits	4
Course Outcomes	<p>After learning the module, learners will be able to:</p> <p>orient themselves towards a rich body of theoretical and artistic production centred around the experience of the city</p> <p>read into the representational strategies that inform the cultural production of the modern city</p>
Module 1 (Credit 1) - Theorising the Postcolonial City	
	<p>After learning the module, learners will be able to:</p> <p>map the coordinates of the postcolonial city against the forces of colonization, capitalism , migration(s) and globalization</p> <p>investigate ways in which spaces are produced in cities and are often gendered through certain conceptual tools</p>
Content Outline	<p><i>1.1 The Cambridge Companion to The City in Literature</i>, edited by Kevin R. McNamara. Selections: “Postcolonial Cities” by Caroline Herbert</p> <p><i>1.2 Why Loiter?: Women and Risk on Mumbai Streets</i>”, by Shilpa Phadke, Sameera Khan and Shilpa Ranade. Selections - “Why Loiter?”</p>
Module 2 (Credit 1) - Imagining the Indian City	
Learning Outcomes	<p>After learning this module, learners will be able to:</p> <p>critically engage with the intellectual history of the Indian city</p> <p>assess marginal interventions that form the kaleidoscopic vision of the city</p>
Content Outline	<p>Selections from Ed. Bilal Moin. <i>The Penguin Book of Poems on the Indian City</i>. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> 1. Nissim Ezekiel, “Island”, p. 69 2. Namdeo Dhasal. “Kamatipura”, p.108 3. Mirza Ghalib, “Twilight in Delhi”, p.390 4. Kabir, “Song from the Bijak”, p.507

Module 3 (Credit 1) - Women and Indian Cities	
Learning Outcomes	After learning the module, learners will be able to :
	assess the inequities of gender, culture, race, caste and class that intersect in urban centres
	analyse ways in which new modes of gendered experience, creative expression, and solidarity are fostered by modern cities
Content Outline	<p>Selections from Ed. Bilal Moin. <i>The Penguin Book of Poems on the Indian City</i>. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> 1. Salma, "A Visit to the City", p.30 2. Linthoi Ningthoujam, "City of Women", p.53 3. Sarojini Naidu, "In the Bazars of Hyderabad", p.577 4. Kamala Das, "The Wild Bougainvillea", p.687
Module 4 (Credit 1) - Experiencing the City	
Learning Outcomes	After learning this module, learners will be able to:
	understand how cultural cues urban imaginaries are represented in the image/text format
	contexts of migration and its framing of urban identities
Content Outline	Marjane Satrapi, <i>Persepolis</i> , Pantheon: 2004.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

1. City Narrative/City Walk Ethnography: Students take a 1–2 hour walk in their city (market, station, beach, street, mall, slum area, heritage zone).
2. Gender Mapping of the City (Visual + Critical Project): draw or digitally design a Gender Map of their city showing: Safe/unsafe spaces for women, Male-dominated zones, Invisible women's spaces, Areas of leisure vs restriction

B. External Examination- 50 marks

Q.1 Answer any five questions of the following. (5 out of 7) (10 marks)

Q.2 Answer any two short notes. (2 out of 4) (10 marks)

Q.3 Answer any one of the following. (1 out of 2) (15 marks)

Q.4 Answer any one of the following (1 out of 2) (15 marks)

Reference :

- Chute, Hillary. "The texture of retracing in Marjane Satrapi's Persepolis." *WSQ: Women's Studies Quarterly* 36.1 (2008): 92-110.
- Dave, Shivani. (2023). How Women perceive, navigate and occupy public spaces and streets.
- Johnston, Cristina. "Tehran, Vienna, Paris: the cultural geographies of Persepolis." *Bicultural Literature and Film in French and English*. Routledge, 2015. 105-118.
- King, Anthony D. "Speaking from the Margins: "Postmodernism," transnationalism, and the Imagining of Contemporary Indian Urbanity." *Globalization and the Margins*. London: Palgrave Macmillan UK, 2002. 72-90.
- Klapcsik, Sandor. "Acculturation strategies and exile in Marjane Satrapi's Persepolis." *Journal of Multicultural Discourses* 11.1 (2016): 69-83.
- Menon, AG Krishna. "Imaging the Indian city." *Economic and Political Weekly* (1997): 2932-2936.
- Naghibi, Nima, and Andrew O'Malley. "Estranging the Familiar: " East" and" West" in Satrapi's Persepolis." *ESC: English Studies in Canada* 31.2 (2005): 223-247.
- [Question of cities://questionofcities.org/how-women-perceive-navigate-and-occupy-public-spaces-and-streets/](http://questionofcities.org/how-women-perceive-navigate-and-occupy-public-spaces-and-streets/)
- Van Dijk, Tara. "The impossibility of world-class slum-free Indian Cities and the fantasy of 'Two Indias'." *Urban Utopias: Excess and Expulsion in Neoliberal South Asia*. Cham: Springer International Publishing, 2017. 19-36.

