



**SNDT Women's University, Mumbai**

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

**NON-AEDP BA ENGLISH**

As Per NEP – 2020

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

## NON AEDP BA ENGLISH (SEM III TO VI)

SN	Courses	Type of Course	Credits	Marks	Int	Ext
	<b>Semester III</b>					
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 <b>English for Professional Development</b>  <b>(For Non-English Medium Students)</b>	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
			<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>
	<b>Semester IV.</b>					
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 (earllier CE )	2	50	50	0
4.8	-----	CC	2	50	50	0
			<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

		Semester V	Humanity				
			Sem V	Credits	Marks	Int	Ext
5.1	50110111	Literary Criticism	Major (Core)	4	100	50	50
5.2	50110112	Text to Performance	Major (Core)	4	100	50	50
5.3	51010111	Indian Classical Literature in Translation	IKS (Major Specific)	2	50	0	50
	50310112	Contemporary Writings from South Asia	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	50110103	Resistance and Subversion in Women's Writing	Major Core	2	50	50	0
				22	550	300	250

		<b>Semester VI</b>	<b>Humanity</b>				
			<b>Sem VI</b>	<b>Credits</b>	<b>Marks</b>	<b>Int</b>	<b>Ext</b>
6.1	60110111	Literary and Cultural Theories	Major (Core)	4	100	50	50
6.2	61310121	Field Project of 4 credits is shifted here from Sem III and V	Major (Core)	4	100	50	50
6.3	60210111 OR 60210113	Climate Fiction :An Introduction OR Postcolonial Studies	Major (Elective)	4	100	50	50
6.4	60210114 OR 60210115	Reading Culture through Contemporary Genres OR Transoceanic Narratives	Major (Elective)	4	100	50	50
6.5	61210121	On-Job-Training	OJT	4	100	50	50
6.6	61510121	CE of Sem IV is shifted to Sem VI	CE	2	50	0	50
				<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

<b>3.1 MAJORS</b>	
<b>Course Title</b>	<b>Nineteenth-Century Novel</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Historical and Social Background to the Nineteenth-Century English Novel</b>	
	<b>After learning the module, learners will be able to:</b>
	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
<b>Content Outline</b>	<p>1.1 Overview of significant historical and social events:</p> <ul style="list-style-type: none"> <li>● The Industrial Revolution</li> <li>● The French Revolution</li> <li>● The American Revolution</li> </ul> <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>
<b>Module 2 (Credit 1)- Empire, Colonialism, and the Shaping of the English Novel</b>	

<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.
<b>Content Outline</b>	2.1 Introduction to key concepts: Empire, Imperialism and Colonialism
	2.2 Significance of these concepts in the development of the novel form
<b>Module 3 (Credit 1- Representation of women in the Nineteenth-Century English Novel</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	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.
<b>Content Outline</b>	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
<b>Module 4 (Credit 1) Close Reading of a Representative Novel</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.

<b>Content Outline</b>	<i>Jane Eyre</i> by Charlotte Bronte
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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.

**Bibliography**

- 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.

<b>3.2 MAJORS</b>	
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.
<b>Module 1 (Credit 1) Introduction to Elizabethan Poetry</b>	
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
<b>Module 2 (Credit 1) Major Elizabethan Poets and Their Works</b>	
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>
<b>Module 3 (Credit 1) Metaphysical Poetry – An Introduction</b>	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <p>explain the characteristics of metaphysical poetry, including its intellectual depth, use of conceits, and philosophical themes.</p> <p>explain how the 17th-century political, religious, and intellectual climate</p>
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>
<b>Module 4 (Credit 1) Major Metaphysical Poets and Their Works</b>	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <p>critically evaluate selected poems and understanding their historical, religious, and philosophical context.</p> <p>compare and Contrast the poetic styles, themes, and techniques of different Metaphysical poets, examining their unique contributions to the genre.</p>

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.

<b>3.3 MAJORS</b>	
Course Title	<b>Contemporary Dalit and Adivasi Literature</b>
Course Credits	<b>4</b>
Course Outcomes	After completing the course, learners will be able to:
	understand the historical, social, and cultural contexts that shape contemporary Dalit literature in India.
	critically engage with concepts including caste-based discrimination, multifaceted exploitation, displacement, Dalit/Adivasi consciousness, and the formation of self and collective identities in literature.
	differentiate between mainstream literature and Dalit/Adivasi literature in terms of themes, narratives, and socio-cultural relevance.
	engage critically with marginalized voices from diverse linguistic, socio-cultural, and regional contexts.
	understand how marginalized literature challenges dominant narratives and represents alternate histories.
<b>Module 1 (Credit 1)</b>	<b>Understanding Dalit Literature</b>
Learning Outcomes	After studying the module, learners will be able to:
	understand the socio-cultural background of Dalit Literature
	comprehend the debates in Dalit literature- Who is Dalit?What is the purpose, essence and need of Dalit literature?
	explore the uniqueness of Dalit texts in terms of themes, Language, forms and its literary aesthetics.

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>
<p><b>Module 2 (Credit 1)                      Caste, Discrimination and Resistance: Dalit Short stories</b></p>	
Learning Outcomes	<p>After studying the module, learners will be able to:</p> <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>

<b>Module 3 (Credit 1)                      Understanding Adivasi Literature</b>	
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.
<b>Module 4 (Credit 1)      Voices of Resistance in Adivasi Literature</b>	
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 basic 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)
- Q.
- d. Short notes on dalit short stories and poems (Any 2 out of 3) (15 marks)

### **Bibliography**

- 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.

<b>3.4 MINOR</b>	
<b>Course Title</b>	<b>Reading Partition through Literature</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to :</b>
	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.
<b>Module 1 (Credit 1)</b>	<b>Understanding Partition: Echoes of 1947</b>
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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
<b>Content Outline</b>	<p>1.1 Background reading on the Socio-Political dynamics of Partition:</p> <ul style="list-style-type: none"> <li>● Malhotra, Aanchal. <i>Remnants of partition: 21 objects from a continent divided</i>. Oxford University Press, 2019.</li> </ul>

	<p>Introduction.</p> <ul style="list-style-type: none"> <li>● Ayesha Jalal, <i>The Pity of Partition</i> (2013) <ul style="list-style-type: none"> <li>i) “Partition: Neither End nor Beginning”</li> <li>ii) “On the Postcolonial Moment”</li> </ul> </li> </ul>
<b>Module 2 (Credit 1)</b>	<b>Gendered Experiences of Partition</b>
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	examine intersections of gender, religion and national identity through narratives that challenge official histories of Partition.
	understand trauma and resilience to evaluate broader implications of marginalization and belonging.
<b>Content Outline</b>	<p>2.1 Background Reading on gendered experiences of Partition:</p> <ul style="list-style-type: none"> <li>● Urvashi Butalia, <i>The Other Side of Silence</i> (2000) <ul style="list-style-type: none"> <li>i) “Women”</li> <li>ii) “Honour”</li> </ul> </li> <li>● Ritu Menon &amp; Kamla Bhasin, <i>Borders &amp; Boundaries: Women in India’s Partition</i> (1998) <ul style="list-style-type: none"> <li>i) “Speaking for Themselves: Partition History, Women’s Histories”</li> <li>ii) “Borders and Bodies: Recovering Women in the Interest of the Nation”</li> </ul> </li> </ul>
	2.2 Amrita Pritam, <i>Pinjar: The Skeleton and Other Stories</i> (2009)

**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

### **Bibliography**

- 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)

<b>3.5 OEC</b>	
<b>Course Title</b>	<b>English for Report and Research Paper Writing</b> <b>(for the English medium students)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to :</b>
	understand various components and formats of writing reports and research papers.
	prepare concise reports for events and situations.
	apply knowledge of research conventions
<b>Module 1 (Credit 1) - Report Writing</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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.
<b>Content Outline</b>	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.
<b>Module 2 (Credit 1) - Essential Skills for Writing Effective Research Papers</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	learn about the essential skills for writing research papers.

	identify and analyse the key elements of academic writing, including thesis statements, arguments, and conclusions.
<b>Content Outline</b>	<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

### **Bibliography**

- 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.

