



FACULTY OF LIBERAL ARTS AND MEDIA STUDIES

**JC BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD,
HARYANA**

VISION

The Faculty of Liberal Arts and Media Studies aspires to develop into a niche for liberal education integrating a spectrum of disciplines ranging from the classic to the avant-garde offering production-oriented programs with visual as well as literary appeal enhanced by computational tools and data analytics.

MISSION

- To build an atmosphere that nurtures creativity and can assimilate **plurality of perspectives and approaches**.
- To offer a spectrum of major and minor subjects providing for a liberal arts education that is **broad and diverse**.
- To provide an enviable research environment for liberal arts aided by **computational tools and digital analytics**.



DEPARTMENT OF LITERATURE AND LANGUAGES

VISION

The Department of Literature and Languages strives to be recognized as an intellectual arcadia offering an academically stimulating atmosphere that fosters critical thinking, encourages literary acumen, and cultivates a sensitive response to English literature and emerges as a distinct locus for experiencing frontline movements in English Studies that explore the boundaries of this academic and research discipline.

MISSION

- To provide informed exposure to canonized as well as marginalized literary texts.
- To introduce students to literary and critical theories and practice.
- To synergize the efforts of its competent faculty towards imparting intellectual confidence that aids comprehension.

MA (ENGLISH): Academic Session (2026 onwards)
PROGRAMME EDUCATIONAL OBJECTIVES

- **PEO-1.** To provide students with a sound foundation in literary and critical concepts necessary to formulate, analyse and articulate narrative expressions.
- **PEO-2.** To equip students to use the literary and critical skills learnt during the course for critical analysis and creative productions drawing on cultural artefacts.
- **PEO-3.** To create interest in independent literary and critical pursuits for further career in academics, research and industry.
- **PEO-4.** To motivate students towards life-long learning that uses the intellectual advantage gained from the course to understand the world better.
- **PEO-5.** To make the students aware of the importance of historical contexts, cultural dynamics and ideological drifts through exposure to critical theory.

PROGRAMME OUTCOMES (POs) FOR MA (English)

PO	A student with a Master's degree in English will be able to:
PO1	Literary knowledge: Apply knowledge of literary texts and contexts to critique texts and interpret cultural artifacts, folklore, and visual narratives through interdisciplinary lenses like cultural materialism.
PO2	Textual analysis: Identify, formulate, review literature and analyze texts to interpret narrative and discursive concerns.
PO3	Design /development of creative /literary productions: Design productions focused on trans-media story-telling/translations/folk literature oriented towards contemporary concerns.
PO4	Conduct investigations of discursive and narrative problems: Use critical theory and practices to investigate narrative constructs and to analyze power dynamics, identity, and globalization in postcolonial and transmedia contexts.
PO5	Modern tool usage: Support creative writing and narrative skills to create storyboards for experimental productions and to apply ethnographic and semiotic methods to study indigenous and contemporary cultural practices.
PO6	The littérateur, scholar and society: Apply reasoning informed by the contextual knowledge to assess socio- cultural issues and the consequent responsibilities relevant to a literary person and to foster ethical engagement with diverse multicultural perspectives, promoting inclusivity in academic discourse.
PO7	Environment and sustainability: Understanding the importance of considering environmental concerns while engaging with other prominent theories.
PO8	Ethics: Attempt at objective analysis while understanding the extent of subjectivity involved in all evaluations; prioritize earnest literary investigation over rhetoric.

PO9	Individual and team work: Function effectively in diverse teams, and in multidisciplinary settings in collaborative writing, and research and development projects.
PO10	Communication: Articulate, clearly and persuasively, literary concepts, cultural differences and critical theories learnt during the course.
PO11	Project Management and finance: Execute guided projects that may have significant social value.
PO12	Life- long learning: Ability to engage in independent research and lifelong learning.
PROGRAMME SPECIFIC OUTCOMES (PSOs) FOR MA(English)	
PSO1	To undertake critical reading and writing that is able to transcend authorial and discursive influences in understanding geopolitical dynamics.
PSO2	To apply the knowledge of literary texts and contexts for better comprehension of socio-cultural concerns .

PROGRAMME OUTCOMES

After completion of the program, students will:

- Apply understanding of critical and literary theories to read texts.
- Apply reasoning skills supported by critical theories for drafting informed critique.
- Students will be able to transcend ideological guidance in assessing the significance of a text.
- Students will be able to intercept discourse working through narratives.
- Students will be able to appreciate different perspectives.
- Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.

Attendance Requirement: As per the university norms.

Structure of MA English Literature under CBCS-NEP

The student requires 40 credits per year to enter the next year.

Types of Courseware:

Foundation Course (FC), Discipline Specific Course [Discipline Core Course (DCC), Discipline Specific Electives (DSE)]; Ability Enhancement Core Course (AECC); Skill Enhancement Course (SEC); Value-Added Course (VAC).

Level 6 as per NEP 2020:

**First Year of PG Curricular Structure within Two-Year PG Programmes
[after regular three-year graduate programmes (3+2)]**

SEMESTER	CREDITS				
	Discipline Specific Course (DSC)	Discipline Specific Elective (DSE)	SECIALISED LABS (Builds towards CAPSTONE PROJECT) [Skills Enhancement Course/ Ability Enhancement Course/ Value Added Course/Workshop/ Labs] (SEC/AECC/VAC/WS/ LABS)	DISSERTATION	TOTAL CREDITS
SEMESTER-I	DSC-1, DSC-2, DSC-3. [12]	DSE-1, DSE-2 OR DSE-1 and GE-1 [8]	[2]	Nil	[22]
SEMESTER-II	DSC-4, DSC-5, DSC-6. [12]	DSE-3, DSE-4 OR DSE-3 and GE-2 [8]	[2]	Nil	[22]

SEE NEXT PAGE FOR LEVEL 6.5 as per NEP

PTO

Level 6.5 as per NEP:

Curricular Structure for 2nd Year of PG for Two-Year PG Programmes after regular three-year graduate programmes (3+2)

OR

One Year PG Programme after the completion of Four-Year UG Programme (4+1)

DEPARTMENT OF LITERATURE AND LANGUAGES IS OFFERING COURSEWORK with RESEARCH:

SEMESTER	CREDITS				
	Discipline Specific Course (DSC)	Discipline Specific Elective (DSE)	SECIALISED LABS (Builds towards CAPSTONE PROJECT) [Skills Enhancement Course/ Ability Enhancement Course/ Value Added Course/Workshop/ Labs] (SEC/AECC/VAC/WS/ LABS)	DISSERTATION/ Projects	TOTAL CREDITS
SEMESTER-III	DSC-7 and DSC-8. [8]	DSE-5 and DSE-6. (OR) DSE-5, and GE-3 [8]	Nil	 [6]	 [22]
SEMESTER-IV	DSC-9 and DSC-10. [8]	DSE-7 and DSE-8. (OR) DSE-7 and GE-4 [8]	Nil	 [6]	 [22]

[The Dissertation/Entrepreneurship Projects/Minor Projects/ Capstone Projects should be original submissions conforming to the MA course guidelines.]

INSTRUCTIONS REGARDING Evaluation and Examination Process w.e.f AY 2026-27.

With reference to **Notice No.Acd. /2026/3008 dated 29.05.26** on the subject cited above, the following will be implemented:

Recommendation 1: Regarding Weightage of Internal and External Assessment and Components in the internal assessment and their respective weightage.

The following Table contains the recommendations for internal and external weightage for theory, practical and industrial training/internship and their internal components along with their weightage.

Table 1: Summary of marks distribution and weightage

S.No.	Component	Total Marks	Internal Weightage	External Weightage
1.	Theory	100	Total=40 Marks	Total=60 marks
			Sessional = 25* Marks # Project Based Learning (PBL) may contain the following components. PBL =15 Marks	Assessment will be done through external examination
2.	Practical	50	Total =25 marks	Total =25 marks
			Internal Viva=10 Cont. Eval. = 10 Lab Record = 5	Viva =10 Execution =10 Written =5
3.	Industrial Training/ Internship/ Entrepreneurial Project	Uniform scheme.		

* These marks are mere indicative which means Some theory or practical may have marks other than 100 or 50, however, internal distribution of marks will remain in the same proportionate as in given Table 1.

** This assessment of 25 marks will be based on one mid- semester examination and the question paper will have at least 04 questions covering approximately 50% of the syllabus. The time saved by not conducting the 2nd sessional will be utilized as examination preparatory leaves to students.

Project Based Learning (PBL) may contain the following components.:

- I. Assignments
- II. Quiz
- III. Surprise Test
- IV. Mini Projects
- V. Tutorials
- VI. Case Studies
- VII. Visit to Site/Company/Laboratories
- VIII. Field Work
- IX. Seminars

Structure of the Question Paper [Final Exam]

The total number of marks for the end semester examination for BA (English) Programme (2026 scheme) and MA(English) Programme (2026 scheme) will be 60 Marks as per the above proposal. The salient features of questions papers will be following.

- i. The student is to attempt 05 questions of 12 marks each.
- ii. Question no. 01 will be Compulsory and will have 08 questions of 1.5 marks each covering whole syllabus of the course.
- iii. The students will attempt 04 questions out of remaining 06 questions (of 12 marks each).
- iv. While setting up the question papers, all units must be given equal weightage and at least one question (of 12 marks) must be set from each unit.

**MA Scheme Details Follows
(PTO)**

MA (English) PROGRAMME

JC Bose University of Science & Technology, YMCA, Faridabad, Haryana

Flexible PG Programme as per NEP [1 year/2 year programme]

SCHEME FOR PG PROGRAMME A: **SEMESTER I**

S.NO.	Course Code	Course Title	L	T	P	Internal Assessment/	End Semester	Total	Credit	Category Code
1.	ENP-101-V1	Postcolonial Literatures and Cultures-I	4	0	0	40	60	100	4	DSC-1 (Compulsory)
2.	ENP-103-V1	Indian Writing in English-I	4	0	0	40	60	100	4	DSC-2 (Compulsory)
3.	ENP-105-V1	Short Story in World Literature	4	0	0	40	60	100	4	DSC-3 (Compulsory)
4.	ENP-107-V1	English and Cultural Studies-I (E&CS-I)	4	0	0	40	60	100	4	DSE-1-A
5.	ENP-109-V1	African Literature-I	4	0	0	40	60	100	4	DSE-1-B
6.	ENP-111-V1	Linguistic Concepts for Literature-I	4	0	0	40	60	100	4	DSE-1-C
Choose any one of the above DSE-1 courses (ENP-107-V1/109-V1/111-V1)										
7.	ENP-113-V1	Digital Humanities and Transmedia Studies-I	4	0	0	40	60	100	4	DSE-2-A
8.	ENP-115-V1	Gender Studies-I	4	0	0	40	60	100	4	DSE-2-B
9.	ENP-117-V1	American Studies-I	4	0	0	40	60	100	4	DSE-2-C
Choose any one of the above DSE-2 (ENP-113-V1/115-V1/117-V1)										
10.	ENP-119-V1	Transmedia Storytelling and Visual Arts in India (VA Lab-I)	0	0	4	50	50	100	2	SEC-I: Skill-based course/Workshop
11.	ENP-121-V1	MOOCS/Visual Narratives and Semiotics in Indian Knowledge System (IKS)	4	0	0	-	-	-	4	GE-1/MOOCs (compulsory) [FC-I-VAC]
12.	ENP-123-V1	GE offered by the UTDs in the common pool.	4	0	0	-	-	-	4	Elective
	Total Credits								22	
Note: A VAC certificate can be furnished for lab work, if department provisions allow; this is not related to educational milestone but is an indicator of added value.										