5.6 VSC	
Course Title	Visual Culture : From the Art History to Digital Media
Course Credits	2
Course Outcomes	After learning the module, learners will be able to:
	understand visual culture from ancient art to contemporary digital media.
	acquire visual literacy skills.
	analyse images using tools from art history and visual studies
	identify the role of images in society, politics, advertising, and popular culture,
	create and present basic visual content using digital tools.
Module 1 (Credit 1) - Introduction to Visual Culture and Art History	
Learning Outcomes	After learning this module, the learner will be able to:
	observe and identify visual styles in painting, sculpture, architecture and other forms of art.
	document artworks and styles using images and captions.
	create digital visual content (posters, reels, slides, mood boards)
	create a mini physical or visual exhibition.
Content Outline	1.1 Virtual/ on-site tours: Visual traditions in Indian art (sculpture, paintings, architecture): Cave paintings <ul style="list-style-type: none"> ● Mughal Miniature and other school of paintings ● Temple Architecture
	1.2 Western art traditions and visual narratives: <ul style="list-style-type: none"> ● Painters- Leonardo Da Vinci, Monet, Vincent Van Gogh and Picasso ● Classical Greek & Roman, Gothic, Baroque and Modern styles. <ul style="list-style-type: none"> ● Michelangelo, Bernini, Brancusi. Rodin, Henry Moore
Module 2 (Credit 1) - Photography, Cinema and Digital Media	

Learning Outcomes	After learning this module, learners will be able to:
	develop skills to read images/visuals closely.
	use various digital designing tools such as Canva and others for creating portfolios.
	acquire the art of storytelling
	apply visual skills in vocational and creative contexts.
Content Outline	<p>Pop Art and Digital Art</p> <ul style="list-style-type: none"> ● Popular culture, mass media, and the blurring of high and low art (Andy Warhol, Roy Lichtenstein, Marcel Duchamp, Jean Michael Basquiat) ● Digital Art, Pastiche and Parody: Digital technologies, remix culture, appropriation, irony, and the reworking of images in contemporary visual culture (Nam June Paik, Sherrie Levine, Barbara Kruger, Banksy)

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

1. Identifying styles in painting, sculpture and architecture- 10 marks.
2. Caption Writing for visuals- 10 marks.
3. Storytelling and Moodboards- 10 marks.
4. Creating a portfolio or virtual/physical exhibition of visuals (Group work)- 20 marks.
5. Visual Diary: Create a 7-day visual diary of your city using: Sketches, Photographs
6. Museum and Heritage Site Visit Project -Art Museum,Archaeological Museum,Heritage Site, Historical Monument,Art Gallery

Reference :

- Alloway, Lawrence. *American Pop Art*. Collier Books, 1974.
- Basquiat, Jean-Michel. *Basquiat*. Edited by Richard D. Marshall, Whitney Museum of American Art, 1992.
- Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 1994.
- Berger, John. *Ways of Seeing*. Penguin Books, 1972.
- Dehejia, Vidya. *Indian Art*. Phaidon Press, 1997.
- Dehejia, Vidya. *The Body Adorned: Sacred and Profane in Indian Art*. Columbia University Press, 2009.