<b>3.5 OEC</b>	
<b>Course Title</b>	<b>English for Professional Communication (For Non-English Medium Students)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After completing the course, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Reading Comprehension</b>	
<b>Learning Outcomes</b>	<b>After studying this module, learners will be able to:</b>
	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.
<b>Content Outline</b>	<p><b>Short Stories:</b></p> <ol style="list-style-type: none"> <li>1. <i>Million Dollar Seamstress</i> by Ruby Ashraf</li> <li>2. <i>Tripping Along</i> by Deep Kalra</li> </ol> <p>(Selections from the book <i>Stay Hungry Stay Foolish</i> by Rashmi Bansal, Published by IIM Ahmedabad, 2008)</p>
<b>Module 2 (Credit 1)</b>	<b>English for Professional Use</b>
<b>Learning Outcomes</b>	<b>After studying this module, learners will be able to:</b>

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

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<b>3.7 Major Core</b>	
<b>Course Title</b>	Diaspora Studies: Displacement, Identity and Cultural Negotiation
<b>Course Credits</b>	2
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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
<b>Module 1 (Credit 1) - Diasporic Identity and Cultural Negotiation</b>	
	<b>After learning the module, learners will be able to:</b>
	understand the concept of diaspora and cultural displacement
	examine the themes of isolation, alienation and nostalgia
<b>Content Outline</b>	<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>
<b>Module 2 (Credit 1)- Migration, Exploitation and Identity</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.
<b>Content Outline</b>	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

### **Bibliography:**

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.

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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

<b>4.1 MAJORS</b>	
<b>Course Title</b>	<b>Realism and Naturalism in Drama</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Realism and Naturalistic in Drama; Introduction and Background</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	know about the factors that led to the emergence of Realist Drama in the Victorian Age.
	explore the elements of Realist and Naturalistic Drama
<b>Content Outline</b>	1.1 Emergence of the Realist Drama in the 19th century.
	1.2 Characteristics of Realist Drama.
<b>Module 2 (Credit 1)- Realistic Drama and Social Critique: A Study of <i>A Doll's House</i></b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will :</b>
	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.
<b>Content Outline</b>	2.1 Henrik Ibsen's <i>A Doll's House</i>
<b>Module 3 (Credit 1) - Introduction to Modern Indian Drama</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	understand the evolution of Indian drama from folk and traditional forms to realism.
	distinguish between Western dramatic conventions and Indian regional drama traditions.
<b>Content Outline</b>	3.1 Introduction to Indian Modern Drama 3.2 Realism in Indian Drama
<b>Module 4 (Credit 1)- <i>Wada Chirebandi: A Realistic Portrait of a Family in Decline</i></b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will :</b>
	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.
<b>Content Outline</b>	<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.

### Bibliography

- 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.

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

<b>Content Outline</b>	Background  1) Introduction to Victorian poetry - 1832-1899  2) Characteristics of Victorian poetry and representative poets
<b>Module 3 (Credit 1)-</b>	<b>Responding and Analysing to Poetry from the Romantic period</b>
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to</b>  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.
<b>Content Outline</b>	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 luvie is like a Red,Red Rose
<b>Module 4 (Credit 1)</b>	<b>Responding and Analysing to Poetry from the Victorian period</b>
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>  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.
<b>Content Outline</b>	Poems:  1. Alfred Lord Tennyson: (i)'Break ,Break, break', (ii)'The Lady of Shallot' (Part 1,2,3)

	<ol style="list-style-type: none"> <li>2. . Robert Browning: (i) 'My Last Duchess'</li> <li>3. Elizabeth Barret Browning: (i) How do I Love Thee</li> <li>4. Matthew Arnold: (i) Dover Beach</li> <li>5. Gerard Manley Hopkins: (i) The Pied Beauty</li> </ol>
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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
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- Stephen Greenblatt (ed) *The Norton Anthology of English Literature, Volume D, The Romantic Period*, W.W. Norton & Co, 2012.

<b>4.3 Minor Stream</b>	
<b>Course Title</b>	<b>Reality vs Fantasy in Literature</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<p><b>After going through the course, learners will be able to:</b></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>
<b>Module 1 (Credit 1)</b>	<b>The World of Wonderland – Logic, Language, and Illusion</b>
<b>Learning Outcomes</b>	<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>
<b>Content Outline</b>	<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>
<b>Module 2 (Credit 1)</b>	<b>Truth vs. Fiction in <i>Life of Pi</i></b>

<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	evaluate the impact of multiple narratives and shifting realities on 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.
<b>Content Outline</b>	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
<b>Module 3 (Credit 1)</b>	<b>The Fantastic as a Liminal Space</b>
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to</b>
	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.
<b>Content Outline</b>	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>
<b>Module 4 (Credit 1)</b>	<b>Fantasy as Metafiction and Postmodern Inquiry</b>
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	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.
<b>Content Outline</b>	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.

**References**

- 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.
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- 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.
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- Crosthwaite, Paul. *Trauma, Postmodernism, and Life of Pi*. Continuum, 2010.
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- Sigler, Carolyn, editor. *Alternative Alices: Visions and Revisions of Lewis Carroll's Alice Books*. University Press of Kentucky, 1997.

<b>4.4 OEC</b>	
<b>Course Title</b>	<b>English for Corporate Communication (for the English medium students)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to :</b>
	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.
<b>Module 1 (Credit 1) - Internal Communication</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	draft notices, agenda and minutes of meetings.
	prepare circulars, announcements and newsletters.
	draft letters of representations, regrets, appreciations, memos, gratitude, and others.
<b>Content Outline</b>	<p><b>1.1 Documenting meetings</b></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>
<b>Module 2 (Credit 1) - Writing for Advertisements and Brand Marketing</b>	

<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	prepare advertisements and flyers.
	make pitch decks and brochures.
<b>Content Outline</b>	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.

#### References

- 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.

<b>4.4 OEC</b>	
<b>Course Title</b>	<b>English Language Skills for Employability</b> <b>(for non-English medium students)</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<p><b>After going through the course, learners will be able to :</b></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>
<b>Module 1 (Credit 1) -</b>	<b>Reading and Comprehending Literary Texts</b>
<b>Learning Outcomes</b>	<p><b>After learning the module, learners will be able to:</b></p> <p>1.read and analyse literary pieces by relating to situations,characters in professional settings.</p> <p>2. respond to comprehension based questions and short answer type analytical questions based on the texts</p>
<b>Content Outline</b>	<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>
<b>Module 2 (Credit 1) -</b>	<b>Functional English</b>
<b>Learning Outcomes</b>	<p><b>After learning this module, learners will be able to</b></p> <p>communicate clearly and effectively in a professional setting, using</p>

	appropriate language and tone to convey messages, instructions, and ideas.
	write clear, concise, and well-structured documents that are suitable in a workplace context
<b>Content Outline</b>	<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

#### References

- 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.

<b>4.5 SEC</b>	
<b>Course Title</b>	Narrative Content: Writing Across Formats (English Medium Students)
<b>Course Credits</b>	2
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to :</b>
	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
	create original non-fictional narrative content across diverse formats
<b>Module 1 (Credit 1) - Creative Nonfiction: Persuasive and Informative Writing</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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
<b>Content Outline</b>	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)
<b>Module 2 (Credit 1) - Digital Narratives: Social Media Story-Telling</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	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
<b>Content Outline</b>	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"> <li>● Creative Blogs</li> <li>● Podcast Scripting</li> </ul>

### **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)

### References

- 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*

<b>4.5 SEC</b>	<b>SEC (for the Non-English medium students)</b>
<b>Course Title</b>	<b>Listening and Presentation Skills in English</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After going through the course, learners will be able to :</b>
	listen attentively and comprehend audio material in English.
	identify main ideas and supporting details from spoken discourse.
	develop and deliver structured oral presentations with confidence.
	use pronunciation, stress, and intonation appropriately in formal presentations.
	improve listening comprehension through active listening strategies.
<b>Module 1 (Credit 1) - Listening Skills</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	identify key ideas from spoken content like dialogues, announcements, and lectures.
	use listening strategies such as prediction, inferencing, and summarising.
	recognise pronunciation patterns, intonation, stress, and rhythm in spoken English.
	respond appropriately to oral communication in academic and professional contexts.
<b>Content Outline</b>	1.1 Listening practice using audio materials: conversations, announcements, interviews, short talks, and instructions.
	1.2 Listening for specific information and inference.
	1.3 Listening activities based on <i>A Course in Listening &amp; Speaking I</i>

	(Chapters 6–10).
	1.4 Introduction to English sounds, intonation, and stress.
<b>Module 2 (Credit 1) - Presentation Skills</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to</b>
	organise ideas clearly for short presentations.
	use appropriate body language, voice modulation, and visual aids.
	speak confidently on familiar topics in a structured manner.
	interact with the audience and handle simple questions effectively.
<b>Content Outline</b>	2.1. Preparing and delivering short oral presentations (narrative, descriptive, informative).
	2.2 Planning and outlining a speech – introduction, body, conclusion.
	2.3 Use of visual aids (charts, slide presentations, posters) in presentations.
	2.4 Use of aspects of non-verbal communication for effective presentations.