Note: The minimum number of credits to be earned from the first semester of 2-year PG Programme according to the UGC Curriculum and Credit Framework for PG Programmes is 22 credits. Any one paper above of 3-4 credits or GE (recommended) can be pursued through SWAYAM-MOOCs, if not offered by the university department. Out of the total credits for this semester, the student may choose to earn 8 credits from DSE-1 and DSC-2 courses or DSE-1 and GE-1 course.

MATCH with the Semester- wise Scheme:

SEMESTER-I	DSC-1, DSC-2, DSC-3. [12]	DSE-1, DSE-2 OR DSE-1 and GE-1 [8]	Lab [2]	Dissertation/Project Nil	[22]
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JC BOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD
DEPARTMENT OF LITERATURE AND LANGUAGES
SCHEME FOR PG PROGRAMME: SEMESTER- II

S. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1	ENP-102-V1	Postcolonial Literatures and Cultures-II	4	0	0	40	60	100	4	DSC-4
2	ENP-104-V1	Indian Writing in English –II	4	0	0	40	60	100	4	DSC-5
3	ENP-106-V1	Lyric-Dramatic Continuum in World Literature	4	0	0	40	60	100	4	DSC-6
4.	ENP-108-V1	English and Cultural Studies-II (E&CS-II)	4	0	0	40	60	100	4	DSE-3-A
5.	ENP-110-V1	African Literature-II	4	0	0	40	60	100	4	DSE-3-B
6.	ENP-112-V1	Linguistic Concepts for Literature-II	4	0	0	40	60	100	4	DSE-3-C
		Choose any one of the above DSE-3 courses (ENP-108-V1/110-V1/112-V1)								
7.	ENP-114-V1	Digital Humanities and Transmedia Studies-II	4	0	0	40	60	100	4	DSE-4-A
8.	ENP-116-V1	Gender Studies-II	4	0	0	40	60	100	4	DSE-4-B
9.	ENP-118-V1	American Studies-II	4	0	0	40	60	100	4	DSE-4-C
		Choose any one of the above DSE-4 courses (ENP-114-V1/116-V1-118-V1)								
10.	ENP-120-V1	Environmental Humanities and Ecocriticism (VAC) (OR)Environmental Sciences (Traditional EVS)	4	0	0	-	-	-	4	GE-2 (MOOC S permitted)
11.	ENP-124-V1	Transmedia Storytelling and Visual Arts in Europe (VA LAB-II)	0	0	4	50	50	100	2	SEC-II
		Total				-	-		22	-

Note: Exit Option can be exercised at this stage. On completion of minimum stipulated credits with minimum 40 credits, the student can earn a PG Diploma in English Studies.
PS: Check the scheme abstract for implementation guideline.

NB: Apart from DSC-4, 5 and 6 for 12 credits; the student requires to complete either two Discipline Elective courses (DSE-3 and DSE-4) for 8 credits OR one discipline elective course i.e. DSE-3 with GE-2 (to conform to 2 DSE OR 1 DSE + 1 GE) for 8 credits.

SEMESTER-II	DSC-4, DSC-5 and DSC-6. [12]	DSE-3, DSE-4 OR DSE-3 and GE-2 [8]	Lab [2]	Dissertation/ Project Nil	Total Credits [22]
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Adopted from NEP: Structure 2 (Coursework+ Research), Level 6.5 (Semesters III and IV)
***For One-Year MA Programme, Semester III and Semester IV scheme will be applicable.**

JCBOSE UNIVERSITY OF SCIENCE AND TECHNOLOGY, YMCA, FARIDABAD
DEPARTMENT OF LITERATURE AND LANGUAGES
SCHEME FOR PG PROGRAMME A: SEMESTER-III

. No.	Subject Code	Title	L	T	P	Sessional Marks	Final Exam Marks	Total	Credits	Category code
1.	ENP-201-V1	Literary Theory and Criticism-I	4	0	0	40	60	100	4	DSC-7
2.	ENP-203-V1	Research Methodology in English and Cultural Studies	4	0	0	40	60	100	4	DSC-8
3.	ENP-205-V1	Dalit and Subaltern Studies-I	4	0	0	40	60	100	4	DSE-5-A
4.	ENP-207-V1	African American Studies-I	4	0	0	40	60	100	4	DSE-5-B
5.	ENP-209-V1	Travel Writing and Green Humanities	4	0	0	40	60	100	4	DSE-5-C
		Choose any one of the above DSE-5 courses (ENP-205-V1/207-V1/209-V1)								
6.	ENP-211-V1	Shakespeare Studies-I	4	0	0	40	60	100	4	DSE-6-A
7.	ENP-213-V1	Comparative Studies in Settler and Indigenous Literatures-I	4	0	0	40	60	100	4	DSE-6-B
8.	ENP-215-V1	Women's Writing-I	4	0	0	40	60	100	4	DSE-6-C
		Choose any one of the above DSE-6 courses (ENP-211-V1/213-V1/215-V1)								
9.	ENP-217-V1	Visual Narrative Adaptations from Mythology and IKS/any other GE paper	4	0	0	-	-	-	4	GE-3 (MOOCS permitted)

9.	ENP-218-V1	Art of Rhetoric in Advertising, and Corporate Communication/ (GE-4)	4	0	0	40	60	100	4	GE-4
10.	ENP-220-V1	Capstone Project/Dissertation: Narrative Adaptations of Visual Arts for Behavioural Change	0	0	12	-	-	200	6	Dissertation/ Academic Project/ Entrepreneurship
		Total				-	-		22	
Complete two DSC courses for 8 credits; 2 DSE courses OR 1 DSE and 1 GE course for 8 credits and one Dissertation/ Capstone Project for 6 credits.										
		GRAND TOTAL						88	credits	

SEMESTER-IV	DSC-9 and DSC-10. [8]	DSE-7 and DSE-8. OR DSE-7 and GE-4 [8]	Nil	[6]	[22]
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The students who have joined this course can get a PG degree in English Literature on completion of this two-year PG programme or in one-year provided the minimum eligibility requirements and stipulated number of credits to be acquired conform to the mandatory requirements according to **UGC Curriculum-and-Credit Framework for Postgraduate Programmes.**

The students who have joined this course can get a PG degree in English Literature on completion of this two-year PG programme or in one-year provided the minimum eligibility requirements and stipulated number of credits to be acquired conform to the mandatory requirements according to **UGC Curriculum-and-Credit Framework for Postgraduate Programmes.**

MA Syllabus (2026 Scheme)

SEMESTER-I

ENP-101-V1: Postcolonial Literature and Cultures–I [DSC-1]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To introduce students to the historical background of colonialism and the emergence of postcolonial studies as a critical field.

Co2: To familiarize students with major concepts such as empire, orientalism, nation, identity, language, resistance, hybridity, and representation.

Co3: To develop the ability to read literary and cultural texts in relation to power, ideology, and colonial modernity.

Co4: To encourage critical engagement with texts from Asia, Africa, and the Caribbean in their socio-political and cultural contexts

Unit I: Colonialism and the Making of Postcolonial Studies

- Edward Said, *Orientalism* (Introduction)
- Frantz Fanon, selections from *The Wretched of the Earth*
- Bill Ashcroft, Gareth Griffiths and Helen Tiffin, selections from *The Empire Writes Back*

Unit II: Language, Identity, Nation

- Chinua Achebe, “The African Writer and the English Language”
- Ngũgĩ wa Thiong’o, “The Language of African Literature” and selections from *Decolonising the Mind*
- Chinua Achebe, *Things Fall Apart*

Unit III: Hybridity, Mimicry, Ambivalence

- Homi K. Bhabha, “Of Mimicry and Man”
- Frantz Fanon, selections from *Black Skin, White Masks*
- Jean Rhys, *Wide Sargasso Sea*

Unit IV: Literature, Resistance, and Cultural Memory

- Mahasweta Devi, “Draupadi”
- Aimé Césaire, selections from *Discourse on Colonialism*

- A.K. Ramanujan / Derek Walcott / selected postcolonial poems (teacher's selection)
- J. M. Coetzee, *Disgrace*

Suggested Reading

- Achebe, Chinua. *Things Fall Apart*.
- Bhabha, Homi K. *The Location of Culture*.
- Césaire, Aimé. *Discourse on Colonialism*.
- Fanon, Frantz. *Black Skin, White Masks*.
- Fanon, Frantz. *The Wretched of the Earth*.
- Ngũgĩ wa Thiong'o. *Decolonising the Mind*.
- Rhys, Jean. *Wide Sargasso Sea*.
- Said, Edward W. *Orientalism*.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*.
- Leela Gandhi. *Postcolonial Theory: A Critical Introduction*.
- Ania Loomba. *Colonialism/Postcolonialism*.
- Bart Moore-Gilbert. *Postcolonial Theory: Contexts, Practices, Politics*.
- Elleke Boehmer. *Colonial and Postcolonial Literature*.tcd+1

Course Outcomes

By the end of the course, students will be able to:

Co1: Identify and explain the historical and conceptual foundations of postcolonial studies.scribd+1

Co2: Apply and Use key postcolonial concepts to analyze literary and cultural texts.

Co 3: Critically evaluate the relationship between language, identity, and resistance in postcolonial writing.

Co4: Produce informed written and oral arguments on major postcolonial texts and debates.smmcollege+1

ENP-103-V1: Indian Writing in English-I [DSC-2]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To introduce students to the foundations of Indian writing in English from the 19th century to the early 20th century, tracing its emergence as a literary tradition.

Co2: To examine how early Indian English texts engage with colonial encounter, cultural translation, and national awakening.

Co3: To analyse the interplay of English language, Indian themes, and reformist impulses in poetry, prose, and fiction.

Co4: To foster critical reading of foundational texts that shaped modern Indian literature in English.

Unit I: Beginnings and the Bengal Renaissance

- Henry Louis Vivian Derozio, “To India—My Native Land,” “The Fakeer of Jungheera” (selections)
- Kasiprasad Ghosh, selections from *Shair*
- Essays by Rammohun Roy (e.g., on sati, education)

Unit II: Poetry of Transition and Nationalism

- Toru Dutt, *A Sheaf Gleaned in French Fields* (selections: “Our Casuarina Tree,” “Sonnet—Baugmaree”)
- Sarojini Naidu, *The Golden Threshold* (selections: “Indian Weavers,” “The Coromandel Fishers”)
- Manmohan Ghose and Sri Aurobindo, selected poems

Unit III: The Novel as Social Chronicle

- Bankimchandra Chatterjee, *Rajmohan’s Wife*
- Krupabai Sathianadhan, *Kamala: A Story of Hindu Life* (selections)
- Essays/novels by Cornelia Sorabji or Behramji Malabari on social issues

Unit IV: Essays, Memoirs, and Nationalist Prose

- M.K. Gandhi, selections from *Hind Swaraj* and autobiography
- Rabindranath Tagore, “Nationalism in the West,” *Gitanjali* (prose-poetry selections)
- Swami Vivekananda, speeches/essays on Vedanta and modernity

Suggested Reading

- Chatterjee, Bankimchandra. *Rajmohan’s Wife*.
- Derozio, Henry. *Fakeer of Jungheera and Other Poems*.
- Dutt, Toru. *Ancient Ballads and Legends of Hindustan*.
- Gandhi, M.K. *Hind Swaraj*.
- Naidu, Sarojini. *The Golden Threshold*.
- Roy, Rammohun. *The Precepts of Jesus*.
- Sathianadhan, Krupabai. *Kamala*.
- Tagore, Rabindranath. *Nationalism*.
- Brosse, Evelyne. *Toru Dutt: A Literary Life*.
- Chaudhuri, Rosinka. *A History of Indian Poetry in English*.
- Gokak, V.K. *The Golden Treasury of Indo-Anglian Poetry*.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*.
- Naik, M.K. *A History of Indian English Literature*.
- Padmini, S. *Indo-Anglian Attitudes*.