- Duchamp, Marcel. *The Essential Writings of Marcel Duchamp*. Thames & Hudson, 1975.
- Foster, Hal, et al. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. Thames & Hudson, 2016.
- Gupta, S. P. *The Roots of Indian Art*. B. R. Publishing, 1990.
- Huntington, Susan L. *The Art of Ancient India: Buddhist, Hindu, Jain*. Weatherhill, 1985.
- Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. University of Illinois Press, 2000.
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991.
- McCarthy, David. *Pop Art*. Tate Publishing, 2001.
- Michell, George. *Architecture of the Indian Subcontinent*. Yale University Press, 1995.
- Michell, George. *The Hindu Temple: An Introduction to Its Meaning and Forms*. University of Chicago Press, 1988.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. 2nd ed., Routledge, 2009.
- Neumayer, Erwin. *Prehistoric Indian Rock Paintings*. Oxford University Press, 1993.
- Osterwold, Tilman. *Pop Art*. Taschen, 2007.
- Sivaramamurti, C. *Indian Sculpture*. Allied Publishers, 1961.
- Whiting, Cécile. *A Taste for Pop: Pop Art, Gender, and Consumer Culture*. Cambridge University Press, 1997.

Additional Resources:

- Kramisch, Stella. *The Art of India*. Phaidon Press, 1959.
- Sturken, Marita & Cartwright, Lisa. *Practice of Looking*. Oxford University Press, 2001.

5.7 Major (Core)	
Course Title	Reading Culture through Contemporary Genres
Course Credits	2
Course Outcomes	After learning the module, learners will be able to:
	engage with the contemporary debates in the emerging literary genres
	identity current literary genres
	critically evaluate the political and cultural currents in the development of new forms of writing
Module 1 (Credit 1) - Philosophical Science Fiction	
	After learning the module, learners will be able to:
	discern contemporary currents in women’s science fiction writing
	deliberate on critical intersections of existence, science and politics
Content Outline	Samantha Harvey. <i>Orbital</i> . Vintage Digital, 2023.
Module 2 (Credit 1)- Neurodiversity Fiction	
Learning Outcomes	After learning this module, learners will be able to:
	engage with the current perspectives on gender and disability
	participate in the debates on the geopolitical nature of the ableist discourses
Content Outline	Ed. Nabanita Sengupta and Nishi Pulugurtha. <i>Bandaged Moments, Stories of Mental Health by Women Writers from Indian Languages</i> . New Delhi: Niyogi Books, 2025. Stories: Flying Fish – Najma Mukherjee, trans. from Assamese by Merry Baruah Didiya– Sandhya Sinha, trans. from Bhojpuri by Basudhara Roy

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme:

A. Internal Assessment -50 marks

1. Maintain and submit a Debate Journal identifying key debates in the contemporary genres in the module (for example, women and science, mental health and geopolitics, ethics in confessional writing and life-studies etc) to be presented with a main argument and a critique countering the argument.
2. Create a visual or conceptual Cultural Map (posters, digital boards, concept web) that traces the evolution of genres studied here, and elaborates an argument by making connections between multiple genres (Eg: connecting disability studies and autobiographical writing, science fiction and disability, climate crisis and existentialism etc), with an accompanying note.

Bibliography:

- Armitt, Lucie. *Where No Man Has Gone Before: Essays on Women and Science Fiction*. Routledge, 2012.
- Donawerth, Jane L. *Frankenstein's daughters: women writing science fiction*. Syracuse University Press, 1997.
- Merrick, Helen. "Gender in science fiction." *The Cambridge companion to science fiction* (2003): 241-252.
- Muller, David G. "I Am the Wind." *Theatre Journal* 64.1 (2012): 105-106.
- Pinto, Sarah. *Daughters of Parvati: Women and madness in contemporary India*. University of Pennsylvania Press, 2014.
- Shirali, Kishwar Ahmed. "Madness and power in India." *Canadian Woman Studies/les cahiers de la femme* (1997).
- Sunde, Sarah Cameron. "Silence and space: The new drama of Jon Fosse." *PAJ: A Journal of Performance and Art* 29.3 (2007): 57-60.
- Wright, Nicola, and Sara Owen. "Feminist conceptualizations of women's madness: A review of the literature." *Journal of advanced nursing* 36.1 (2001): 143-150.

Additional Resources:

Robson, Mark. "Sense All at Sea: Contemporary Theatre 'Between' Jon Fosse and Jean-Luc Nancy." *CounterText* 10.2 (2024): 95-115.