### **Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)**

External Assessment – 50 marks

#### ***Q.1 Simulated Listening Comprehension – 15 Marks***

A short passage simulating a conversation, announcement, or lecture is given. Students read and answer based on it.

- a) Answer in one sentence – 5 marks
- b) Multiple Choice Questions – 5 marks
- c) Short inference-based answers – 5 marks

#### ***Q.2 Pronunciation, Intonation, and Stress (10 Marks)***

- a) Match the words with correct stress patterns (e.g., photograph, photographer) – 5 marks
- b) Fill in the blanks or choose correct pronunciation symbols or stress patterns – 5 marks

#### ***Q.3 Short Notes (Any 2 out of 3) – 10 Marks***

(Structure of a good presentation, Use of visual aids in presentation, Importance of body language, etc.)

**Q.4 Descriptive Answer (Any 1 out of 3) – 10 Marks**

(Planning and delivering an informative speech, Techniques to engage the audience, Role of voice modulation in presentation)

**Q.5 Outline of a Presentation – 5 Marks**

Prepare an outline for a 2-minute talk on any **one** of the following: (My Daily Routine, An Inspiring Person, The Benefits of Learning English- Must include: Introduction, Body, Conclusion)

**References**

- Arora, S. *English Communication Skills*. McGraw Hill Education, 2012.
- Gangal, J. K. *A Practical Course in Effective English Speaking Skills*. PHI Learning Pvt. Ltd., 2016.
- Kumar, E. Suresh, and P. Sreehari, editors. *Communicative English*. Orient BlackSwan, 2017.
- Sasikumar, V., P. Kiranmai Dutt, and Geetha Rajeevan. *A Course in Listening & Speaking I*. Cambridge University Press, 2014.

<b>4.7 Minor Stream</b>	
<b>Course Title</b>	<b>Life Writings: Memory, Identity and Self Expression</b>
<b>Course Credits</b>	2
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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
<b>Module 1 (Credit 1) - Personal Narratives and Historical Contexts</b>	
	<b>After learning the module, learners will be able to:</b>
	Confessional mode and life writing
	Canon and the politics of women's writing
	Writing as a form of resistance
<b>Content Outline</b>	<i>Amar Jiban</i> . Trans. Tanika Sarkar. Rassundari Devi.
<b>Module 2 (Credit 1)- Autobiography, Gender and Self-Representation</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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
<b>Content Outline</b>	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

#### References:

##### 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)

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<b>5.1 Major (Core)</b>	
<b>Course Title</b>	<b>Literary Criticism</b>
<b>Course Credits</b>	04
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	be familiar with different approaches that can be used to study literature
	develop the ability to read works of literary criticism, and deploy ideas from these texts in their own reading and writing
<b>Module 1 (Credit 1) - European Classical Criticism</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	comprehend essential concepts by classical thinkers to inform their understanding
	analyze literary texts using the frameworks inspired by the classical thinkers
	compare and contrast the tenets given by important classical critical thinkers
<b>Content Outline</b>	<p>1.1 Aristotle. Poetics (335 BCE) in Theory of Criticism edited by R. Selden, 1992. Pgs. 350, 45-51, 191, 271.</p> <p>1.2 Plato. The Republic (380 BCE) in Theory of Criticism edited by R. Selden, 1992. Pgs. 12-18, 348-349, 476-477.</p>
<b>Module 2 (Credit 1) - Romantic Criticism</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	understand the foundational theories put forth by major Romantic Critics
	analyse and interpret different literary texts using these romantic critical theories

<b>Content Outline</b>	<p>2.1 Wordsworth’s “Preface to The Lyrical Ballads” (1800) in Theory of Criticism edited by R. Selden, 1992. Pgs. 86-88, 175-178.</p> <p>2.2 John Keats’ Letters (1817-1818) in Theory of Criticism edited by R. Selden, 1992. Pgs. 306, 307</p>
<b>Module 3 (Credit 1) - Modernist Criticism</b>	
<b>Learning Outcomes</b>	<p><b>After learning the module, learners will be able to :</b></p> <p>trace the intellectual and cultural contexts of Modernism and its impact on twentieth-century literary criticism.</p>
	<p>develop the ability to read works of critical theory, and deploy ideas from these texts in their own reading and writing</p>
<b>Content Outline</b>	<p>3.1 Virginia Woolf. Selections from A Room of One’s Own (1928), Chapter 3.</p> <p>3.2 T. S. Eliot. “Tradition and the Individual Talent” in 20th Century Criticism: A Reader edited by David Lodge, Longman: 1972.</p>
<b>Module 4 (Credit 1) - Indian Literary Criticism</b>	
<b>Learning Outcomes</b>	<p><b>After learning this module, learners will be able to:</b></p> <p>appreciate Indian intellectual and cultural traditions in shaping modern literary discourse.</p> <p>interpret literary texts using Tagore’s critical principles, especially his views on beauty, creativity, and the role of the artist.</p>
<b>Content Outline</b>	<p>4.1 Rabindranath Tagore. “The Principle of Literature” in The English Writings of Rabindranath Tagore: Volume Three, A Miscellany edited by Sisir Kumar Das. Pgs. 595-610</p> <p>4.2 Balachandra Nemade. “Nativism in Literary Culture” in Nativism (Desivad). Pgs. 09-37</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Evaluation Scheme:**

**A. Internal Assessment -50 marks**

1. Create a Visual literacy theory map representing major schools of literary criticism.
2. Create Concept mapping- ask students to visualise the evolution, concerns, and methods of major critical theories.

**B. External Examination- 50 marks**

1. Reference to context (3 out of 5)- 15 marks
2. Essay type question on Unit 1 (1 out of 2) - 15 marks
3. Essay type questions on Unit 2 (1 out of 2) - 10 marks
4. Essay type questions on Unit 3 (2 out of 4) -10 marks

**References:**

- Baldick, Chris. *Criticism and Theory 1890 to the Present*. Routledge, 1996
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed., Manchester University Press, 2009.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993.
- Das, Sisir Kumar, ed. *The Oxford India Anthology of Modern Indian Criticism*. Oxford University Press, 2004.
- Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1992.
- Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. Orient Longman, 2002 ●
- Dharwadker, Vinay, ed. *Literary Criticism in India: Theory and Interpretation*. Oxford University Press, 2002.
- Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., Blackwell Publishing, 2008
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000.
- Selden, Raman. *The Theory of Criticism: from Plato to the Present: A Reader*. Longman, 2001
- Stevens, Anne. *Literary Theory and Criticism: An Introduction*. Broadview Press, 2015
- Tharu, Susie, and K. Lalita, eds. *Women Writing in India: 600 B.C. to the Present*. Vol. 1, Oxford University Press, 1991.
- The Cambridge History of Literary Criticism series
- Waugh, Patricia. *Literary Theory and Criticism: an Oxford Guide*. Oxford University Press, 2007

<b>5.2 MAJOR (CORE)</b>	
<b>Course Title</b>	From Text to Performance
<b>Course Credits</b>	4
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Context, Text and Theatre</b>	
	<b>After learning the module, learners will be able to:</b>
	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.
<b>Content Outline</b>	How to read performances? Selections from Schechner, Richard. Performance studies: An Introduction. Routledge, 2017.
<b>Module 2 (Credit 1) - William Shakespeare’s <i>The Merchant of Venice</i>.</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.

