

**S.N.D.T. WOMEN'S UNIVERSITY**  
NATHIBAI THAKERSEY ROAD, MUMBAI-20

**B.A. ENGLISH**  
Semester V & VI Syllabus  
Under NEP 2020

**2026-27**

**NEP 2020 UG-credit-structure-humanities**

**Humanities**

		<b>Semester V</b>	<b>Humanities</b>				
			<b>Sem V</b>	<b>Credits</b>	<b>Marks</b>	<b>Int</b>	<b>Ext</b>
<b>5.1</b>	50110111	Literary Criticism	Major (Core)	4	100	50	50
<b>5.2</b>	50110112	Text to Performance	Major (Core)	4	100	50	50
<b>5.3</b>	51010111	Indian Classical Literature in Translation	IKS (Major Specific )	2	50	0	50
<b>5.4</b>	50210111 OR 50210112	Contemporary Writing from South Asia <b>OR</b> Transoceanic Narratives	Major (Elective)	4	100	50	50
<b>5.5</b>	50310111	Reading the City	Minor Stream	<b>4</b>	100	50	50
<b>5.6</b>	50610101	Visual Culture: From Art History to Digital Media	VSC-4	2	50	50	0
<b>5.7</b>	51310101	Field Project (Related to Major)	<b>FP</b>	2	50	50	0
				<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>

		<b>Semester VI</b>	<b>Humanities</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	60110112	Postcolonial Studies	Major (Core)	4	100	50	50
6.3	60210111 OR 60210112	Climate Fiction: An Introduction <b>OR</b> Diasporic Writing	Major (Elective)	4	100	50	50
6.4	60310111	Resistance and Subversion in Women's Writing	Minor Stream	2	50	00	50
6.5	60310112	Reading Culture through Contemporary Genres	Minor Stream	4	100	50	50
6.6	61210121	On-Job-Training	OJT	4	100	50	50
				<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

<b>5.1 Major (Core)</b>	
<b>Course Title</b>	Literary Criticism
<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>	<b>After learning the module, learners will be able to :</b>

	<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 <i>A Room of One's Own</i> (1928), Chapter 3.</p> <p>3.2 T. S. Eliot. "Tradition and the Individual Talent" in <i>20th Century Criticism: A Reader</i> edited by David Lodge, Longman: 1972.</p>
<b>Module 4 (Credit 1) - Indian Literary Criticism</b>	
Learning Outcomes	<b>After learning this module, learners will be able to:</b>
	appreciate Indian intellectual and cultural traditions in shaping modern literary discourse.
	interpret literary texts using Tagore's critical principles, especially his views on beauty, creativity, and the role of the artist.
<b>Content Outline</b>	<p>4.1 Rabindranath Tagore. "The Principle of Literature" in <i>The English Writings of Rabindranath Tagore: Volume Three, A Miscellany</i> edited by Sisir Kumar Das. Pgs. 595-610</p> <p>4.2 Balachandra Nemade. "Nativism in Literary Culture" in <i>Nativism (Desivad)</i>. 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 3 (3 out of 4) | 20 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>	<b>4</b>
<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](http://shakespeare.mit.edu).
- Open Source Shakespeare. *William Shakespeare's Plays and Sonnets*. [www.opensourceshakespeare.org](http://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](http://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](http://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."

<b>5.3 IKS</b> (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</li> </ol> <p>Sangam Poets (ca. 100 B.C.–250 A.D., Tamil):</p> <ol style="list-style-type: none"> <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</li> </ol> <p>Janabai (ca. 1298–1350, Marathi):</p> <ol style="list-style-type: none"> <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?</li> </ol> <p>Gangasati (12th–14th century, Gujarati):</p> <ol style="list-style-type: none"> <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>
------------------------	---

### 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.

- Tharu, Susie, and K. Lalita, editors. *Women Writing in India: 600 B.C. to the Present. Vol. 1: 600 B.C. to the Early Twentieth Century*. Oxford University Press, 1991.
- Zelliott, Eleanor, and Rohini Mokashi-Punekar, translators. *Songs of Tukaram*. Oxford University Press, 2014.