Course Outcomes

By the end of the course, students will be able to:

- Trace the historical evolution of Indian writing in English during colonial modernity.
- Analyze how early texts negotiate language, identity, and power under empire.
- Interpret reformist and nationalist themes in poetry, prose, and novels.
- Evaluate the role of English as a vehicle for cultural critique and self-expression.
- Articulate informed arguments on the formative phase of Indian English literature.

ENP-105-V1: Short Story in World Literature [DSC-3]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

- **CO1 (Remember):** To introduce students to the historical evolution of the short story as a literary genre across world literatures.
- **CO2 (Understand):** To familiarize students with diverse narrative techniques, structures, and thematic concerns in global short fiction.
- **CO3 (Apply):** To enable students to apply formal analysis to short stories from Europe, Americas, Africa, Asia, and beyond.
- **CO4 (Analyze):** To develop the ability to analyze cultural, social, and psychological dimensions in selected world short stories.

Unit I: Origins and 19th-Century Foundations

- Edgar Allan Poe, “The Tell-Tale Heart”
- Guy de Maupassant, “The Necklace”
- Anton Chekhov, “The Lady with the Dog”

Unit II: Modernist Experiments and Stream of Consciousness

- James Joyce, “The Dead”
- Ernest Hemingway, “Hills Like White Elephants”
- Katherine Mansfield, “The Garden Party”

Unit III: Postcolonial and Non-Western Perspectives

- Saadat Has Manto, “Toba Tek Singh”
- Chinua Achebe, “Dead Men’s Path”
- Nadine Gordimer, “Loot”
- Naguib Mahfouz, “Zaabalawi”

Unit IV: Contemporary Global Voices

- Jorge Luis Borges, “The Library of Babel”
- Leslie Marmon Silko, “Yellow Woman”
- Haruki Murakami, “The Second Bakery Attack”

Suggested Reading

- May, Charles E. *The Short Story: The Reality of Artifice*.
- O’Connor, Frank. *The Lonely Voice*.
- Shaw, Valerie. *The Short Story: A Critical Introduction*.
- Thompson, James. *The James Thompson Reader*.
- Trivedi, Harish. *The Commonwealth Novel in English* (on short fiction).

Course Outcomes

By the end of the course, students will be able to:

- **CO1 (Remember):** Recall key authors, texts, and defining features of the short story genre across world traditions.
- **CO2 (Apply):** Apply analytical frameworks to interpret plot, character, and theme in diverse short stories.
- **CO3 (Evaluate):** Evaluate the effectiveness of short story forms in representing human experience across cultures.
- **CO4 (Create):** Synthesize comparative insights to produce original critical essays or creative responses to world short stories.

ENP-107-V1: E&CS-I: English and Cultural Studies-I [DSE-1-A]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives:

- Co1: To identify English literary traditions alongside cultural studies methodologies,
- Co2: To trace evolution from Renaissance to modernism
- Co3: To integrate textual analysis to reading texts.
- Co4: To adopt cultural materialism and postcolonial frameworks relevant to interdisciplinary curricula.

Unit I: Renaissance and Early Modern Texts

- Shakespeare's *Macbeth*; Christopher Marlowe's *Doctor Faustus*.
- Themes: Humanism, power, subjectivity; cultural contexts of Reformation.
- Critical approaches: New Historicism; Stephen Greenblatt's essays.

Unit II: Enlightenment and Romanticism

- Jonathan Swift's *A Modest Proposal*; Charles Dickens' *A Tale of Two Cities*; Mary Shelley *Frankenstein*
- Themes: Satire on colonialism, nature vs. industrialization.
- Contexts: Industrial Revolution; Raymond Williams' *Culture and Society*.

Unit III: Victorian Realism and Empire

- Charlotte Brontë's *Jane Eyre*.
- Themes: Class struggle, gender, imperial anxieties.
- Cultural theory: introduction-Edward Said's *Orientalism*

Unit IV: Modernism and Cultural Critique

- Detailed study: Virginia Woolf's *Mrs. Dalloway*; T.S. Eliot's *The Waste Land*.
- Themes: Fragmentation, urban modernity.
- Approaches: Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction."

Suggested Readings

Stephen Greenblatt, "Invisible Bullets" (from *Shakespearean Negotiations*)—power, subversion, Jacobean state

Stephen Orgel, "Theater and Kingship" (from *The Illusion of Power*)—spectacle, Reformation authority

Catherine Belsey, *The Subject of Tragedy* (Ch. 2 on subjectivity, humanism)

Louis Montrose, "The Purpose of Playing" (on Elizabethan cultural poetics)

Raymond Williams, *Culture and Society* (Ch. on Industrial Revolution, custom vs. modernity)

E.P. Thompson, "The Making of the English Working Class" (excerpt on Luddism, resistance)

Terry Eagleton, *The Function of Criticism* (Ch. on Swift's satire, ideology)

Marilyn Butler, *Romantics, Rebels and Reactionaries* (on Shelley, nature/industry)

Edward Said, *Orientalism* (Introduction, Ch. 1)—imperial gaze, othering

Sandra Gilbert & Susan Gubar, *The Madwoman in the Attic* (Ch. 7 on *Jane Eyre*, gender rage)

Nancy Armstrong, *Desire and Domestic Fiction* (on class, realist novel)

Patrick Brantlinger, *Rule of Darkness* (Victorian imperial anxieties)

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"—aura, modernity, mass culture

Raymond Williams, "Modernism and the Cultural Revolution" (from *The Politics of Modernism*)

David Harvey, *The Condition of Postmodernity* (excerpt on time-space compression)

Perry Anderson, "Modernity and Revolution" (Marxism and modernism)

Belsey, Catherine. *Critical Practice* (2nd ed.)—cultural materialism overview

Bennett & Royle, *Introduction to Literature, Criticism and Theory*—key concepts

Eagleton, Terry. *Literary Theory: An Introduction* (Ch. on historicism, ideology)

Williams, Raymond. *Keywords*—culture, industry, empire

Course Outcomes:

By the end of the course, the students will be able to:

Co1: Understand and identify English literary traditions alongside cultural studies methodologies,

Co2: Analyse the literary evolution from Renaissance to Modernism

Co3: Evaluate texts on basis of new critical approaches.

Co4: Synthesise ideas in literary and cultural studies to critique texts.

ENP-109-V1: African Literature–I [DSE-1-B]

Course Objectives

- Co1: To introduce foundational African oral and early written traditions alongside colonial encounter narratives.
- Co2: To examine pre-colonial cultural frameworks, resistance literature, and the emergence of modern African prose.
- Co3: To analyze how African literatures engage language politics, identity, and anti-colonial struggle.
- Co4: To develop critical reading skills through core texts from West, East, and Southern Africa.

Unit I: Oral Traditions and Early Written Forms (10 hours)

Chinua Achebe, *Things Fall Apart*; Gabriel Okara, *The Voice* (selected poems: "Piano and Drums," "You Laughed and Laughed and Laughed")

Topics: Oraliture, proverb, myth; colonial disruption of Igbo society; poetic negotiation of tradition/modernity.

Unit II: Anti-Colonial Resistance and Realism (10 hours)

- Ngũgĩ wa Thiong'o, *Weep Not, Child* ; Ousmane Sembène, *God's Bits of Wood*

Topics: Mau Mau uprising; strike novel as protest; realism vs. communal values under empire.

Unit III: Allegory and Political Critique (10 hours)

- Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born* ; Wole Soyinka, *Death and the King's Horseman* (full text)

Topics: Post-independence disillusion; corruption allegory; Yoruba ritual vs. colonial interruption.

Unit IV: Poetry of Decolonization (10 hours)

- Léopold Sédar Senghor, *Selected Poems* ("Black Woman," "Prayer to Masks")
- Dennis Brutus, *Letters to Martha* (selections); Sipho Sepamla, selected protest poems

Topics: Négritude; apartheid resistance; Negritude's tension with political urgency.

Suggested Readings

- Achebe, Chinua. "The African Writer and the English Language"; *Hopes and Impediments*.
- Irele, Abiola. "The Tragic Conflict in Achebe's Novels"; *The African Imagination*.
- Ngũgĩ wa Thiong'o. "On the Language Question"; *Decolonising the Mind*.
- Soyinka, Wole. *Myth, Literature and the African World*.
- Gikandi, Simon. *Reading Chinua Achebe*.
- Ogede, Ode S. *West African Poetry: A Critical History*.
- Killam, G.D. *Africa in Prose* (on Armah, Sembène).

Course Outcomes

By the end of the course, students will be able to:

Co1: Identify and analyse key phases in African literary history from oral traditions to colonial fiction with their narrative strategies blending orality, myth, and written forms.

Co2: Evaluate representations of culture clash, tradition, and resistance in foundational texts.

Co3: Apply theoretical frameworks to interpret early African prose and poetry.

Co4: Articulate connections between literature and African socio-political contexts.

ENP-111-V1: Linguistic Concepts for Literature–I [DSE-1-C]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To introduce foundational linguistic tools for literary analysis: phonology, morphology, syntax.

Co2: To examine how sound patterns, word formation, and sentence structure shape meaning in poetry and prose.

Co3: To analyse linguistic deviation, foregrounding, and register in canonical texts.

Co4: To develop skills in applying structural linguistics to interpret literary style and effect.

Unit I: Phonology and Prosody in Poetry (10 hours)

- William Wordsworth, *The Prelude* (Boat Stealing episode); John Keats, "Ode to a Nightingale"

Linguistic concepts:

- Suprasegmentals: stress, intonation, rhythm
- Sound symbolism, assonance, consonance
- Metrical deviation, enjambment as syntactic pause

Unit II: Morphology and Lexical Creation (10 hours)

- Lewis Carroll, *Through the Looking-Glass* (Jabberwocky); Gerard Manley Hopkins, "The Windhover"

Linguistic concepts:

- Neologism, portmanteau, morphological blending
- Compounding, derivation, inflectional morphology
- Lexical gaps, semantic extension

Unit III: Syntax and Sentence Patterns (10 hours)

- Jane Austen, *Pride and Prejudice* (Chapters 1-5); Emily Dickinson, selected poems ("Because I could not stop for Death")

Linguistic concepts:

- Clause complexity, hypotaxis/parataxis
- Ellipsis, anacoluthon, syntactic ambiguity
- Free indirect discourse, sentence iconicity

Unit IV: Register and Dialect in Prose (10 hours)

- Mark Twain, *The Adventures of Huckleberry Finn* (Chapters 1-8); James Joyce, *Dubliners* ("The Dead")

Linguistic concepts:

- Register markers (field, tenor, mode)
- Dialect representation, eye-dialect
- Idiolect, sociolect, code-switching

Suggested Readings

- Jakobson, Roman. "Linguistics and Poetics" (six functions of language).
- Saussure, Ferdinand de. *Course in General Linguistics* (signifier/signified).
- Firth, J.R. "Personality and Language in Literature."
- Leech, Geoffrey & Michael Short. *Style in Fiction* (syntax in Austen).
- Verdonk, Peter. *Stylistics* (sound in poetry).
- Toolan, Michael. *Language in Literature* (register analysis).
- Jeffries, Lesley. *Discovering Language* (morphology).

Course Outcomes

By the end of the course, students will be able to:

Co1: Identify phonological, morphological, and syntactic features in literary texts.

Co2: Analyze how linguistic choices create thematic resonance and aesthetic effects.

Co3: Apply concepts like deviation, parallelism, and iconicity to close reading.

Co4: Produce structurally informed stylistic analyses of poetry and prose.

ENP-113-V1: Digital Humanities, Popular Culture and Transmedia Studies–I [DSE-2-A]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To introduce Digital Humanities (DH) as accessible tools for literary/cultural analysis—no coding required.