<b>Content Outline</b>	Shakespeare, William. <i>The Merchant of Venice</i> . Penguin Classics, 2005.
<b>Module 3 (Credit 1) - <i>Chokher Bali</i></b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	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.
<b>Content Outline</b>	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.
<b>Module 4 (Credit 1) - Ketan Mehta — <i>Bhavni Bhavai: A Folk Tale: A Film</i></b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.
<b>Content Outline</b>	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.

**References:**

**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](http://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."

5.3 IKS (Major Specific)	
<b>Course Title</b>	Indian Classical Literature in Translation
<b>Course Credits</b>	<b>02</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Backgrounds: Indian Classical Literature, Bhakti, and Translation</b>	
	<b>After learning the module, learners will be able to:</b>
	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><b>Content Outline</b></p>	<p><b>Essays on Background</b></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><b>1.4 Prescribed Poems</b></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><b>(Ancient Period)</b></p> <p>Therigatha (Songs of the Nuns, 6th century B.C., Pali):</p> <ol style="list-style-type: none"> <li>1. Mutta – So free am I, so gloriously free</li> <li>2. Ubbiri – O Ubbiri, who wails in the wood</li> <li>3. Sumangalamata – A woman well set free! How free I am</li> <li>4. Mettika – Though I am weak and tired now Sangam Poets (ca. 100 B.C.–250 A.D., Tamil):</li> <li>5. Venmanipputi – What she said to her girlfriend</li> <li>6. Velli Vitiyar – He will not dig up the earth and enter it</li> <li>7. Velli Vitiyar – You tell me I am wrong, my friend</li> <li>8. Auvaiyar – What She Said</li> <li>9. Auvaiyar – You cannot compare them with a lute</li> <li>10. Kavar Pentu – You stand and hold the post of my small house</li> </ol>
	<ol style="list-style-type: none"> <li>11. Kakkipatiniyar Naccellaiyar – His armies love massacre</li> <li>12. Okkur Macattiyar – Her purpose is frightening, her spirit cruel</li> </ol>
<p><b>Module 2 (Credit 1)- Bhakti Voices and Women Poets of Medieval India</b></p>	
<p><b>Learning Outcomes</b></p>	<p><b>After learning this module, learners will be able to:</b></p> <p>analyse and contextualise bhakti poetry as a form of devotion, dissent, and self-expression.</p> <p>examine and evaluate how women poets negotiate caste, gender, labour, and spirituality in their writings.</p> <p>interpret and assess translated poetry through historical and cultural frameworks.</p>

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

**A.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)

**References :**

- 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.
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- 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.

<b>5.4 Minor Stream</b>	
<b>Course Title</b>	<b>Contemporary Writings from South Asia</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	introduce and analyse how social, political, and cultural forces shape contemporary South Asian literature.
	engage with diverse genres, languages (in translation), and narrative forms used by South Asian writers.
	interpret texts using critical, comparative, and contextual reading skills.
	apply learning through discussions, presentations, creative work, and short research tasks.
<b>Module 1 (Credit 1) - Contexts and Frameworks of Contemporary South Asian Writing</b>	
	<b>After learning the module, learners will be able to:</b>
	to provide historical, political, and cultural contexts shaping contemporary South Asian literature.
	to introduce key theoretical frameworks relevant to reading South Asian texts: caste, class, gender, globalisation and social change
<b>Content Outline</b>	1.1 Mukherjee, Meenakshi. <i>The perishable empire: Essays on Indian writing in English</i> . Oxford University Press, USA, 2000. 1.2 Rao, Anupama. "The Word and the World: Dalit Aesthetics as a Critique of Everyday Life 1." <i>Critical Perspectives on the Denial of Caste in Educational Debate</i> . Routledge, 2023. 133-150.
<b>Module 2 (Credit 1)- Fiction and the Contemporary South Asian Experience</b>	
<b>Learning</b>	<b>After learning this module, learners will be able to:</b>

<b>Outcomes</b>	to examine how contemporary fiction represents social change and lived realities.
	to analyse narrative techniques and thematic concerns in modern South Asian prose.
<b>Content Outline</b>	<p>Banu Mushtaq– Heart Lamp, Selected Stories (2024)</p> <p>Stories:</p> <ul style="list-style-type: none"> <li>● "Heart Lamp"</li> <li>● "Be a Woman Once, Oh Lord"</li> </ul>
<b>Module 3 (Credit 1)- Poetry, Gender, and Marginal Voices</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	to foreground poetry and other short forms as sites of resistance and self-expression
	to engage with gendered, caste-based, ethnic, and minority perspectives.
<b>Content Outline</b>	<p>3.1 Chandramohan S. - “An Ode to the Walking Woman” (2016)</p> <p>3.2 Yuyutsu Sharma - “Kathmandu Blues” (2017)</p>
<b>Module 4 (Credit 1)- Literature, Crises, and Reimagined Futures</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	examine the politics of mobility
	encourage critical reflection on how literature negotiates trauma, vulnerability, memory, and recovery.
<b>Content Outline</b>	Romesh Guneseekera– <i>Suncatcher</i> (2020)

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

### **Evaluation Scheme:**

#### **A. Internal Assessment -50 marks**

1. Students document a contemporary social experience connected to themes in the course (gender, caste, migration, labour, language, crisis) and write reflective narrative by using any of these: interview, observation diary and Media archive - social media narratives or oral histories
2. To examine everyday lives in public spaces and media, and how they resonate with themes in South Asian literature. For example, Students will observe a public or semi-public space (market, local train stations/bus stop, campus, neighbourhood) over 3–5 days.

#### **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)

#### **References:**

- Ahmad, Aijaz. "The Politics of Literary Postcoloniality." *Race and Class*, vol. 36, no. 3, 1995, pp. 1–20.
- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Oxford UP, 1992.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Routledge, 1989.
- Boehmer, Elleke. *Colonial and Postcolonial Literature*. Oxford UP, 1995.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Oxford UP, 1998.
- King, Bruce. *Modern Indian Poetry in English*. Oxford UP, 1987.
- Mukherjee, Meenakshi, editor. *Considerations*. Allied Publishers, 1977.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Oxford UP, 1985.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford UP, 2000.
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- Naik, M. K. *Dimensions of Indian English Literature*. Sterling Publishers, 1984.
- Said, Edward. *Orientalism: Western Conceptions of the Orient*. Penguin, 1991. Originally published 1978.

- Sangari, Kumkum, and Sudesh Vaid, editors. *Recasting Women: Essays in Colonial History*. Kali for Women, 1989.
- Sunder Rajan, R., editor. *The Lie of the Land: English Literary Studies in India*. Oxford UP, 1993.
- Tharu, Susie, and K. Lalita. *Women Writing in India: 600 B.C. to the Present*. Vol. 1, The Feminist Press at CUNY, Oxford UP, 1991.
- Tharu, Susie, and K. Lalita. *Women Writing in India: 600 B.C. to the Present*. Vol. 2, The Feminist Press at CUNY, Oxford UP, 1993.
- Trivedi, Harish. *Colonial Transactions: English Literature and India*. Papyrus, 1993.
- Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Faber and Faber, 1989.