**Additional Resources:**

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

<b>5.4 Major (Elective)</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 Outcomes</b>	<b>After learning this module, learners will be able to:</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>	Banu Mushtaq– Heart Lamp, Selected Stories (2024) Stories: <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>	3.1 Chandramohan S. - “An Ode to the Walking Woman” (2016) 3.2 Yuyutsu Sharma - “Kathmandu Blues” (2017)
<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 Gunesequera– <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.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann, 1971.
- 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>5.4 Major (Elective)</b>	
<b>Course Title</b>	Transoceanic Narratives
<b>Course Credits</b>	<b>4</b>
<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

#### References:

- Bosman, Sean James. "“Nor was there any role for you”: Unsettling canonical frames in Abdulrazak Gurnah’s *By The Sea* (2001) and *Gravel Heart* (2017)." *English in Africa* 48.3 (2021): 29-45.
- Davis, Rocio G. "Negotiating Place: Identity and Community in MG Vassanji's" *Uhuru Street*." *ARIEL: A Review of International English Literature* 30.3 (1999).
- Hodapp, James. "Irreducible Difference: Abdulrazak Gurnah as an Indian Ocean Writer." *Monsoon* 2.1 (2024): 100-105.
- Klein, Alison. "Stretching the bounds: Women's experience of indenture in Peggy Mohan's *Jahajin*." *South Asian Review* 36.3 (2015): 65-79.
- Kumavie, Delali. "Substantive Gaps and Indian Ocean Entanglements: Reading Abdulrazak Gurnah." *PMLA* 138.2 (2023): 374-380.
- Lavery, Charné. "White-washed minarets and slimy gutters: Abdulrazak Gurnah, narrative form and Indian Ocean space." *English Studies in Africa* 56.1 (2013): 117-127.

- Malak, Amin. "Ambivalent Affiliations and the Postcolonial Condition: The Fiction of MG Vassanji." *World Literature Today* 67.2 (1993): 277-282.
- Shah, Sahin, and Nandini C. Sen. "Reclaiming the Lost Legacy of Jahiji-Bahins: A Study of Peggy Mohan's Jahajin." *Beyond the Ocean: Literature, History and the British Empire*. Singapore: Springer Nature Singapore, 2026. 83-95.
- 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>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. <i>The Penguin Book of Poems on the Indian City</i>. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> <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>	<b>After learning the module, learners will be able to :</b>
	assess the inequities of gender, culture, race, caste and class that intersect in urban centres
	analyse ways in which new modes of gendered experience, creative expression, and solidarity are fostered by modern cities

<b>Content Outline</b>	<p>Selections from Ed. Bilal Moin. <i>The Penguin Book of Poems on the Indian City</i>. New Delhi: Penguin, 2025</p> <p>Poems:</p> <ol style="list-style-type: none"> <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>	<b>After learning this module, learners will be able to:</b>
	understand how cultural cues urban imaginaries are represented in the image/text format
	contexts of migration and its framing of urban identities
<b>Content Outline</b>	Marjane Satrapi, <i>Persepolis</i> , Pantheon: 2004.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

### Evaluation Scheme:

#### A. Internal Assessment -50 marks

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

#### B. External Examination- 50 marks

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

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

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

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

### References:

- Chute, Hillary. "The texture of retracing in Marjane Satrapi's *Persepolis*." *WSQ: Women's Studies Quarterly* 36.1 (2008): 92-110.
- Dave, Shivani. (2023). How Women perceive, navigate and occupy public spaces and streets.
- Johnston, Cristina. "Tehran, Vienna, Paris: the cultural geographies of *Persepolis*." *Bicultural Literature and Film in French and English*. Routledge, 2015. 105-118.
- King, Anthony D. "Speaking from the Margins: "Postmodernism," transnationalism, and the Imagining of Contemporary Indian Urbanity." *Globalization and the Margins*. London: Palgrave Macmillan UK, 2002. 72-90.
- Klapcsik, Sandor. "Acculturation strategies and exile in Marjane Satrapi's *Persepolis*." *Journal of Multicultural Discourses* 11.1 (2016): 69-83.

- Menon, AG Krishna. "Imaging the Indian city." *Economic and Political Weekly* (1997): 2932-2936.
- Naghibi, Nima, and Andrew O'Malley. "Estranging the Familiar: " East" and" West" in Satrapi's Persepolis." *ESC: English Studies in Canada* 31.2 (2005): 223-247.
- [Question of cities://questionofcities.org/how-women-perceive-navigate-and-occupy-public-spaces-and-streets/](http://questionofcities.org/how-women-perceive-navigate-and-occupy-public-spaces-and-streets/)
- Van Dijk, Tara. "The impossibility of world-class slum-free Indian Cities and the fantasy of 'Two Indias'." *Urban Utopias: Excess and Expulsion in Neoliberal South Asia*. Cham: Springer International Publishing, 2017. 19-36.