Co2: To explore popular culture through fan studies, memes, and digital archives.

Co3: To understand transmedia basics: storyworlds across platforms

Co4: To build hands-on skills: Omeka exhibits, Voyant text analysis, fan fiction platforms.

Unit I: Digital Humanities Foundations (10 hours)

- **What is DH?** Text mining, network analysis, distant reading (Franco Moretti).
- **Tool 1: Voyant Tools**—word clouds, trends in Shakespeare sonnets.
- **Tool 2: Omeka**—build literary timeline (e.g., Partition archive).
Case study: Digitizing Tagore's *Gitanjali*/ any other indigenous work/folk tales—collocations, sentiment analysis.

Unit II: Popular Culture & Participatory Culture (10 hours)

- **Fan studies** (Henry Jenkins)—transformative vs. affirmative fandom.
- **Memes as literature**—Humour, satire and social commentary in memes **Platform analysis**—Wattpad, AO3, TikTok #BookTok.
Hands-on: Analyze popular fanfic tropes; create literary meme.

Unit III: Transmedia Storytelling Basics (10 hours)

- **Storyworlds**—single universe, multiple platforms (*The Matrix*: film → games → comics).
- **Adaptation chains**—*Sandman*: comics → Audible → Netflix.
- **Entry points**—choose-your-path narratives (ChooseMyStory apps).
Case study: Any popular epic/series/novel transmedia (book → Netflix → TikTok edits).

Unit IV: Digital Research Methods (10 hours)

- **Mendeley**—building research libraries with tags.
- **TimelineJS/Timeline Knitter**—interactive literary histories.
- **Google Ngram Viewer**—tracking "postcolonial" in world lit.
Project: Digital portfolio—DH analysis of one literary text + popular culture connection.

Suggested Readings & Resources

- *Debates in Digital Humanities* (Matthew Gold, intro)
- *Manifesto for Digital Humanities* (open access)
- Henry Jenkins, *Textual Poachers* (Ch. 1 on Star Trek fandom)
- *Fan Fiction and Fan Communities* (AO3 whitepaper)
- Henry Jenkins, *Convergence Culture* (transmedia intro)
- *Transmedia Storytelling* (Christy Dena)
- Voyant Tools tutorials (voyant-tools.org)
- Omeka S documentation (omeka.org)

Course Outcomes

By end of course, students will be able to:

- **Apply** basic DH tools to analyze literary texts and cultural artefacts.
- **Analyse** popular culture participation (fan edits).
- **Create** simple digital exhibits/portfolios showcasing literary research.

- **Evaluate** transmedia expansions of classic stories (e.g., *Pride and Prejudice* fanfic → Netflix).
- **Present** DH-enhanced seminar papers with interactive visuals.

ENP-115-V1: Gender Studies–I: Foundations and Theory [DSE-2-B]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To introduce foundational gender theories from feminism's first three waves.

Co2: To examine sex/gender systems, patriarchy, and intersectionality basics.

Co3: To analyze classic literary texts through early feminist frameworks.

Co4: To contextualize gender within class, race, and colonial histories.

Unit I: First-Wave Feminism & Suffrage (10 hours)

- Charlotte Perkins Gilman, *The Yellow Wallpaper*
 - Virginia Woolf, *A Room of One's Own* (Ch. 1-3)
- Concepts:** Separate spheres, angel in the house, women's intellectual freedom.

Unit II: Second-Wave Liberal & Radical Feminism (10 hours)

- Simone de Beauvoir, *The Second Sex* (selections: "Myth of Woman")
 - Kate Millett, *Sexual Politics* (Ch. on Lawrence/Doll's House)
- Concepts:** Personal is political, sex role theory, consciousness-raising.

Unit III: Intersectionality Foundations (10 hours)

- Sojourner Truth, "Ain't I a Woman?"; Audre Lorde, "The Master's Tools"
 - bell hooks, *Feminist Theory: From Margin to Center* (Ch. 1)
- Concepts:** Race/class/gender matrix, white feminism critique.

Unit IV: Literary Applications I (10 hours)

- Charlotte Brontë, *Jane Eyre*
 - Henrik Ibsen, *A Doll's House*
- Analysis:** Domestic ideology, madwoman thesis, Nora's rebellion.

Suggested Critical Readings

- Beauvoir, Simone de. *The Second Sex* (Introduction).
- Friedan, Betty. *The Feminine Mystique* (Ch. 14).

- Gilbert, Sandra & Susan Gubar. *The Madwoman in the Attic* (Ch. 1).
- Millett, Kate. *Sexual Politics* (literature chapter).
- Woolf, Virginia. *Three Guineas*.
- Crenshaw, Kimberlé. "Mapping the Margins" (intersectionality intro).

Course Outcomes

By end of course, students will be able to:

Co1: Explain key concepts: patriarchy, gender performativity, intersectionality.

Co2: Apply first/second-wave feminist readings to canonical literature.

Co3: Analyse how texts reinforce or challenge gender norms.

Co4: Formulate gender-aware close readings and comparative analyses.

ENP-117-V1: American Studies-I [DSE-2-C]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

- To examine America's foundational myths, ideologies, and cultural formation from colonial period to Civil War.
- To analyse Puritan origins, Enlightenment ideals, and the paradox of slavery/democracy.
- To explore American literature as cultural document beyond BA-level textual focus.
- To develop interdisciplinary methods: history, ideology critique, cultural materialism.
- To contextualize U.S. exceptionalism within global imperial frameworks.

Unit I: Colonial America & Puritan Origins (10 hours)

- John Winthrop, "A Model of Christian Charity" (*City upon a Hill*)
 - Mary Rowlandson, *Narrative of the Captivity* (selections)
 - Jonathan Edwards, "Sinners in the Hands of an Angry God"
- Cultural contexts:** Covenant theology, jeremiad tradition, Native encounter.

Unit II: Revolutionary Era & Nation-Making (10 hours)

- Thomas Paine, *Common Sense* (Crisis papers)
 - Thomas Jefferson, Declaration of Independence + Notes on Virginia
 - Phillis Wheatley, *Poems* (selections: "On Being Brought from Africa")
- Cultural contexts:** Republican motherhood, revolutionary rhetoric, enslaved voices.

Unit III: Romanticism & Manifest Destiny (10 hours)

- Ralph Waldo Emerson, "Nature," "Self-Reliance"
 - Frederick Douglass, *Narrative* (Ch. 1-7)
 - Henry David Thoreau, *Civil Disobedience*
- Cultural contexts:** Transcendentalism vs. expansionism, abolitionist discourse.

Unit IV: Civil War & Reconstruction (10 hours)

- Walt Whitman, *Leaves of Grass* (1855: "Song of Myself" excerpts)
 - Abraham Lincoln, Gettysburg Address, Second Inaugural
 - Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Ch. 1-5, 21)
- Cultural contexts:** National trauma, emancipation ideologies.

Suggested Readings

- Fiedler, Leslie. *Love and Death in the American Novel* (mythic patterns).
- Bercovitch, Sacvan. *The American Jeremiad*.
- Tompkins, Jane. *Sensational Designs* (domestic ideology).
- Sundquist, Eric. *To Wake the Nations* (race/rhetoric).
- Lauter, Paul. *Canons and Contexts*.
- Pease, Donald. *Vision of the People*.

Course Outcomes

By end of course, students will be able to:

Co1: Trace evolution of American identity through founding documents and early literature.

Co2: Analyse contradictions between liberty rhetoric and racial/expansionist realities.

Co3: Apply cultural studies approaches to canonical texts as ideological artefacts.

Co4: Formulate comparative analyses between American and other national literatures.

ENP-119-V1: Transmedia Storytelling and Visual Arts in India (Lab-I)

LTP

MM: 100

004

TA: 3 hrs.

Internal Assessment: 50

External Exam: 50

Credits: 2

Course Objectives

Co1: To introduce transmedia storytelling using Indian epics, myths, and folk narratives as source material.

Co2: To explore Visual Arts (VA) as transmedia extension—comics, animation, games, AR installations.

Co3: To develop hands-on skills in storyboarding, digital illustration, and platform-specific adaptation.

Co4: To create portfolio-ready transmedia prototypes for cultural industries/academia.

Unit I: Transmedia Foundations & Indian Source Texts (10 hours)

- Transmedia principles: Henry Jenkins—spreadability vs. drillability
- Indian epics as transmedia bibles: Mahabharata (TV → comics → games)
- **Lab (5 hrs):**
- **Source text selection:** Choose Ramayana episode, folk tale, or Purana
- **Transmedia *Ramayana/ Mahabharata*:** Character sheets, world map, timeline (Canva/Miro)
- **Case study:** *Chakravartin Ashoka Samrat* (TV → graphic novels).

Unit II: Visual Arts Grammar for Transmedia (10 hours)

- Indian VA styles: Madhubani (line), Warli (minimalism), Tanjore (gold leaf)
- Comic grammar: Scott McCloud's *Understanding Comics* panels → motion
- **Lab (5 hrs):**
- **Style adaptation:** Recreate literary scene in 3 Indian art styles
- **Storyboard 6-panel page:** Krita/Procreate (free tools)
- **Case study:** Amar Chitra Katha evolution → *Adi Parva* graphic novel.

Unit III: Platform-Specific Storytelling (10 hours)

- **Static:** Print comics, webtoons (Webtoon Canvas)
- **Motion:** Motion graphics (Canva Pro), Instagram Reels templates
- **Interactive:** Twine (free), Ren'Py visual novels
- **Lab**
- **Platform prototype:** Convert storyboard to digital comic OR motion Reel
- **Interactivity basics:** Twine choice-based scene from source text
- **Case study:** *Brahma's Fantasy Land* (Mahabharata mobile game).

Unit IV: Transmedia Production & Pitching (10 hours)

- Indian transmedia successes: *Baahubali* (film → books → games)
- Funding: NEP grants, K-FIC, cultural ministry schemes
- **Lab**
- **Polish prototype:** Final comic/motion/Twine deliverable
- **Pitch deck:** 10-slide Canva presentation (concept → platforms → audience)
- **Capstone:** Class transmedia festival—peer feedback + portfolio export.

Lab Tools (All Free/Accessible)

Core: Canva (design), Krita (digital art), Twine (interactive)

Motion: Canva Pro (free edu), Blender (3D basics)
Indian VA brushes: Krita Madhubani/Warli brush packs
Platform export: Webtoon Canvas, Instagram, YouTube Shorts
Portfolio: Notion/Carrd (free websites)

Suggested Readings & Resources

- Jenkins, *Convergence Culture* (India chapter).
- Dena, *Transmedia Practice* (world-building).
- McCloud, *Understanding Comics*.
- *Amar Chitra Katha: 50 Years* (evolution study).
- Anant Pai interviews (ACK philosophy).
- *Making Comics* (Scott McCloud).
- Canva Design School (transmedia templates).
- Twine Cookbook (Indian language support).

Student Deliverables (Portfolio Value)

1. **Transmedia *Ramayana***(PDF): Source text → 5-platform expansion plan
2. **Visual Prototype**: 6-page comic OR 30-sec motion Reel OR Twine scene
3. **Pitch Deck**: 10-slide Canva presentation (industry-ready)
4. **Portfolio Site**: Notion page with all assets (PhD/job applications)

Course Outcomes

By end of course, students will be able to:

- **Conceptualize** transmedia extensions from single-source literary narratives.
- **Storyboard** visual sequences across platforms (print → digital → immersive).
- **Apply** Indian visual grammars (Madhubani, Tanjore, Gond) to modern media.
- **Prototype** comic page, motion graphic, or game level using source texts.
- **Present** transmedia pitch decks for cultural projects/NEP initiatives.