<b>5.5 Minor Stream</b>	
<b>Course Title</b>	<b>Reading the City</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	orient themselves towards a rich body of theoretical and artistic production centred around the experience of the city
	read into the representational strategies that inform the cultural production of the modern city
<b>Module 1 (Credit 1) - Theorising the Postcolonial City</b>	
	<b>After learning the module, learners will be able to:</b>
	map the coordinates of the postcolonial city against the forces of colonization, capitalism, migration(s) and globalization
	investigate ways in which spaces are produced in cities and are often gendered through certain conceptual tools
<b>Content Outline</b>	<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>
<b>Module 2 (Credit 1) - Imagining the Indian City</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	critically engage with the intellectual history of the Indian city
	assess marginal interventions that form the kaleidoscopic vision of the city

<b>Content Outline</b>	<p>Selections from Ed. Bilal Moin. The Penguin Book of Poems on the Indian City. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> <li>1. Nissim Ezekiel, “Island”, p. 69</li> <li>2. Namdeo Dhasal. “Kamatipura”, p.108</li> <li>3. Mirza Ghalib, “Twilight in Delhi”, p.390</li> <li>4. Kabir, “Song from the Bijak”, p.507</li> </ol>
<b>Module 3 (Credit 1) - Women and Indian Cities</b>	
<b>Learning Outcomes</b>	<p><b>After learning the module, learners will be able to :</b></p> <p>assess the inequities of gender, culture, race, caste and class that intersect in urban centres</p> <p>analyse ways in which new modes of gendered experience, creative expression, and solidarity are fostered by modern cities</p>
<b>Content Outline</b>	<p>Selections from Ed. Bilal Moin. The Penguin Book of Poems on the Indian City. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> <li>1. Salma, “A Visit to the City”, p.30</li> <li>2. Linthoi Ningthoujam, “City of Women”, p.53</li> <li>3. Sarojini Naidu, “In the Bazars of Hyderabad”, p.577</li> <li>4. Kamala Das, “The Wild Bougainvillea”, p.687</li> </ol>
<b>Module 4 (Credit 1) - Experiencing the City</b>	
<b>Learning Outcomes</b>	<p><b>After learning this module, learners will be able to:</b></p> <p>understand how cultural cues urban imaginaries are represented in the image/text format</p> <p>contexts of migration and its framing of urban identities</p>
<b>Content Outline</b>	<p>Marjane Satrapi, <i>Persepolis</i>, Pantheon: 2004.</p>

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.
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- 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.

<b>5.6 VSC</b>	
<b>Course Title</b>	Visual Culture : From the Art History to Digital Media
<b>Course Credits</b>	2
<b>Course Outcomes</b>	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.
<b>Module 1 (Credit 1) - Introduction to Visual Culture and Art History</b>	
<b>Learning Outcomes</b>	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.
<b>Content Outline</b>	1.1 Virtual/ on-site tours: Visual traditions in Indian art (sculpture, paintings, architecture): Cave paintings <ul style="list-style-type: none"> <li>● Mughal Miniature and other school of paintings</li> <li>● Temple Architecture</li> </ul>
	1.2 Western art traditions and visual narratives: <ul style="list-style-type: none"> <li>● Painters- Leonardo Da Vinci, Monet, Vincent Van Gogh and Picasso</li> <li>● Classical Greek &amp; Roman, Gothic, Baroque and Modern styles. <ul style="list-style-type: none"> <li>● Michelangelo, Bernini, Brancusi. Rodin, Henry Moore</li> </ul> </li> </ul>
<b>Module 2 (Credit 1) - Photography, Cinema and Digital Media</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>

	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.
<b>Content Outline</b>	<p>Pop Art and Digital Art</p> <ul style="list-style-type: none"> <li>● Popular culture, mass media, and the blurring of high and low art (Andy Warhol, Roy Lichtenstein, Marcel Duchamp, Jean Michael Basquiat)</li> <li>● 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)</li> </ul>

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

### References:

- 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.
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- 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.

<b>5.7 Major Core</b>	
<b>Course Title</b>	Resistance and Subversion in Women's Writing
<b>Course Credits</b>	2
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	understand the impact of patriarchy on women
	identify strategies of resistance that subvert internalised patriarchal norms.
	analyse processes of. subversion in women's writing.
<b>Module 1 (Credit 1) - Key concepts</b>	
	<b>After learning the module, learners will be able to:</b>
	understand processes of gender socialisation
	appreciate feminism as a lived, contemporary political position
	interpret role reversal as a critical tool
	apply feminist lens to narratives by women writers
<b>Content Outline</b>	<p><b>Feminist Narratives of Resistance.</b></p> <ul style="list-style-type: none"> <li>● Rokeya, Begum. <i>Sultana's Dream</i></li> <li>● Adichie, Chimamanda Ngozi. <i>We Should All Be Feminists</i></li> </ul>
<b>Module 2 (Credit 1)- Strategies of Dismantling Patriarchal norms</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	understand how gender norms are internalised across caste, class and age
	analyse how literary strategies can subvert normative femininity
	interpret women's writing as a space of resistance and subversion

<b>Content Outline</b>	<b>Short Stories</b> <ul style="list-style-type: none"> <li>● ‘ Girls ‘ by Mrinal Pandey.</li> <li>● “Draupadi” by Mahasweta Devi</li> </ul>
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Evaluation Scheme:**

**A. Internal Assessment -50 marks**

- Analytical essay and presentation - applying a critical reading to a film from popular cinema (15 marks)
- Self-reflective essay on any one of the texts prescribed modules (10 marks) 3. Written evaluation on texts prescribed (25 marks.)

**Bibliography:**

**A. Primary sources.**

- Adichie, Chimamanda Ngozi. “We Should All Be Feminists.” *TED Talk Transcript*, 2012. Ame Foreign Policy, ame foreignpolicy.wordpress.com/wp-content/uploads/2018/02/we-should-all-be-feminists.pdf.
- Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Fourth Estate, 2014.
- Devi, Mahasweta. “Draupadi.” *The Inner Courtyard: Stories by Indian Women*, edited by Lakshmi Holmström, Rupa, 1991, pp. xx–xx.
- Pande, Mrinal. “Girls.” *The Inner Courtyard: Stories by Indian Women*, edited by Lakshmi Holmström, Rupa, 1991, pp. xx–xx.
- Rokeya, Begum. “Sultana’s Dream.” 1905. *A Celebration of Women Writers*, digital.library.upenn.edu/women/sultana/dream/dream.htm.

**B. Secondary sources.**

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990
- Chaudhuri, Maitrayee (ed.). *Feminism in India*. New Delhi: Zubaan, 2004.
- hooks, bell. *Feminism Is for Everybody: Passionate Politics*. Cambridge, MA: South End Press,
- Menon, Nivedita. *Recovering Subversion: Feminist Politics Beyond the Law*. Urbana: University of Illinois Press, 2004.
- Tharu, Susie, and K. Lalita (eds.). *Women Writing in India: 600 B.C. to the Present*. 2 vols. New Delhi: Oxford University Press, 1991.

## **Audio-Visual and Digital Resources**

- Adichie, Chimamanda Ngozi. We Should All Be Feminists. TED Talk (2012).
- Interviews with Arati Kadav on gender, domestic labour, and Mrs. (2024).
- Mrs. (2024). Dir. Arati Kadav. Hindi feature film. OTT release.

<b>6.1 Major (Core)</b>	
<b>Course Title</b>	Literary and Cultural Theories
<b>Course Credits</b>	4
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	explain key concepts of major Western and Indian literary and cultural theories.
	analyse literary texts using frameworks of class, caste, gender, ideology, and colonialism.
	compare canonical critical traditions with non-Brahmanical and alternative aesthetic approaches.
	apply theoretical concepts in written critical responses and essays.
	use appropriate theoretical vocabulary in literary analysis.
<b>Module 1 (Credit 1) - Structuralism and Post-Structuralism</b>	
	<b>After learning the module, learners will be able to:</b>
	understand the emergence of Structuralism and Post-Structuralism.
	analyse literary texts as systems of signs and meanings.
	critically engage with the idea of authorship and textual authority.
<b>Content Outline</b>	1.1 Peter Barry – “Structuralism and Post-Structuralism” (Beginning Theory, 1995) 1.2 JF Lyotard– “The Postmodern Condition” 1.3 Key concepts: structure, discourse, sign, author-function, text, interpretation
<b>Module 2 (Credit 1) - Feminist Literary Theory</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	understand feminism as a literary and political movement.