<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>	<b>After learning the module, learners will be able to:</b>
	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>	<b>After learning this module, the learner will be able to:</b>
	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>	<p>1.1 Virtual/ on-site tours:  Visual traditions in Indian art (sculpture, paintings, architecture):  Cave paintings</p> <ul style="list-style-type: none"> <li>● Mughal Miniature and other school of paintings</li> <li>● Temple Architecture</li> </ul> <p>1.2 Western art traditions and visual narratives:</p> <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.</li> <li>● Michelangelo, Bernini, Brancusi. Rodin, Henry Moore</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.
- McCarthy, David. *Pop Art*. Tate Publishing, 2001.
- Michell, George. *Architecture of the Indian Subcontinent*. Yale University Press, 1995.
- Michell, George. *The Hindu Temple: An Introduction to Its Meaning and Forms*. University of Chicago Press, 1988.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. 2nd ed., Routledge, 2009.
- Neumayer, Erwin. *Prehistoric Indian Rock Paintings*. Oxford University Press, 1993.
- Osterwold, Tilman. *Pop Art*. Taschen, 2007.

- Sivaramamurti, C. *Indian Sculpture*. Allied Publishers, 1961.
- Whiting, Cécile. *A Taste for Pop: Pop Art, Gender, and Consumer Culture*. Cambridge University Press, 1997.

**Additional Resources:**

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

<b>5.7 FP</b>	
<b>Course Title</b>	<b>Field Project</b>
<b>Course Credits</b>	<b>02</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>	Understanding how literature engages with institutions and lived realities. <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>

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

<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)

## References:

- Aesthetics of Non-Brahmanical Literature and Art. Pune: Samata Prakashan, 2016.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester:
- 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 ●
- Foucault, Michel. “What Is an Author?” In *Language, Counter-Memory, Practice: Selected ●*
- *Manchester University Press, 1995.*
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Routledge, 1985.
- Press, 1977.
- 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 MAJOR (CORE)</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><u>Contexts:</u></b></p> <p>1.1 Historical background to colonization and emergence of postcolonialism</p> <p>1.2 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</p> <p>1.3 Introduction to the ideas of Edward Said, Gayatri Chakravarty Spivak, Homi Bhabha, Frantz Fanon, Chinua Achebe, Ngugi wa Thiong'o.</p>
<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. Classroom seminars - 10 marks
4. Short written critical responses (800–1000 words) - 10 marks

## **B. External Examination- 50 marks**

1. Short Notes on Unit I (3 out of 5) (7+7+6) - 10 marks
2. [Internal choice: 3 questions of 7 marks each, 2 questions of 6marks each to be given]
3. Reference to context (2 out of 3)- 20 marks
4. Essay type questions (1 out of 2) /2 Short notes on Novel (2 out of 3)- 20 marks **Bibliography:**

### **References**

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2003.
- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin, 2012.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso Books, 2006.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1989.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. Routledge, 2013.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2003.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-colonial studies: The key concepts*. Routledge, 2013.
- Brennan, Timothy. (1990). "National Longing for Form" in *Nation and Narration* edited by Homi Bhabha. London: Routledge, 2013.
- Fanon, Frantz. *The Wretched of the Earth*, translated by Constance Farrington. Harmondsworth: Penguin, 1969.
- Farah, Nuruddin. *From a Crooked Rib*, Heinemann, 1970.
- Memmi, Albert. *The Colonizer and the Colonized*. Routledge, 2013.
- Rhys, Jean. *Wide Sargasso Sea*. WW Norton & Company, 1966.
- Roy, Arundhati. *The God of Small Things*. Penguin Books India, 2002.
- Soyinka, Wole. *Myth, Literature and the African World*. Cambridge University Press, 1990.
- Viswanathan, Gauri. *Masks Of Conquest: Literary Study and British Rule in India*. Columbia University Press, 2014.
- Wa Thiong'o, Ngugi. *Decolonising the Mind: The Politics of Language in African Literature*. East African Publishers, 1994.