ENP-121-V1: Visual Narratives and Semiotics in IKS–I/ [GE/MOOCs]

LTP

400

Course Objectives

Co1: To introduce semiotics as analytical framework for indigenous visual systems.

Co2: To explore visual narratives in Indian tribal, folk, and classical art traditions.

Co3: To decode symbolic codes, motifs, and storytelling in IKS visual cultures.

Co4: To connect traditional visual semiotics with modern digital preservation and develop skills in reading non-textual knowledge systems for humanities research.

Unit I: Semiotics Foundations for Visual IKS (10 hours)

Core concepts:

- Saussure: Signifier/signified; Barthes: Denotation/connotation/myth
- Peirce: Icon/index/symbol; syntagm/paradigm in visual sequences

Visual texts:

- Adinkra symbols (Ghana); Warli painting basic motifs (trees, humans, animals)
- Analysis:** Single motifs as condensed cultural knowledge.

Unit II: Indian Tribal Visual Narratives (10 hours)

Core texts:

- Gond art (Verrier Elwin collections): Marriage, hunt, nature cycles
 - Bhil/Bhilala paintings: Epics, clan histories
 - Saura/Ita paintings (Odisha): Iti ritual murals
- Semiotic analysis:** Sequential narrative panels; recurring motifs (arrow=warrior, circle=community).

Unit III: Folk & Temple Visual Storytelling (10 hours)

Core texts:

- Madhubani (Mithila): Krishna legends, wedding rituals
 - Pithora paintings (Bhils): Village foundation myths
 - Kalamkari/Tanjore paintings: Ramayana panels
- Semiotic analysis:** Multi-register reading (literal story + symbolic cosmology).

Unit IV: Classical Indian Visual Epics (10 hours)

Core texts:

- Ajanta cave murals: Jataka tales (visual sequencing)
 - Lepakshi temple murals: Ramayana narrative flow
 - Kangra miniature paintings: Gita Govinda episodes
- Semiotic analysis:** Iconographic codes (lotus=purity, peacock=Krishna).

Suggested Readings

- Barthes, Roland. *Mythologies* ("Rhetoric of the Image").
- Eco, Umberto. *A Theory of Semiotics* (visual codes).
- Chandler, Daniel. *Semiotics: The Basics*.
- Mookerjee, Ajit. *The Ritual Art of India*.
- Elwin, Verrier. *Folk Paintings of India* (Gond/Bhil).
- Doshi, Saryu. *Tribal Art of Maharashtra*.
- Jamack, Jyotindra. *Adivasi Art & Craft*.

Course Outcomes

By end of course, students will be able to:

Co1: Identify core semiotic concepts (signifier/signified, denotation/connotation).

Co2: Analyse visual motifs as cultural sign systems in indigenous art.

Co3: Decode narrative sequences in traditional paintings and crafts.

Co4: Create annotated visual analyses connecting tradition to contemporary contexts while applying Barthes/Peirce frameworks to IKS visual artefacts

MA in English (2026 scheme)

Semester-II

ENP-102-V1: Postcolonial Literature and Cultures-II (DSC-4)

Course Objectives

Co1: To extend students' understanding of postcolonial studies into contemporary debates on diaspora, gender, subalternity, memory, indigeneity, and decoloniality.

Co2: To explore how postcolonial literary and cultural texts engage migration, partition, trauma, globalization, and transnational identities.

Co3: To examine intersections of postcolonialism with feminism, subaltern studies, and cultural studies.

Co4: To develop advanced interpretive skills through novels, essays, and selected cultural texts from diverse postcolonial locations.

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Unit I: Subalternity, Gender, and Voice

- Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"
- Chandra Talpade Mohanty, "Under Western Eyes Revisited" or equivalent selection
- Mahasweta Devi, "Stanadayini" / "Draupadi" / Bama, selected text as departmental choice

Unit II: Diaspora, Migration, and Transnational Identity

- Avtar Brah, selections from *Cartographies of Diaspora*
- Salman Rushdie, “Imaginary Homelands”
- Meena Alexander, *Fault Lines* ; Jhumpa Lahiri selected stories
-
- **Unit III: Nation, Partition, Trauma, and Memory**
- Salman Rushdie, *Midnight’s Children*
- Michael Ondaatje, *Anil’s Ghost*
- Urvashi Butalia *The other Side of the Silence*; Gyanendra Pandey / selected critical readings on memory and violence

Unit IV: Decoloniality, Indigeneity, and Contemporary Postcolonial Cultures

- Walter Mignolo, selected essays
- Linda Tuhiwai Smith, selections from *Decolonizing Methodologies*
- Ngũgĩ wa Thiong’o, selections from *Globalectics*
- Contemporary cultural texts/films/graphic narratives

Suggested Reading

Alexander, Meena. *Fault Lines*.

Brah, Avtar. *Cartographies of Diaspora*.

Lahiri, Jhumpa. *The Namesake*.

Mignolo, Walter D. *Local Histories/Global Designs* or selected essays.

Mohanty, Chandra Talpade. *Feminism Without Borders*.

Ngũgĩ wa Thiong’o. *Globalectics: Theory and the Politics of Knowing*.

Ondaatje, Michael. *Anil’s Ghost*.

Rushdie, Salman. *Midnight’s Children*.

Smith, Linda Tuhiwai. *Decolonizing Methodologies*.

Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?”

Ania Loomba. *Colonialism/Postcolonialism*.

Leela Gandhi. *Postcolonial Theory: A Critical Introduction*.

Robert J. C. Young. *Postcolonialism: A Very Short Introduction*.

Robert J. C. Young. *Postcolonialism: An Historical Introduction*.

Neil Lazarus, ed. *The Cambridge Companion to Postcolonial Literary Studies*.

Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*.

Course Outcomes

By the end of the course, students will be able to:

Co1: Analyse advanced debates within postcolonial and decolonial thought.

Co2: Interpret literary and cultural texts through frameworks such as diaspora, subalternity, gender, and memory.

Co3: Assess the impact of migration, globalization, and transnationalism on postcolonial identities and cultures.

Co4: Critically connect literary form with histories of violence, displacement, and resistance.

ENP-104-V1: Indian Writing in English-II (DSC-5)

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To explore mid-20th-century Indian English literature, focusing on the novel, poetry, and drama post-Independence.

Co2: To analyse how Partition, Nehruvian modernity, existentialism, and social realism shape literary forms.

Co3: To examine innovations in narrative technique, myth, and irony in the post-1947 context.

Co4: To study intersections of regional identity, caste, gender, and secularism in fiction and verse.

Unit I: Partition and the Early Post-Independence Novel

- Khushwant Singh, *Train to Pakistan*
- Attia Hossain, *Sunlight on a Broken Column*
- Bhishma Sahni, *Tamas* (selections/novel as departmental choice)

Unit II: Modernist Fiction and Existential Quest

Suggested texts:

- R.K. Narayan, *The Guide*
- Anita Desai, *Voices in the City* (or *Clear Light of Day*)
- G.V. Desani, *All About H. Hatterr* (selections)

Unit III: Poetry of Modernity and Myth

- Nissim Ezekiel, *The Exact Name* (selections: “Night of the Scorpion,” “Enterprise”)
- A.K. Ramanujan, *Selected Poems* (“A River,” “Obituary”)
- Jayanta Mahapatra, *Relationship* (selections); Kamala Das, *Summer in Calcutta* (selections)

Unit IV: Drama and Short Fiction

- Vijay Tendulkar, *Silence! The Court is in Session*
- G. Kashinath, *Collection of Short Stories* (or R.K. Laxman / Ruskin Bond selections)
- Girish Karnad, *Hayavadhan*

Suggested Reading

- Desai, Anita. *Clear Light of Day*.
- Ezekiel, Nissim. *Collected Poems*.
- Hossain, Attia. *Sunlight on a Broken Column*.
- Narayan, R.K. *The Guide*.
- Ramanujan, A.K. *The Selected Poems*.
- Singh, Khushwant. *Train to Pakistan*.
- Tendulkar, Vijay. *Collected Plays in Translation*.
- Dhar, S.S. *The Novels of R.K. Narayan*.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*. (later editions)
- King, Bruce. *Modern Indian Poetry in English*.
- Krishna, V. *The Image of India in Western Creative Writing*.
- Naik, M.K. *Dimensions of Indian English Literature*.
- Ram, Atma. *The Poetry of Nissim Ezekiel*.
- Sharma, T.R. *Recent Indian Drama in English*.

Course Outcomes

By the end of the course, students will be able to:

Co1: Analyze the impact of historical ruptures like Partition on literary imagination.

Co2: Interpret modernist and mythic experiments in post-Independence novels and poetry.

Co3: Evaluate representations of social change, alienation, and identity in mid-century texts.

Co4: Trace innovations in form, language, and perspective unique to Indian English literature and Produce comparative and theoretically informed readings of 20th-century Indian writing.

ENP-106-V1: Lyric-Drama Continuum in World Literature (DSC-6)

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

Co1: To explore poetry and drama as complementary performance genres across world traditions.

Co2: To analyse the interplay between lyric intensity and dramatic dialogue across cultures.

Co3: To trace evolution from ritual origins to modern experimental forms.

Co4: To develop comparative frameworks between poetic/dramatic aesthetics globally.

Unit I: Classical Foundations (10 hours)

Poetry:

- Homer, *Iliad* Bk 6 (Hector/Andromache: epic dialogue-poem)
- Sappho Frag. 31 (lyric intensity as dramatic monologue)

Drama:

- Aeschylus, *Agamemnon* (chorus as poetic voice)
- Sanskrit: *Shakuntala* Act IV (poetic monologue + chorus)

Unit II: Medieval & Renaissance Verse Drama (10 hours)

Poetry:

- Dante, *Inferno* Canto V (Paolo/Francesca as dramatic scene)
- Rumi, *Masnavi* (storytelling ghazals as dramatic dialogue)

Drama:

- *Everyman* (morality verse drama)
- Marlowe, *Doctor Faustus* (blank verse soliloquies)
- Kalidasa, *Meghadutam* companion: *Vikramorvasiyam*

Unit III: Romantic & Modernist Innovations (10 hours)

Poetry:

- Browning, 'My Last Duchess' (dramatic monologue)
- Tagore, *Gitanjali* #35 (dialogue with divine)

Drama:

- Ibsen, *Hedda Gabler* (poetic subtext in prose)
- Eliot, *Murder in the Cathedral* (chorus poetry)

Unit IV: Postcolonial & Contemporary (10 hours)**Poetry:**

- Derek Walcott, "A Far Cry from Africa" (colonial dialogue)
- Nishitani Osamu, haiku sequences (minimalist drama)

Drama:

- Churchill, *Top Girls* (polyphonic voices)
- Suzan-Lori Parks, *Venus* (poetic minimalism)

Connections: Hybrid forms; postcolonial verse consciousness.

Suggested Readings

Aristotle, *Poetics* (tragedy as highest poetry).

Bharata, *Natyasastra* (rasa as poetic emotion).

Sidney, *Apology for Poetry* (drama as mixed genre).

Bush, Douglas. *Mythology and the Renaissance Tradition*.

Elias, Julius. *Theater of the English and Elizabethan*.

Ganesh, Murali. *Classical Sanskrit Drama*.

Innes, Christopher. *Modern British Drama*.

Esslin, Martin. *The Theatre of the Absurd* (poetic dialogue).

Gilbert, Helen. *Post-colonial Dramaturgies*.

Worthen, W.B. *Modern Drama and the Rhetoric of Theatre*.

Venuti, Lawrence. *The Translator's Invisibility* (poetry-drama challenges).

Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*.