	analyse gender representation and patriarchal ideology in literature.
	apply Marxist concepts to literary interpretation
<b>Content Outline</b>	2.1 Toril Moi – “Sexual/Textual Politics: Feminist Literary Theory” (from Sexual/Textual Politics) – 1985 2.2 Elaine Showalter – “Towards a Feminist Poetics” (1979) 2.3 Key concepts: Patriarchy, Gendered reading, Écriture féminine, Representation, Gynocriticism
<b>Module 3 (Credit 1) - Marxist Literary Criticism</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	understand the relationship between literature and material conditions
	analyse texts through class, ideology, and historical context
	apply Marxist concepts to literary interpretation
<b>Content Outline</b>	3.1 Raymond Williams – “Base and Superstructure in Marxist Cultural Theory” – 1973 3.2 Terry Eagleton – “Marxist Criticism” (from Literature in the Modern World, 1989) 3.3 Key concepts: Base and superstructure, Ideology, Class, Cultural materialism, Realism
<b>Module 4 (Credit 1) - Postcolonial and Dalit Literary Criticism</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	understand postcolonial critiques of colonial discourse and representation
	engage with Dalit and non-Brahmanical literary aesthetics.
	analyse caste, power, and resistance in Indian literature.
<b>Content Outline</b>	4.1 Chinua Achebe – “Colonialist Criticism” (from Hopes and Impediments: Selected Essays) – 1988 4.2 “Brahmanical Sahitya ani Kalanche Saundayashastra” (from Aesthetics of Non-Brahmanical Literature and Art) – 2016 4.3 Key concepts: Colonial discourse, Canon and counter-canon, Caste, Resistance literature, Counter-aesthetics.

## Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

### Evaluation Scheme:

#### A. Internal Assessment -50 marks

1. Oral presentations on prescribed essays - 10 marks
2. Short written critical responses (800–1000 words) - 10 marks
3. Group discussions - 10 marks
4. Classroom seminars - 10 marks
5. Application-based textual analysis using theoretical frameworks - 10 marks

#### B. External Examination- 50 marks

- Q. 1. Literary terms/concepts- 10 marks (4 out of 6)  
Q. 2. Short notes- 20 marks (2 out of 4)  
Q. 3. Long answers/essays- 20 marks (1 out of 3)

### Bibliography:

- Aesthetics of Non-Brahmanical Literature and Art. Pune: Samata Prakashan, 2016.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1986.
- Barthes, Roland. *Critical Essays*. Evanston: Northwestern University Press, 1972.
- Barthes, Roland. *Image–Music–Text*. London: Fontana Press, 1977.
- Devy, Ganesh. *After Amnesia*. Hyderabad: Orient Blackswan, 1992.
- Eagleton, Terry (ed.). *Literature in the Modern World*. Oxford: Oxford University Press, 1989
- Abrams, M. H. *A Glossary of Literary Terms*. Boston: Cengage Learning, 2015.
- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. London: Heinemann, 1988.
- Eagleton, Terry. *Marxism and Literary Criticism*. London: Routledge, 1976.
- *Essays and Interviews*, edited by Donald F. Bouchard, 113–138. Ithaca: Cornell University Press, 1977.
- Foucault, Michel. “What Is an Author?” In *Language, Counter-Memory, Practice: Selected Essays and Interviews*. London: Routledge, 1985.
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Routledge, 1985.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

### Additional Resources:

- Deleuze, Gilles and Guattari, Félix. *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press, 1986.
- Foucault, Michel. *The Archaeology of Knowledge*. London: Tavistock, 1972.
- Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. New York: Routledge, 1993.

<b>6.2 FP</b>	
<b>Course Title</b>	<b>Field Project</b>
<b>Course Credits</b>	<b>04</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	To learn experientially.
	Explore thematic elements of literary works within their historical and cultural contexts.
	Critically analyse the impact of literature on society and individuals through well- structured reports and presentations
<b>Module 1 (Credit 1) - Mapping Studies of Literature to Real-Life Contexts</b>	
	<b>After learning the module, learners will be able to:</b>
	To contextualize literary concepts in the Indian societal framework
	Use literary analysis skills to understand real-life situations and current events.
<b>Content Outline</b>	1.1 Diverse literary spaces(Literary festivals, Theatre festival, Film Festivals, Attend Author’s interview, Book Launch) 1.2 Cultural events (folk performances, Dance and Songs) 1.3 Libraries, Archives, and Museums
<b>Module 2 (Credit 1) - Literature and Social Institutions – Reading Real Spaces</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	Analyse how literature reflects institutional life and lived realities through field visits.
	Document social experiences using interviews and reflective writing.

<b>Content Outline</b>	<p>Understanding how literature engages with institutions and lived realities.</p> <ul style="list-style-type: none"> <li>● Old age homes</li> <li>● Orphanages</li> <li>● Prisons (with permission)</li> <li>● NGOs</li> <li>● Women’s shelters</li> <li>● Schools in marginal areas</li> </ul>
<b>Module 3 (Credit 1)- Literature and Environment – Eco-Narratives Project</b>	
<b>Learning Outcomes</b>	<p><b>After learning the module, learners will be able to :</b></p> <p>Apply ecocritical concepts to analyse climate and environmental narratives in real-world contexts.</p> <p>Document and interpret indigenous ecological knowledge and</p>
	<p>nature-based folklore through fieldwork.</p> <p>Critically examine environmental issues in literary texts in relation to contemporary ecological challenges.</p>
<b>Content Outline</b>	<p>3.1 Exploring ecocriticism, climate narratives, and environmental storytelling.</p> <p>3.2 Visit forests, wetlands, rivers, coastal areas, or polluted zones</p> <p>3.3 Interact with local communities and environmental activists Study folklore related to nature</p>
<b>Module 4 (Credit 1) - Mapping Studies Through Reports and Presentations</b>	
<b>Learning Outcomes</b>	<p><b>After learning this module, learners will be able to:</b></p> <p>understand the process of gathering and organizing information for academic and field-based reports.</p> <p>demonstrate the ability to link literary concepts to real-world situations through structured reporting.</p>
<b>Content Outline</b>	<p>4.1 Presentation Skills and Communication Techniques</p> <p>4.2 Report Writing and Documentation</p> <p>4.3 Collaborative Learning and Group Work</p>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Internal Assessment -50 marks**

1. Attendance and Log Book
2. Ethnographic report
3. Comparative literary analysis
4. Documentary-style photo essay
5. Testimony-based narrative

**External Assessment - 50 marks**

1. Project/ Assignment Submission
2. Group Discussion/ Presentation
3. Report

<b>6.3 MAJOR (Elective)</b>	
<b>Course Title</b>	Climate Fiction: An Introduction
<b>Course Credits</b>	<b>04</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	Comprehend how literary texts can complement and clarify the understanding of ecology and climate change.
	Understand and explain terms like utopia and dystopia, fable, parable, myth in climate fiction, anthropocentrism, ecocriticism, animism, indigenous, sustainable and other related words.
	Create awareness of the debates around climate change and be able to recognise and use the terms related to climate fiction.
<b>Module 1 (Credit 1) - Key terms in Climate Fiction</b>	
	<b>After learning the module, learners will be able to:</b>
	define climate fiction and participate in discussions around climate change happening in real time.
	understand terms and genres used in climate fiction.
<b>Content Outline</b>	<p>1.1 Essays on Background –Literary studies in an age of environmental crisis - Cheryll Glotfelty</p> <p>1.2 Introduction from the book</p> <p>Glotfelty, Cheryll, and Harold Fromm, editors. <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>. University of Georgia Press, 1996.</p> <p>1.3 What is Cli-Fi? by Andrew Milner  Milner, Andrew. “What Is Cli-Fi?” <i>Australian Journal of Environmental Education</i>, vol. 41, 2025, pp. 409–419, <a href="https://doi.org/10.1017/ae.2025.10070">https://doi.org/10.1017/ae.2025.10070</a></p>
<b>Module 2 (Credit 1)- Dystopic and Speculative Fiction</b>	