6.1 Apprenticeship	
Course Title	
Course Credits	20
Course Outcomes	After learning the module, learners will be able to:
	Apply academic knowledge in professional settings
	Demonstrate communication skills and workplace ethics
	Reflect critically on experiential learning
	Identify strengths and develop career-oriented skills
	Exhibit teamwork, problem-solving, and professional responsibility
	After learning the module, learners will be able to:
	Apply language and literary skills in professional contexts
	Demonstrate effective written and oral communication
	Produce workplace-specific documents (reports, content, etc.)
	Analyze real-world tasks critically
	Exhibit professional ethics and work discipline
Module 1 (Credits 5) -	Pre-Apprenticeship Orientation
	Resume & cover letter writing
	Interview skills
	Workplace ethics and communication
	Digital tools (email etiquette, documentation)
Module 2 (Credits 10)	<p>Field Engagement (Core Component)</p> <ul style="list-style-type: none"> ● Duration: 100–140 hours ● <p>Tasks may include:</p> <ul style="list-style-type: none"> ○ Content creation / editing ○ Report writing ○ Classroom assistance (if teaching domain) ○ Social media handling ○ Documentation and proofreading

Module 3 (Credits 5)	Weekly reflective journal Task analysis Learning diary
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Domains for Apprenticeship

Students may be placed in one of the following

sectors: ● Publishing & Editing
(publishers, journals)

- Media & Journalism (newspapers, digital media)
- Content Writing & Digital Marketing
- Education & EdTech (schools, NGOs, online platforms)
- Corporate Communication / HR
- Translation & Interpretation
- Creative Writing / Script Writing
- Educational and Research Institutions
- Libraries, Museums and Archives
- Private Firms and Cultural Organizations
- Media, Publishing, Content Development, and Related Fields
- Theatre production / Film production

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Evaluation Scheme:
- Attendance & Supervisor Evaluation
- Work Portfolio (Writing samples, reports)
- Reflective Journal
- Final Report
- Viva Voce

6.2 CE	CE
Course Title	Community Engagement- Language and Literature in Community Engagement
Course Credits	2
Course Outcomes	After learning the module, learners will be able to:
	identify and analyse the role of literature and literacy in various community contexts.
	design and implement a community engagement project that integrates literary studies.
	reflect critically on the social, political, and economic contexts of their engagement.
	demonstrate improved interpersonal, organisational, and civic skills through fieldwork.
	communicate insights from their community experience using academic and creative formats.
Module 1 (Credit 1) - Theoretical Frameworks and Community Context	
	After learning the module, learners will be able to:
	understand key concepts in community engagement and service-learning.
	articulate the relevance of literary studies to community contexts.
	identify local institutions where literary or literacy support is needed.
	develop a preliminary proposal for a community-based project.

Content Outline	1.1 Introduction to community engagement and civic responsibility Role of literature and literacy in society 1.2 Principles of service-learning and reflective practice 1.3 Mapping community institutions and identifying literacy gaps
Module 2 (Credit 1) - Fieldwork, Reflection, and Critical Analysis	
Learning Outcomes	After learning this module, learners will be able to: collaborate with community partners to implement a literacy or literature project. maintain reflective logs analysing social structures affecting community literacy. evaluate the project's impact and challenges present and defend findings using academic tools and critical thinking.
Content Outline	2.1 Fieldwork, Reflection, and Critical Analysis 2.2 Mid-semester check-ins and peer reviews 2.3 Reflective journaling and case study discussions 2.4 Final presentation and report writing

External Assessment 50 Marks

1. Project Proposal (Individual/Group)-10 Marks Midterm
Reflective Journal (1000 words)- 10 Marks Final Field
Report (2000 words)- 15 Marks
2. Oral Presentation of Project- 10 Marks
3. Participation in Fieldwork and Peer Reviews- 5 Marks

Reference :

- Ballard, S. M., and B. Elmore. "A Labor of Love: Constructing a Service-Learning Syllabus."

- Eccles, Jacquelynne. "Expectancies, Values, and Academic Behaviors." *Achievement and Achievement Motives: Psychological and Sociological Approaches*, edited by J. T. Spence, W. H. Freeman, 1983, pp. 75–146.
 - *Journal of Effective Teaching*, vol. 9, no. 3, 2009, pp. 70–76.
 - Kuh, George D. *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Association of American Colleges and Universities, 2009.
 - Sanford, Nevitt. *Self & Society: Social Change and Individual Development*. Atherton Press, 1967.
 - Winkelmes, Mary-Ann, et al. "A Teaching Intervention That Increases Underserved College Students' Success." *AAC&U Peer Review*, vol. 18, no. 1/2, 2016.
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