Performance Companions:

- *Noh Plays* (Japanese verse drama)
- *Chinese Opera Selections* (Peking opera tradition)
- Walcott, *Omeros* (epic-poetic drama hybrid)

Course Outcomes

By end of course, students will be able to:

Co1: Identify formal connections between poetry (meter, image) and drama (dialogue, soliloquy). To understand that poetry and drama not as separate genres, but as evolving performance continuum across world traditions—chorus, monologue, polyphony.

Co2: Analyse world poetic traditions through dramatic performance contexts.

Co3: Compare tragic vision across verse tragedy, poetic monologue, and epic theatre.

Co4: Formulate interdisciplinary readings connecting lyric subjectivity to dramatic action.

ENP-108-V1: E&CS-II: English and Cultural Studies-II [DSE-3-A]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives:

Co1: To examine post-war literature, diaspora, and media culture

Co2: To apply cultural studies lenses like subalternity and digital humanities to English texts

Co3: To emphasise hybridity and globalization for advanced critical inquiry.

Co4: To contextualise texts in the contemporary world of consumerism and state surveillance.

Unit I: Postcolonial English Literatures

- Amos Tutuola, *The Palm-Wine Drinkard*;
- Themes: Hybrid identities, nation-building.
- Theory: Homi Bhabha's *The Location of Culture*; Gayatri Spivak on subalternity.

Unit II: Postmodernism and Gender Studies

- Angela Carter's *The Bloody Chamber*; Jeanette Winterson's *Oranges Are Not the Only Fruit*.
- Themes: Fairy tale revisions, queer narratives.
- Contexts: Judith Butler's *Gender Trouble*; feminist cultural materialism.

Unit III: Diaspora and Migration Narratives

- Zadie Smith's *White Teeth*; Jhumpa Lahiri's *The Namesake*.

- Themes: Multiculturalism, belonging.
- Approaches: Stuart Hall's "Cultural Identity and Diaspora."

Unit IV: Media, Digital Culture, and Ecocriticism

- Don DeLillo's *White Noise*; Margaret Atwood's *The Handmaid's Tale*.
- Themes: Consumerism, environmental crisis, surveillance.
- Theory: Fredric Jameson's *Postmodernism*; digital humanities applications.

Suggested Readings:

Raymond Williams, *Keywords: A Vocabulary of Culture and Society*.

Stuart Hall (ed.), *Representation: Cultural Representations and Signifying Practices*.

Terry Eagleton, *Literary Theory: An Introduction*.

Edward Said, *Culture and Imperialism*.

Postcolonial: Frantz Fanon's *The Wretched of the Earth*.

Ecocriticism: Rob Nixon's *Slow Violence and the Environmentalism of the Poor*.

Digital: Lev Manovich, *The Language of New Media*.

Course Outcomes:

- Co1: Identify themes of postwar literature, diaspora, and media culture
- Co2: Apply cultural studies lenses like subalternity and digital humanities to English texts
- Co3: Evaluate presence of hybridity and globalization in texts for advanced critical inquiry.
- Co4: Create contextual connections for texts in the contemporary world of consumerism and state surveillance.

ENP-110-V1: African Literature–II [DSE-3-B]

LTP

MM: 100

400

TA: 3 hrs.

Internal Assessment: 40

External Exam: 60

Course Objectives

- Co1: To explore post-independence complexities, gender dynamics, and experimental forms in modern African fiction.

Co2: To analyse representations of war, migration, feminism, and globalization in contemporary texts.

Co3: To examine innovations in narrative structure, magical realism, and multilingualism.

Co4: To trace intersections of literature with trauma, diaspora, and ecological concerns.

Unit I: Post-Independence Disillusion and Dictatorship (10 hours)

- Ayi Kwei Armah, *Why Are We So Blest?*
- Sony Labou Tansi, *The Seven Solitudes of Lorsa Lopez*

Topics: Neo-colonial elites; absurdism under tyranny; fragmented narrative.

Unit II: War Narratives and Trauma (10 hours)

- Bessie Head, *A Question of Power*
- Abdulrazak Gurnah, *Paradise*

Topics: Psychological fragmentation; East African caravan trade; apartheid exile.

Unit III: Gender and Feminist Voices (10 hours)

Core texts:

- Buchi Emecheta, *The Joys of Motherhood*
- Nawal El Saadawi, *Woman at Point Zero*

Topics: Igbo womanhood under change; North African patriarchy; auto/biographical protest.

Unit IV: Contemporary Experiments (10 hours)

Core texts:

- Ben Okri, *The Famished Road*
- Mia Couto, *Sleepwalking Land*

Topics: Abiku spirit-child; Mozambican civil war surrealism; magical realism's ethics.

Suggested Readings

- Stratton, Florence. *Contemporary African Literature and the Politics of Gender*.
- Davies, Carole Boyce. *Black Women, Writing and Identity*.
- Garuba, Harry. "Explorations in Animist Materialism" (on Okri).
- Hitchcott, Nicki. "Cutting the Body" (on Emecheta, Saadawi).
- Gurnah, Abdulrazak. *Essays on African Writing* (introductory).
- Alden, Patricia. *The Power of the Victim* (on Couto).

- Ndebele, Njabulo. *Rediscovery of the Ordinary* (Southern African innovations).
- Ogede, Ode. *Contemporary African Narrative*.

Course Outcomes

By the end of the course, students will be able to:

Co1: Trace evolution from early realism to experimental and postcolonial forms.

Co2: Analyze gender, trauma, and power through feminist and subaltern lenses.

Co3: Evaluate the impact of war, dictatorship, and globalization on literary imagination.

Co4: Produce theoretically informed comparative analyses of modern African literature.

ENP-112-V1: Linguistic Concepts for Literature–II [DSE-3-C]

LTP

MM: 100

400

TA: 3 hrs

Internal Assessment: 40

External Marks:60

Course Objectives

Co1: To advance to discourse analysis, pragmatics, and cognitive linguistics in modern/postmodern texts.

Co2: To analyse speech acts, presupposition, and deixis in dramatic and narrative discourse.

Co3: To examine cognitive metaphor, schema theory, and frame semantics in literary world-building.

Co4: To apply multimodal and corpus approaches to contemporary literature.

Unit I: Discourse Analysis and Narrative Structure (10 hours)

- Samuel Beckett, *Waiting for Godot*; Toni Morrison, *Beloved* (Part 1)
Linguistic concepts:
- Cohesion/coherence (anaphora, cataphora, substitution)
- Information structure (given/new, theme)
- Discourse markers, adjacency pairs

Unit II: Pragmatics and Speech Act Theory (10 hours)

- Harold Pinter, *The Birthday Party*; Salman Rushdie, *Midnight's Children* (analyse Saleem's monologues)

Linguistic concepts:

- Speech act classification (assertives, directives, commissives)
- Felicity conditions, implicature (Gricean maxims)
- Politeness theory (face-threatening acts)

Unit III: Cognitive Linguistics and Metaphor (10 hours)

- Derek Walcott, *Omeros* (Book 1)
Conceptual metaphor theory (Lakoff/Johnson)
- Blending theory, cognitive schemas
- Frame semantics, prototypicality

Unit IV: Multimodal and Corpus Stylistics (10 hours)

- Carol Ann Duffy, *The World's Wife* (selected poems); Zadie Smith, *White Teeth* (only Irie section)

Linguistic concepts:

- Visual grammar, multimodal cohesion
- Corpus patterns (collocation, semantic prosody)
- Digital poetics, hypertext narrative

Suggested Readings

Brown, Gillian & George Yule. *Discourse Analysis*.

Levinson, Stephen. *Pragmatics* (speech acts).

Grundy, Peter. *Doing Pragmatics*.

Lakoff, George & Mark Johnson. *Metaphors We Live By*.

Turner, Mark. *The Literary Mind* (blending).

Stockwell, Peter. *Cognitive Poetics*.

Kress, Gunther & Theo van Leeuwen. *Reading Images*.

McIntyre, Dan. *Corpus Linguistics*.

Gavins, Joanna. *Reading Multimodal Texts*.

Semino, Elena & Mick Short. *Corpus Stylistics*.

Burke, Michael. *The Routledge Handbook of Stylistics*.

Course Outcomes

By the end of the course, students will be able to:

Co1: Analyse discourse structure, coherence, and dialogue.

Co2: Apply pragmatics (speech acts, politeness) to character interaction.

Co3: Evaluate cognitive linguistic frameworks (metaphor, blending) in experimental texts.

Co4: Integrate multimodal analysis for poetry, drama, and digital literature.

ENP-114-V1: Digital Humanities, Popular Culture and Transmedia Studies–II [DSE-4-A]

LTP

MM: 100

400

TA: 3 hrs

Internal Assessment :40

External Marks:60

Course Objectives

Co1: To advance DH skills: network analysis, geospatial mapping, sound studies.

Co2: To analyse global popular culture flows

Co3: To design original transmedia projects from literary source material.

Co4: To explore DH ethics and digital preservation.

Unit I: Advanced DH Analytics (10 hours)

- **Gephi**—character networks (*Ramayana* relationships).
- **Palladio**—geospatial literary maps (Project: trace a writers' itinerary/ any other).
- **TEI (Text Encoding)**—marking poems for digital editions.
Case study: Network of characters in *Midnight's Children*.

Unit II: Global Popular Culture & Algorithms (10 hours)

- **Platform studies**—Instagram Reels vs. YouTube Shorts literary adaptation.
- **K-pop/Bollywood transmedia**—BTS universe, *RRR* TikTok fandom.
- **Algorithmic bias**—Netflix recommendations, Goodreads ratings.
Hands-on: Analyse *Panchatantra* digital adaptations.

Unit III: Transmedia Design & World-Building (10 hours)

- **Transmedia *Ramayana***—design documents for storyworlds.

- **Webtoons/webcomics**—Korean *Lore Olympus* vs. Indian *Kerala Comics*.
Project: Design transmedia extension for Rushdie story or Mahabharata episode.

Unit IV: DH Ethics and Publishing (10 hours)

- **Digital preservation**—Internet Archive, endangered languages.
- **Open Access ethics**—Creative Commons for scholarship.
- **Capstone:** Team digital exhibit + conference-style presentation.

Suggested Readings & Resources

- *Digital Humanities* (Anne Burdick et al.)
- *Macroanalysis* (Franco Moretti)
- *Global Media Studies* (Toby Miller)
- *K-pop Theocracy* (Vincent Chun)
- *Transmedia Directors* (Carolyn Handler Miller)
- *The Transmedia Storytelling Workbook*
- *Debates in DH 2019* (ethics section)
- DH Job Board (dhjobboard.com)

Course Outcomes

By end of course, students will be able to:

Co1: Create network visualizations of literary relationships (Gephi).

Co2: Design transmedia extensions of canonical texts.

Co3: Analyze algorithmic culture and platform power dynamics.

Co4: Evaluate DH ethics in literary digitization projects.

ENP-116-V1: Gender Studies–II [DSE-4-B]

LTP

MM: 100

400

TA: 3 hrs

Internal Assessment: 40

External Marks:60

Course Objectives

Co1: To explore third/fourth-wave feminism, queer theory, and postcolonial gender.

Co2: To analyse masculinity studies, transgender narratives, and global feminisms.

Co3: To examine contemporary literature through intersectional and transnational lenses.

Co4: To critically assess gender in digital culture, neoliberalism, and activism.

Unit I: Third-Wave and Postcolonial Feminism (10 hours)

- Chandra Talpade Mohanty, "Under Western Eyes" (excerpts)
 - Sara Suleri, *Meatless Days* (selections)
- Concepts:** Transnational feminism, strategic essentialism, subaltern gender.

Unit II: Queer Theory and Sexualities (10 hours)

- Judith Butler, *Gender Trouble* (Ch. 1-2); Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Intro)
 - Shyam Selvadurai, *Funny Boy*
- Concepts:** Performativity, heteronormativity, queer temporality.