<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	examine and understand how different genres in literature reflect environmental and social issues
	interpret poetic and parabolic elements in cli-fi texts and explain how figurative language and narratives influence climate storytelling and reader engagement.
<b>Content Outline</b>	2.1 I Don't Know What Will Kill Us First: The Race War or What We've Done to the Earth - Fatimah Asghar 2.2 Margaret Atwood - 'Time Capsule found on a Dead Planet' 2.3 Temsula Aao – The Leaf Shredder
<b>Module 3 (Credit 1)- Autoethnography and climate anxiety</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	explore tribal culture, ecological harmony, and the tensions between tradition and modernity in short stories
	appreciate how the stories integrate myths, oral traditions, and folklore to show Adivasi identity
<b>Content Outline</b>	<b>Short stories</b> <ul style="list-style-type: none"> <li>● Legends of Pensam by Mamang Dai.</li> </ul> <b>Selected stories-</b> <ul style="list-style-type: none"> <li>● A Diary of the World - The Boy Who Fell from the Sky, Small Histories Recalled in the Season of Rain</li> <li>● Songs of the Rhapsodist - the Heart of the Insect</li> <li>● Daughters of the Village - River Woman, the Scent of Orange Blossom</li> </ul>
<b>Module 4 (Credit 1)- Eco-fable</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	Explore themes on environmental destruction, indigenous wisdom, and the consequences of human greed disrupting nature's balance and symbolism
	Initiate and connect traditional storytelling and folk beliefs with real time situations today
<b>Content Outline</b>	The Living Mountain : A Fable Retold by Amitav Ghosh.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Evaluation Scheme:**

**A. Internal Assessment -50 marks**

1. Presentation ( PPT, Chart, Performance etc) on any poem other than prescribed – 10 marks
2. Debate/ Discussion on Climate Fiction- 15 marks
3. Objective questions on Module 1- 15 marks
4. Short notes on Module 3-4-10 marks

**B. External Examination- 50 marks**

1. Short notes on terms used in Climate Fiction and objective questions- 15 marks
2. Analysis of poems (with internal options) – 15 marks
3. Long answers on Module 3 (with internal options ) - 10 marks
4. Long answers on Module 4 (with internal options ) - 10 marks

**Bibliography:**

- Asghar, Fatimah. "I Don't Know What Will Kill Us First: The Race War or What We've Done to the Earth." *Poets.org*, Academy of American Poets, 8 May 2019,
- [Atwood, Margaret. "Time Capsule Found on the Dead Planet." Manifold @ CUNY, City University of New York, https://cuny.manifoldapp.org/read/time-capsule-found-on-the-dead-planet.](https://cuny.manifoldapp.org/read/time-capsule-found-on-the-dead-planet)
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- <https://poets.org/poem/i-dont-know-what-will-kill-us-first-race-war-or-what-weve-done-earth>
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- Time Capsule Found On The Dead Planet | Time Capsule Found On The Dead Planet | Manifold@CUNY

**Additional Resources:**

- (Re) Locating Crises, Challenging the Inevitable Future Author(s): Saloni Sharma Source: Indian Literature, January–February 2024, Vol. 68, No. 1 (339) (January–February 2024), pp.

183-187 URL: <https://www.jstor.org/stable/10.2307/27292232>

- Assignments/Activities towards Comprehensive Continuous Evaluation (CCE) Time Capsule Found On The Dead Planet | Time Capsule Found On The Dead Planet | Manifold@CUNY ● **Burnett, Lucy.** “What If: The Literary Case for More Climate Change.” *ISLE: Interdisciplinary Studies in Literature and Environment*, vol. 26, no. 4, Autumn 2019, pp. 901–923. Oxford University Press, <https://www.jstor.org/stable/10.2307/26872132>. DOI: <https://doi.org/10.1093/isle/isz002>.
- Evans, Rebecca. “Nomenclature, Narrative, and Novum: ‘The Anthropocene’ and/as Science Fiction.” *Science Fiction Studies*, vol. 45, no. 3, SF and the Climate Crisis, Nov. 2018, pp. 484–499. JSTOR, <https://www.jstor.org/stable/10.5621/sciefictstud.45.3.0484>.
- Nomenclature, Narrative, and Novum: “The Anthropocene” and/as Science Fiction Rebecca Evans Source: Science Fiction Studies , Vol. 45, No. 3, SF and the Climate Crisis (November 2018), pp. 484-499 URL: <https://www.jstor.org/stable/10.5621/sciefictstud.45.3.0484>
- **Schneider- Mayerson, Matthew.** “The Influence of Climate Fiction: An Empirical Survey of Readers.” *Environmental Humanities*, vol. 10, no. 2, Nov. 2018, pp. 473–500. Environmental Humanities Portal, [https://www.environmentandsociety.org/sites/default/files/key\\_docs/473smayerson.pdf](https://www.environmentandsociety.org/sites/default/files/key_docs/473smayerson.pdf). <https://doi.org/10.1215/22011919-7156848>.
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- The Influence of Climate Fiction An Empirical Survey of Readers Matthew Schneider-Mayerson [https://www.environmentandsociety.org/sites/default/files/key\\_docs/473smayerson.pdf](https://www.environmentandsociety.org/sites/default/files/key_docs/473smayerson.pdf)
- What If Lucy Burnett Interdisciplinary Studies in Literature and Environment, Autumn 2019, Vol. 26, No. 4 (Autumn 2019), pp. 901-923 Oxford University Press URL: <https://www.jstor.org/stable/10.2307/26872132>

<b>6.3 MAJOR (Elective)</b>	
<b>Course Title</b>	<b>Postcolonial Studies</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	make a critical study of prescribed post-sixties novels, demonstrating analytical and interpretative skills.
	relate literary texts to their ideological and socio-political contexts, including issues of history, culture, gender, race, and power.
	identify and analyze different genres, sub-genres, narrative techniques, and stylistic features employed in contemporary novels
<b>Module 1 (Credit 1) - What is post colonialism? Theories of post colonialism:</b>	
	<b>After learning the module, learners will be able to:</b>
	demonstrate an understanding of the different intellectual and cultural contexts of post colonialism
	demonstrate an understanding of basic ideas and concepts in postcolonial theory
	critically analyze texts from a postcolonial perspective
	effectively communicate ideas related to the postcolonial writing during class and group activities

<b>Content Outline</b>	<p><b>Contexts:</b></p> <ul style="list-style-type: none"> <li>• Historical background to colonization and emergence of postcolonialism</li> <li>• Anti-colonial insurgencies, nationalist movements for independence, decolonization, formation of new nations, nationalist discourse, mass migration, multiculturalism, issues and dilemmas in postcolonial times, gender and post colonialism, internal hierarchies, teaching of English literature as a colonial project and postcolonial rereading of the canon</li> <li>• Introduction to the ideas of Edward Said, Gayatri Chakravarty Spivak, Homi Bhabha, Frantz Fanon, Chinua Achebe, Ngugi wa Thiong'o.</li> </ul>
<b>Module 2 (Credit 1) - Introduction to themes and concerns in postcolonial fiction and Significant postcolonial writers</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	identify and explain key themes in postcolonial fiction, including conflicted identity, nation, exile, hybridity, language, and rewriting history.
	analyze how postcolonial writers challenge colonial narratives and the literary canon through innovative themes and techniques.
	compare postcolonial texts from different regions (Indian subcontinent, Africa, Asia, Caribbean, Native American, and Aboriginal traditions) in relation to their socio-political contexts.
<b>Content Outline</b>	Conflicted identity, nation, retelling history, exile, issues of language, writing against the canon, hybridity from the Indian subcontinent, Africa, Asia, Caribbean, native American and aboriginal
<b>Module 3 (Credit 1) - Postcolonial Re-reading of Identity, Race, and Gender</b>	
<b>Learning Outcomes</b>	<b>After learning the module students will be able to</b>

	analyze postcolonial and feminist themes by examining how race, gender, power, and colonial history shape identity and oppression in the novel.
	interpret narrative perspective and characterization to understand Antoinette's psychological fragmentation and Rhys's reimagining of <i>Jane Eyre</i> from a marginalized voice.
<b>Content Outline</b>	Jean Rhys – <i>Wide Sargasso Sea</i>
<b>Module 4 (Credit 1) - Voices of Resistance: Postcolonial Feminism</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	analyze how colonialism and patriarchy shape identity and opportunities, especially through education, gender roles, and family expectations in Zimbabwean society.
	interpret character development and themes to understand psychological conflict, cultural tension, and resistance in <i>Nervous Conditions</i> .
<b>Content Outline</b>	Dangarembga, Tsitsi. <i>Nervous conditions</i> . Faber & Faber, 2020.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Evaluation Scheme:**