<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 Hills
<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
	appreciate how the stories integrate myths, oral traditions, and folklore to show Adivasi identity
<b>Content Outline</b>	Short stories <ul style="list-style-type: none"> <li>● Legends of Pensam Mamang Dai</li> </ul> Selected stories- <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- 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

#### References:

- 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)
- Australian Journal of Environmental Education (2025), 41, 409–419 ● Dai, Mamang. *Legends of Pensam*. Penguin Books India, 2006.
- DOI: <https://doi.org/10.1017/ae.2025.10070>
- Ghosh, Amitav. *The Living Mountain: A Fable Retold*. HarperCollins India, 2022
- Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.
- [https://dn720005.ca.archive.org/0/items/the-ecocriticismreader/The%20Ecocriticism%20Reader\\_text.pdf](https://dn720005.ca.archive.org/0/items/the-ecocriticismreader/The%20Ecocriticism%20Reader_text.pdf)
- <https://poets.org/poem/i-dont-know-what-will-kill-us-first-race-war-or-what-weve-done-earth>
- <https://poets.org/poem/i-dont-know-what-will-kill-us-first-race-war-or-what-weve-done-earth/>.
- [Milner, Andrew. "What Is Cli-Fi?" \*Australian Journal of Environmental Education\*, vol. 41, 2025, pp. 409–419, <https://doi.org/10.1017/ae.2025.10070>.](https://doi.org/10.1017/ae.2025.10070)
- 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>](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>.](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>](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>.

- Sharma, Saloni. “(Re)Locating Crises, Challenging the Inevitable Future.” Indian Literature, vol. 68, no. 1 (339), Jan.–Feb. 2024, pp. 183–187. JSTOR, <https://www.jstor.org/stable/10.2307/27292232>.
- 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>	Diasporic Writing
<b>Course Credits</b>	<b>04</b>
<b>Course Outcomes</b>	<b>After learning the module, learners will be able to:</b>
	define and contextualise key concepts of diaspora and migration within historical, cultural, and political frameworks.
	analyse major theories, questions, and debates in diasporic writing and cultural studies.
	examine the literary forms, narrative strategies, and aesthetic techniques employed in diasporic texts.
	interpret and critically evaluate diasporic texts from the perspectives of gender, race, class, ethnicity, and identity.
	compare diverse diasporic experiences across regions, languages, and historical periods.
	apply critical theories to produce independent analytical responses to diasporic literature.
<b>Module 1 (Credit 1) - Key concepts</b>	
	<b>After learning the module, learners will be able to:</b>
	demonstrate an understanding of the different intellectual and cultural contexts of diaspora
	demonstrate an understanding of basic ideas and concepts in diaspora theory

<b>Content Outline</b>	<p><b><u>Background</u></b></p> <ul style="list-style-type: none"> <li>● Migration and displacement: historical, economical, and social reasons</li> <li>● Alienation</li> <li>● Collective memory and myths about the homeland</li> <li>● Quest for identity</li> <li>● Nostalgia</li> <li>● Heterogeneity within diasporas</li> <li>● Notions of Hybridity</li> </ul>
------------------------	---

<b>Module 2 (Credit 1)- Home/Belonging</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	critically analyze diasporic texts from several perspectives
	analyse and interpret diasporic identities, memory, and belonging within their socio-cultural and historical contexts.
	critically evaluate representations of migration, displacement, gender, and nationhood in the selected texts through postcolonial and diasporic theoretical frameworks.
<b>Content Outline</b>	<p><b><u>Selected Texts:</u></b></p> <p>Jhumpa Lahiri</p> <p><i>Interpreter of Maladies</i> (1999)</p> <ul style="list-style-type: none"> <li>● “Mrs. Sen’s”</li> <li>● “This Blessed House”</li> <li>● “The Treatment of Bibi Haldar”</li> <li>● “The Third and Final Continent”</li> </ul>
<b>Module 3 (Credit 1)- Poetic Imaginations of Displacement</b>	
<b>Learning Outcomes</b>	<b>After learning the module, learners will be able to :</b>
	analyse and interpret themes of displacement, memory, hybridity, and cultural negotiation in the selected poems
	critically evaluate poetic form, voice, and imagery as expressions of diasporic identity and transnational experience.