Unit III: Masculinity and Transgender Studies (10 hours)

- Raewyn Connell, *Masculinities* (hegemonic masculinity)
 - Jack Halberstam, *Female Masculinity* (selections)
 - Jeffrey Eugenides, *Middlesex* (Part 1)
- Concepts:** Toxic masculinity, gender fluidity, trans narratives.

Unit IV: Fourth-Wave and Digital Feminisms (10 hours)

- Roxane Gay, *Bad Feminist* (selections)
 - Carmen Maria Machado, *Her Body and Other Parties* ("The Husband Stitch")
- Concepts:** Hashtag feminism, cyberfeminism, neoliberal feminism critique.

Suggested Readings

- Butler, Judith. *Bodies That Matter*.
- Connell, R.W. *Gender and Power*.
- Halberstam, Jack. *Trans: A Quick and Quirky Account*.
- hooks, bell. *Feminism Is for Everybody*.
- Lorde, Audre. *Sister Outsider*.
- Preciado, Paul B. *Testo Junkie* (manifesto).
- Muñoz, José Esteban. *Cruising Utopia*.

Course Outcomes

By end of course, students will be able to:

Co1: Apply queer, postcolonial, and masculinity theories to literature.

Co2: Analyse global gender dynamics beyond Western frameworks.

Co3: Evaluate representations of non-binary identities and sexualities.

Co4: Formulate intersectional readings of contemporary texts.

ENP-118-V1: American Studies–II [DSE-4-C]

LTP

MM: 100

400

TA: 3 hrs

Internal Assessment:40

External Marks:60

Course Objectives

Co1: To analyze 20th-century America through modernism, mass culture, civil rights, and global hegemony.

Co2: To examine U.S. literature as soft power, Hollywood ideology, Cold War aesthetics.

Co3: To apply advanced cultural studies: hegemony, spectacle, subaltern counterpublics.

Co4: To explore intersections of race, gender, sexuality in contemporary American culture.

Unit I: Modernism and The Lost Generation (10 hours)

- F. Scott Fitzgerald, *The Great Gatsby*
 - Ernest Hemingway, "The Snows of Kilimanjaro," *The Sun Also Rises* (selections)
 - T.S. Eliot, *The Waste Land* (American contexts)
- Cultural contexts:** Jazz Age, expatriate alienation, Fordism crisis.

Unit II: Harlem Renaissance and Double Consciousness (10 hours)

- Langston Hughes, *Selected Poems* ("Theme for English B," "I, Too")
 - Zora Neale Hurston, *Their Eyes Were Watching God*
 - W.E.B. Du Bois, *The Souls of Black Folk* (Ch. 1: "Of Our Spiritual Strivings")
- Cultural contexts:** New Negro movement, blues aesthetic, racial uplift.

Unit III: Cold War Culture and Containment (10 hours)

- Arthur Miller, *Death of a Salesman*
 - Allen Ginsberg, *Howl*; Jack Kerouac, *On the Road* (Part 1)
 - Rachel Carson, *Silent Spring* (Ch. 1-2)
- Cultural contexts:** Red Scare, Beat rebellion, military-industrial complex.

Unit IV: Civil Rights, Counterculture and Global America (10 hours)

- Toni Morrison, *The Bluest Eye*
- Adrienne Rich, "Diving into the Wreck"; Audre Lorde, "Coal"

- Hunter S. Thompson, *Fear and Loathing in Las Vegas* (selections)
Cultural contexts: Black Power, second-wave feminism, Vietnam War dissent.

Suggested Readings

- Denning, Michael. *The Cultural Front*.
- Lott, Eric. *Love and Theft* (cultural appropriation).
- Lipsitz, George. *The Possessive Investment in Whiteness*.
- Trilling, Lionel. *The Liberal Imagination*.
- Von Eschen, Penny. *Satchmo Blows Up the World* (jazz diplomacy).
- Watts, Steven. *The People's Tycoon* (mass culture).
- Berlant, Lauren. *The Anatomy of National Fantasy*.

Course Outcomes

By end of course, students will be able to:

- Co1: Analyse modernist fragmentation within capitalist modernity and racial crisis.
- Co2: Evaluate American cultural imperialism through literature, film, music.
- Co3: Trace civil rights movements through literature and countercultural aesthetics.
- Co4: Formulate sophisticated interdisciplinary research on contemporary U.S. culture.

ENP-120-V1: Environmental Humanities and Ecocriticism [GE-2/MOOCs]

Course Objectives

- **CO1 (Remember):** To introduce students to the key concepts, debates, and vocabularies of ecocriticism and environmental humanities.
- **CO2 (Understand):** To explain the relationship between literature, environment, ecology, and environmental justice.
- **CO3 (Apply):** To apply ecological and environmental frameworks to literary and cultural texts across genres.
- **CO4 (Analyse):** To analyze representations of nature, landscape, climate, non-human life, and environmental crisis in selected texts.

Unit I: Foundations of Ecocriticism and Environmental Humanities

- William Wordsworth, 'Daffodils'
- Henry David Thoreau, selections from *Walden*
- Cheryll Glotfelty, "Literary Studies in an Age of Environmental Crisis"
- Lawrence Buell, selections from *The Environmental Imagination*

Unit II: Nature, Place, and Postcolonial Ecologies

- Arundhati Roy, selected essays or fiction passages with ecological concern
- Mahasweta Devi, "Behind the Bodice" or selected short fiction
- Vandana Shiva, selected essays on ecology and development

Unit III: Animals, Toxicity, and Climate Crisis

- Amitav Ghosh, selected chapters from *The Hungry Tide*
- Rachel Carson, selected chapters from *Silent Spring*
- J. M. Coetzee, selected passages from *Disgrace*
- Rob Nixon, selections from *Slow Violence and the Environmentalism of the Poor*

Unit IV: Ecological Futures and Contemporary Environmental Thought

- Amitav Ghosh, *The Nutmeg's Curse* or selected essays
- Ursula K. Heise, selections from *Sense of Place and Sense of Planet*
- Carolyn Merchant, selections from *The Death of Nature*
- Selected poems/short texts on climate, disaster, and sustainability

Suggested Reading

Buell, Lawrence. *The Environmental Imagination*.

Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader*.

Heise, Ursula K. *Sense of Place and Sense of Planet*.

Merchant, Carolyn. *The Death of Nature*.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*.

Shiva, Vandana. *Staying Alive*.

Morton, Timothy. *Ecology Without Nature*.

Garrard, Greg. *Ecocriticism*.

Buell, Lawrence. *Writing for an Endangered World*.

Course Outcomes

By the end of the course, students will be able to:

Co1: Identify the major concepts and phases in ecocriticism and environmental humanities.

Co2: Explain how literature represents ecological concerns, place, and environmental change.

Co3: Evaluate the role of literature in shaping environmental awareness.

Co4: Produce independent critical arguments on ecological texts and themes.

ENP-124-V1: Transmedia Storytelling and Visual Arts in Europe–Lab-II (SEC-II)

LTP

MM: 100

004

TA: 3 hrs.

Internal assessment: 50 External Exam: 50

Credits: 2

Course Objectives

Co1: To advance practical transmedia production through European visual and narrative traditions.

Co2: To help students develop concept-to-output skills in storyworld design, adaptation, and platform-specific storytelling.

Co3: To introduce visual arts as a basis for transmedia experimentation across print, digital, and interactive media.

Co4: To build project-based competence that supports academic, curatorial, and creative career pathways.

Module 1: Transmedia Foundations and European Storyworlds

- European examples: fairy tales, myths, graphic novels, and screen adaptations.
- Lab task: develop a one-page transmedia concept note from a European text or myth.

Suggested practical output:

- Storyworld map
- Character web
- Platform plan

Module 2: Visual Arts and Narrative Adaptation

- Visual semiotics, composition, colour, and framing.
- Adaptation through painting, illustration, comics, and animation.
- European visual traditions: symbolism, expressionism, surrealism, and modern illustration.
- Lab task: convert one scene from a literary text into three visual formats.

Suggested practical output:

- Illustrated storyboard
- Comic strip
- Mood board

Module 3: Interactive and Digital Story Design

- Interactive narrative basics: branching, choice, and nonlinear design.
- Digital tools for story creation and presentation.
- Audience participation, interface, and usability in storytelling.
- Lab task: create a short interactive narrative or digital teaser.

Suggested practical output:

- Branching narrative draft
- Interactive prototype
- Digital pitch slide

Module 4: Portfolio Project and Presentation

- Integration of visual arts and transmedia elements into a cohesive project.
- Editing, refinement, and presentation strategies.
- Peer review and reflective commentary.
- Lab task: produce and present a final mini-transmedia portfolio.

Suggested practical output:

- Final project folder
- Reflective note
- Presentation deck

Suggested Reading

- Jenkins, Henry. *Convergence Culture*.
- Dena, Christy. *Transmedia Practice*.
- Ryan, Marie-Laure. *Narrative as Virtual Reality*.
- McCloud, Scott. *Understanding Comics*.
- Manovich, Lev. *The Language of New Media*.
- Berger, John. *Ways of Seeing*.
- Hockney, David, and Philip Jones Griffiths. *Pictures That Tell Stories*.

Course Outcomes

By the end of the lab, students will be able to:

CO1 (Remember): Identify key concepts, forms, and examples of European transmedia storytelling and visual arts.

CO2 (Understand): Explain how stories expand across media in European literary and visual traditions.

CO3 (Analyse): Analyse the relationship between image, text, space, and audience engagement in transmedia projects.

CO4 (Create): Create a simple transmedia prototype using visual arts, narrative design, and platform thinking.

SEMESTER-III

ENP-201-V1: Literary Theory and Criticism-I (DSC-7)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To trace evolution from classical poetics to structuralism.

CO2: To analyze key concepts such as mimesis, catharsis, intentional fallacy.

CO3: To apply theories to literary excerpts.

CO4: To evaluate theory's socio-cultural relevance.

Detailed Syllabus

Unit 1: Classical Foundations

Plato: *Ion*, *Republic* Book X (mimesis critique).

Aristotle: *Poetics* (tragedy elements: plot, character, catharsis; Ch. 6-14).

Longinus: *On the Sublime* (excerpts on grandeur).

Unit 2: Renaissance-Neoclassical

Sidney: *An Apology for Poetry* (poetry vs. history/philosophy).

Dryden: *Essay of Dramatic Poesy* (Ancient vs. Modern debate).

Johnson: *Preface to Shakespeare* (unities, nature vs. rules).

Unit 3: Romantic-Expressive Theories

Wordsworth: *Preface to Lyrical Ballads* (spontaneous overflow).

Coleridge: *Biographia Literaria* Ch. 14 (imagination/fancy).

Arnold: *The Function of Criticism* (disinterestedness).

Unit 4: Formalism-New Criticism

Russian Formalists: Shklovsky "Art as Technique" (defamiliarization); Jakobson "Linguistics and Poetics".

Richards: *Practical Criticism* (close reading).

Brooks: "The Heresy of Paraphrase" (intentional fallacy).

Suggested Readings:

- **M.H. Abrams, *The Mirror and the Lamp***
- **René Wellek, *A History of Modern Criticism* Vol. 1-4**
- **Hazard Adams, *Critical Theory Since Plato* (excerpts; library).**
- ***Norton Anthology of Theory and Criticism* (core selections).**

Indian Contexts:

- **M.K. Naik, *A History of Indian English Literature***

Course Outcomes (Bloom's)

By the end of the course, students will be able to:

CO1: Recall theorists/concepts.

CO2: Explain theory evolution.

CO3: Analyze texts theoretically.

CO4: Evaluate applications to Indian/English canons.

ENP-203-V1: Research Methodology in English and Cultural Studies (DSC-8)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To master research design, ethics, and documentation (MLA 9th).