**A. Internal Assessment -50 marks**

1. Short notes on Unit I -10 marks
2. Assignment on any one of the prescribed novels - 15 marks
3. Debate/ Discussion on Climate Fiction- 15 marks

**B. External Examination- 50 marks**

Short Notes on Unit I (3 out of 5) (7+7+6) -10 marks

[Internal choice: 3 questions of 7 marks each, 2 questions of 6marks each to be given]  
Reference to context (2 out of 3)-20 marks

Essay type questions (1 out of 2) /2 Short notes on Novel (2 out of 3)- 20 marks

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- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1989.
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- Viswanathan, Gauri. *Masks Of Conquest: Literary Study and British Rule in India*. Columbia University Press, 2014.
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<b>6.4 Major (Elective)</b>	
<b>Course Title</b>	<b>Reading Culture through Contemporary Genres</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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
<b>Module 1 (Credit 1) - Philosophical Science Fiction</b>	
	<b>After learning the module, learners will be able to:</b>
	discern contemporary currents in women's science fiction writing
	deliberate on critical intersections of existence, science and politics
<b>Content Outline</b>	Samantha Harvey. <i>Orbital</i> . Vintage Digital, 2023.
<b>Module 2 (Credit 1)- Neurodiversity Fiction</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	engage with the current perspectives on gender and disability
	participate in the debates on the geopolitical nature of the ableist discourses
<b>Content Outline</b>	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: <ul style="list-style-type: none"> <li>● Flying Fish – Najma Mukherjee, trans. from Assamese by Merry Baruah</li> <li>● Didiya– Sandhya Sinha, trans. from Bhojpuri by Basudhara Roy</li> </ul>

<b>Module 3 (Credit 1)- Memoir</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	map novel directions of the genre of women’s autobiographical writing
	critically evaluate contexts of confessional writing
<b>Content Outline</b>	Arundhati Roy, <i>Mother Mary Comes to Me</i> . Penguin Random House India 2025
<b>Module 4 (Credit 1)- Minimalist Drama/ Existential Theatre</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	locate the directions in the modern existential play writing
	navigate recent directions in dramaturgy
<b>Content Outline</b>	“I am the Wind” by Jon Fosse . London: Oberon Books, 2012

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.

**B. External Examination- 50 marks**

1. Short notes on terms used in Cli fic and objective questions- 15 marks
2. Analysis of poems (with internal options) – 15 marks
3. Long answers on Module 3 (with internal options ) - 10 marks
4. Long answers on Module 4 (with internal options ) - 10 marks

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- 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.
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- Shirali, Kishwar Ahmed. "Madness and power in India." *Canadian Woman Studies/les cahiers de la femme* (1997).
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<b>6.4 Major (Elective)</b>	
<b>Course Title</b>	Transoceanic Narratives
<b>Course Credits</b>	4
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	establish cultural connection between regions of Africa, the middle East, South Asia, South-East Asia and Australia that define the geopolitics of the Indian Ocean world through littoral narratives
	map linguistic, historical and cultural interconnectedness in this world
	debate on the ways in which colonialism “oceanised” the world through the nexus of knowledge, power and imagination
<b>Module 1 (Credit 1) - Creolisation</b>	
	<b>After learning the module, learners will be able to:</b>
	be conversant in the concepts that relate to the idea of creolisation
	political and cultural dimensions of movement of people and goods that relate to the development of cultural concepts that are beyond the purview of strictly guarded cultures
<b>Content Outline</b>	Kabir, Ananya Jahanara. "The Creolizing turn and its archipelagic directions." <i>Cambridge Journal of Postcolonial Literary Inquiry</i> 10.1 (2023): 90-103.
<b>Module 2 (Credit 1)- Narratives of Indenture</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	fathom ways in which migration plays a crucial role in framing transoceanic identities
	explore gendered migrations and their attendant generational trauma
<b>Content Outline</b>	Peggy Mohan, <i>Jahajin</i> , Harpercollins: 2008

<b>Module 3 (Credit 1)- Narratives of Migration</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	analyse ways in which the plot of the Shakespearean play, Measure for Measure is subverted to reveal a complex orientation of identities spread across countries and cultures
	map narratives of familial displacement against the fragmented identities that postcolonial nation affords
<b>Content Outline</b>	Abdul Razak Gurnah. <i>Gravel Heart</i> . Bloomsbury, 2017
<b>Module 4 (Credit 1)- Narratives of Double Displacement</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	deliberate on the forces of cultural conflicts in South Asian communities in Africa
	intervene on the debates relating to the double displacement of Indian communities
<b>Content Outline</b>	Short Story “Leaving” from <i>Uhuru Street</i> by M.G. Vassanji. <b>McClelland &amp; Stewart, 1992.</b>

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

**Evaluation Scheme: 50 marks**

**A. Internal Assessment -50 marks**

- Map and plot the contexts of littoral narratives that might originate in maritime cultures in your part of the country (15 marks)
- Debate on the efficacy of the ocean as a connecting force in the narratives you have studied. (15 marks)
- conceptualise a project on oceanic narratives across media (20 marks)

**B. External Examination- 50 marks**

1. Short notes on terms used creolisation, blue humanities, nautical fiction, indentured narratives, generational trauma, ocean as method - 20 marks
2. Long answers on Module 2 (with internal options ) – 10 marks
3. Long answers on Module 3 (with internal options ) - 10 marks

4. Long answers on Module 4 (with internal options ) - 10 marks

**Bibliography:**

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- Vassanji, M. G. "Looking at Them: The view across the street." *Transition: An International Review* 119 (2016): 22-36.
- Ward, Abigail. "Assuming the burden of memory: The translation of Indian indenture in Peggy Mohan's *Jahajin*." *The Journal of Commonwealth Literature* 48.2 (2013): 269-286.

<b>6.5 OJT</b>	
<b>Course Title</b>	<b>On-Job-Training</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	apply theoretical concepts from literary criticism and linguistics to practical, workplace-based literary and cultural tasks.
	develop research, analytical, and reflective skills through observation, documentation, and evaluation of workplace practices
	analyze creative and translated texts using comparative and critical approaches in real-world academic or professional environments.
	integrate creativity and critical thinking to produce original outputs such as reviews, reports, learning portfolios, or content relevant to the host organization.
	examine the production, dissemination, and reception of literary and cultural texts across diverse social, economic, and cultural contexts.
	employ contemporary perspectives in literary and linguistic studies to interpret texts, media, and cultural practices encountered during training.
	exhibit ethical awareness, inclusivity, and professionalism while working with individuals and communities from diverse backgrounds.

On-the-Job Training is expected to be undertaken in any of the following sectors:

- Non-Governmental Organizations (NGOs)
- 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:**

Evaluation of the Internship / OJT shall be based on the following components:

- Internship Report – assessment of analytical depth, clarity, and relevance to literary studies ●
- Internship Presentation – evaluation of communication skills and articulation of learning experiences
- Internship Viva Voce – assessment of understanding, application of literary concepts, and professional exposure

**The evaluation shall be carried out on the basis of the Internship Report, Internship Presentation, and Internship Viva Voce.**

- **Internal Assessment: 50 Marks**
- **External Assessment: 50 Marks**

<b>6.6 CE</b>	<b>CE</b>
<b>Course Title</b>	<b>Community Engagement- Language and Literature in Community Engagement</b>
<b>Course Credits</b>	<b>2</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	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.
<b>Module 1 (Credit 1) - Theoretical Frameworks and Community Context</b>	
	<b>After learning the module, learners will be able to:</b>
	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.
<b>Content Outline</b>	1.1 Introduction to community engagement and civic responsibility 1.2 Role of literature and literacy in society 1.3 Principles of service-learning and reflective practice 1.4 Mapping community institutions and identifying literacy gaps
<b>Module 2 (Credit 1) - Fieldwork, Reflection, and Critical Analysis</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	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.
<b>Content Outline</b>	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

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- 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.
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