<b>Content Outline</b>	<b>Selected Poems from :</b>  Meena Alexander <ul style="list-style-type: none"> <li>● <i>House of a Thousand Doors</i> (1988)</li> <li>● <i>Stone Roots</i> (1980)</li> </ul> Cyril Dabydeen : Four Poems <ul style="list-style-type: none"> <li>● “Manners for H&amp;M”</li> <li>● “Multiculturalism”</li> <li>● “The Beauty of Toes”</li> <li>● “For a Niece”</li> </ul>
<b>Module 4 (Credit 1)- Intergenerational Trauma fiction</b>	
<b>Learning Outcomes</b>	<b>After learning this module, learners will be able to:</b>
	analyse and interpret representations of nation, memory, family, and
	identity in <i>A Golden Age</i> within the historical context of the Bangladesh Liberation War.
	critically evaluate the intersections of gender, politics, and resistance in the novel through postcolonial and diasporic perspectives.
<b>Content Outline</b>	Tahmima Anam – <i>A Golden Age</i> (2007)

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 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

## References:

- Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
- Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993.
- Hall, Stuart. "Cultural Identity and Diaspora." In *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990, pp. 222–237.
- Paranjape, Makarand. *In Diaspora: Theories, Histories, Texts*, Indialog Publications, 2003.
- Rushdie, Salman. "Imaginary Homelands." In *Imaginary Homelands: Essays and Criticism 1981–1991*, Granta, 1991.

<b>6.4 Minor Stream</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>	<p><b>Short Stories</b></p> <ul style="list-style-type: none"> <li>● ‘ Girls ‘ by Mrinal Pandey.</li> <li>● “Draupadi” by Mahasweta Devi</li> </ul>

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

### Evaluation Scheme:

#### A. External Assessment -50 marks

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

### References:

#### A. Primary sources.

- Adichie, Chimamanda Ngozi. "We Should All Be Feminists." *TED Talk Transcript*, 2012. *American Foreign Policy*, [ameforeignpolicy.wordpress.com/wp-content/uploads/2018/02/we-should-all-be-feminists.pdf](http://ameforeignpolicy.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](http://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>6.5 Minor Stream</b>	
<b>Course Title</b>	<b>Reading Culture through Contemporary Genres</b>
<b>Course Credits</b>	<b>4</b>
<b>Course Outcomes</b>	<p><b>After learning the module, learners will be able to:</b></p> <p>engage with the contemporary debates in the emerging literary genres</p> <p>identity current literary genres</p> <p>critically evaluate the political and cultural currents in the development of new forms of writing</p>
<b>Module 1 (Credit 1) - Philosophical Science Fiction</b>	
	<p><b>After learning the module, learners will be able to:</b></p> <p>discern contemporary currents in women's science fiction writing</p> <p>deliberate on critical intersections of existence, science and politics</p>
<b>Content Outline</b>	Samantha Harvey. <i>Orbital</i> . Vintage Digital, 2023.
<b>Module 2 (Credit 1)- Neurodiversity Fiction</b>	
<b>Learning Outcomes</b>	<p><b>After learning this module, learners will be able to:</b></p> <p>engage with the current perspectives on gender and disability</p> <p>participate in the debates on the geopolitical nature of the ableist discourses</p>
<b>Content Outline</b>	<p>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.</p> <p>Stories:</p> <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>	<p><b>After learning the module, learners will be able to :</b></p> <p>map novel directions of the genre of women's autobiographical writing</p>

	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

### References:

- Armitt, Lucie. *Where No Man Has Gone Before: Essays on Women and Science Fiction*. Routledge, 2012.
- Donawerth, Jane L. *Frankenstein's daughters: women writing science fiction*. Syracuse University Press, 1997.
- Merrick, Helen. "Gender in science fiction." *The Cambridge companion to science fiction* (2003): 241-252.
- Muller, David G. "I Am the Wind." *Theatre Journal* 64.1 (2012): 105-106.

- Pinto, Sarah. *Daughters of Parvati: Women and madness in contemporary India*. University of Pennsylvania Press, 2014.
- Robson, Mark. "Sense All at Sea: Contemporary Theatre 'Between' Jon Fosse and Jean-Luc Nancy." *CounterText* 10.2 (2024): 95-115.
- Shirali, Kishwar Ahmed. "Madness and power in India." *Canadian Woman Studies/les cahiers de la femme* (1997).
- Sunde, Sarah Cameron. "Silence and space: The new drama of Jon Fosse." *PAJ: A Journal of Performance and Art* 29.3 (2007): 57-60.
- Wright, Nicola, and Sara Owen. "Feminist conceptualizations of women's madness: A review of the literature." *Journal of advanced nursing* 36.1 (2001): 143-150.

<b>6.6 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**
-