CO2: To apply qualitative/quantitative methods to literary/cultural texts.

CO3: To develop skills for thesis writing, archival work, fieldwork.

CO4: To navigate digital tools, plagiarism detection, publication ethics.

Detailed Syllabus

Unit 1: Research Fundamentals

Research types (basic/applied; qualitative/quantitative/mixed); problem formulation, hypothesis, objectives.

Literature review: databases (JSTOR, Scopus); note-taking.

Proposal writing: abstract, rationale, methodology outline.

Unit 2: Methods in English/Cultural Studies

Textual analysis: close reading, discourse analysis, hermeneutics.

Archival/historical: primary sources; oral history.

Cultural studies: ethnography, audience reception, media framing.

Unit 3: Documentation and Ethics

MLA 9th Handbook: in-text citations, Works Cited, secondary sources.

Ethics: plagiarism (Turnitin), authorship, predatory journals.

Thesis structure: chapters, appendices, viva prep.

Unit 4: Advanced Tools and Publication

Digital: Voyant (distant reading), Gephi (networks).

Fieldwork: interviews, surveys (Google Forms); mixed methods.

Publication: journal selection (Scopus/DOAJ), peer review process.

Suggested Readings

Core Manuals:

- MLA Handbook 9th edition.
- Kothari, *Research Methodology*

English-Specific:

- Eagleton, *Literary Theory* (Ch. methods).
- McCarthy, *Research Methods for the Humanities* (discourse analysis).

Tools:

- Zotero Guide (free); *Doing Digital Humanities* (open access).
- *Publication Manual APA 7th* (comparative).

Course Outcomes (Bloom's)

By the end of the course, students will be able to:

CO1: Design research proposals with clear methodology/hypothesis.

CO2: Conduct textual/archival analysis using cultural studies tools.

CO3: Format theses ethically per MLA 9th.

CO4: Use digital software for data analysis/publication prep

ENP-205-V1: Dalit and Subaltern Studies-I (DSE-5-A)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

- CO1: To examine Dalit/Subaltern paradigms from Ambedkar to Spivak.
- CO2: To analyze autobiographies, manifestos, oral testimonies as resistance literature.
- CO3: To apply discourse analysis to caste/gender intersections.
- CO4: To evaluate translation/political stakes in English-mediated voices.

Detailed Syllabus

Unit 1: Theoretical Foundations

- B.R. Ambedkar: *Annihilation of Caste* (full; speech text); *Who Were the Shudras?* (Ch. 1-2).
- Jyotiba Phule: *Gulamnagiri* (excerpts, trans.).

Unit 2: Dalit Literary Emergence

- Omprakash Valmiki, *Joothan* (Ch. 1-4 excerpts).
- Baby Kamble, *The Prisons We Broke* (Ch. 2-3).
- Bama, *Karukku* (Ch. 1 "Karukku"; Tamil-English).

Unit 3: Subaltern Studies and Gender

- Ranajit Guha, *Elementary Aspects of Peasant Insurgency* (Ch. 1 intro).

- Gayatri Spivak, *"Can the Subaltern Speak?"* (full).
- Mahasweta Devi, *"Draupadi"* (trans. Spivak).

Unit 4: Translation and Contemporary Dalit Voices

- Sharankumar Limbale, *Towards an Aesthetic of Dalit Literature* (Ch. 1-2).
- Urmila Pawar, *The Weave of My Life* (Marathi excerpts).

Suggested Readings

Theory:

- Gopal Guru, *Humiliation* (caste violence).
- Sharmila Rege, *Writing Caste/Writing Gender*.

Anthologies:

- *No Alphabet in Sight* (Dalit women's writings).
- Laura Brueck, *Writing Resistance*.

Primary:

- Arjun Dangle, *No Entry for the New Sun* (anthology).
- *Poisoned Bread* (Marathi Dalit poetry trans.).

Course Outcomes (Bloom's)

At the end of the course, students will be able to:

CO1: Identify Ambedkar/Spivak paradigms vs. mainstream nationalism.

CO2: Trace Dalit aesthetics in autobiographies.

CO3: Analyze subaltern silences.

CO4: Evaluate translation's role in Dalit English canon.

ENP-207-V1: African American Studies-I (DSE-5-B)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To master slave narrative conventions through Equiano-Douglass-Jacobs close reading.

CO2: To analyze blues poetics as Reconstruction cultural insurgency.

CO3: To apply Du Bois double-consciousness to New Negro texts.

CO4: To evaluate Black feminist/Pan-African theoretical tensions.

Detailed Syllabus

Unit 1: Slavery Narratives – Literacy as Weapon

- Olaudah Equiano, *The Interesting Narrative*, Ch. 2 "Middle Passage" (Penguin pp. 55-72) – Igbo trauma calculus.
- Frederick Douglass, *Narrative*, Ch. 6-7 "Covey Fight" (Norton pp. 33-48) – literacy violence epiphany.

Unit 2: Reconstruction Blues Poetics

W.C. Handy, "*St. Louis Blues*" lyrics + Bessie Smith recording – AAB lament structure.

Langston Hughes, *The Weary Blues*, title poem (pp. 23-27 Vintage) – jazz syncopation.

Zora Neale Hurston, *Their Eyes Were Watching God*, Ch. 3 pear tree (pp. 45-55) – folkloric dialect.

Unit 3: Harlem Renaissance – New Negro

Alain Locke, "*Enter the New Negro*" (pp. 3-12) – talent vs. charity manifesto.

W.E.B. Du Bois, *Souls of Black Folk*, Ch. 1 "Spiritual Strivings" (pp. 7-15) – double-consciousness.

Claude McKay, "*If We Must Die*" + *Home to Harlem* Ch. 1 opening (pp. 1-10).
Framework: Signifyin(g) chains (Hughes allusion vs. McKay militancy).

Unit 4: Black Feminist & Pan-African Voices

Sojourner Truth, "*Ain't I a Woman?*" (1851 full speech, 3 pp.) – vernacular feminism.

Anna Julia Cooper, *Voice from the South*, "Woman vs. Indian" (pp. 51-64).

Suggested Readings:

Theory Foundations:

Henry Louis Gates Jr., *The Signifying Monkey* (Ch. 1 "Literacy and Signifyin(g)", Vintage).

Houston Baker, *Blues, Ideology, Afro-American Literature* (Ch. 2).

By the end of the course, the students will be able to:

Course Outcomes (MA Research Level)

CO1: Dissect slave narrative evolution.
 CO2: Trace blues poetics migration.
 CO3: Deploy double-consciousness across genres.
 CO4: Contrast Pan-African positions.

ENP-209-V1: Travel Writing and Green Humanities (DSE-5-C)

L	T	P	MM: 100 marks
4	0	0	TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To trace travel writing evolution from imperial survey to eco-conscious reflection.
 CO2: To apply ecocritical frameworks to landscape description and anthropocentrism.
 CO3: To analyze gender/race intersections in mobility narratives.
 CO4: To develop green humanities research skills for contemporary travel ethics.

Detailed Syllabus

Unit 1: Imperial Travelogue Colonial Gaze

Mary Kingsley, *Travels in West Africa* – Congo River chapter (pp. 45-68): Victorian adventuress vs. equatorial "savagery."
 Richard Burton, *Personal Narrative of a Pilgrimage to Al-Madinah* – Mecca disguise (pp. 23-41): Orientalist ethnography..

Unit 2: Modernist Wanderers – Subjective Cartographies

D.H. Lawrence, *Sea and Sardinia* – train journey opening (pp. 15-34)
 Graham Greene, *Journey Without Maps* – Liberian interior (pp. 67-89)

Unit 3: Postcolonial Mobility – Hybrid Horizons

V.S. Naipaul, *An Area of Darkness* – India railway chapter (pp. 34-52)
 Pico Iyer, *Video Night in Kathmandu* – Bollywood globalization (pp. 78-95).

Unit 4: Green Humanities – Eco-Travel Awakening

Rebecca Solnit, *A Field Guide to Getting Lost* – "Blue" essay (pp. 23-44)
 Amitav Ghosh, *The Hungry Tide* – Sundarbans chapter 1 (pp. 1-25).

Suggested Readings:

Tim Cresswell, *On the Move*
 Paul Smethurst, *Travel Writing and the Environment*

Timothy Clark, *The Cambridge Introduction to Literature and the Environment*.
Ursula Heise, *Sense of Place, Sense of Planet*.

Indian Contexts:

Pablo Mukherjee, *Postcolonial Environments* (India ecocriticism).

By the end of the course, the students will be able to:

Course Outcomes

CO1: Dissect colonial vs. postcolonial spatial grammars

CO2: Apply ecocritical reading to travel description.

CO3: Analyze mobility ethics across eras

CO4: Contrast Pan-African positions

ENP-211-V1: Shakespeare Studies I (DSE-6-A)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam:60

Course Objectives

CO1: To master tragic machinery through *Hamlet/Othello* close reading.

CO2: To analyze history cycle as Tudor propaganda (*Richard III/Henry V*).

CO3: To apply Elizabethan stagecraft/performance history to texts.

CO4: To evaluate critical traditions from Johnson to New Historicism.

Detailed Syllabus

Unit 1: Hamlet – Tragedy of Thought

Hamlet (Arden 3rd, eds. Thompson/Sukanta Chaudhuri) – Acts 1-2: Ghost + "O what a rogue" soliloquy (1.2.129-159; 2.2.547-605).

"To be or not to be" (3.1.56-91); nunnery scene (3.1.90-155); closet scene (3.4)..

Unit 2: Othello – Tragedy of Jealousy

Othello (Arden, ed. E.A.J. Honigmann) – Acts 1-2: "Her father loved me" (1.3.127-169); Cyprus arrival.

Acts 3-5: "Othello's occupation's gone" (3.3.357-362); pillow speech (4.3); strangling (5.2).

Unit 3: History Cycle – Tudor Mythos

Richard III (Arden, ed. James R. Siemon) – Opening "Now is the winter" (1.1.1-40); wooing Lady Anne (1.2).

Henry V (Arden, ed. T.W. Craik) – "Once more unto the breach" (3.1); Crispin Day (4.3.18-67)..

Unit 4: Elizabethan Theatre & Criticism

Theatre: Globe reconstruction; boy actors; blank verse conventions.

Criticism: Johnson *Preface to Shakespeare* (unities critique); Coleridge *Biographia Literaria* Ch. 15 (Hamlet character).

Suggested Readings

Editions:

Arden Shakespeare 3rd Series – *Hamlet* (Thompson), *Othello* (Honigmann), *Richard III* (Siemon), *Henry V* (Craik)

Criticism:

Stephen Greenblatt, *Will in the World*.

Samuel Johnson, *Preface to Shakespeare* (Penguin, free excerpts).

Performance:

Folger Shakespeare Library online (free scene guides).

Course Outcomes (Performance-Research Fusion)

By the end of the course the students will be able to:

CO1: Explore *Hamlet* soliloquies with Elizabethan metrics.

CO2: Analyze *Othello* racial rhetoric through Iago's manipulations.

CO3: Trace Tudor myth construction.

CO4: Evaluate 3 centuries criticism

ENP-213-V1: Comparative Studies in Settler and Indigenous Literatures-I (DSE-6-B)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To confront settler "vanishing Indian" tropes vs. indigenous survival texts.

CO2: To analyze land sovereignty through competing narrative cartographies.

CO3: To trace oral-to-written transitions in indigenous literatures.

CO4: To apply decolonial frameworks to comparative reading practices.

Detailed Syllabus

Unit 1: Captivity Narratives vs. Survival Testimonies

Settler: Mary Rowlandson, *Narrative of the Captivity* – Removal scenes (pp. 18-35, 2nd removal)

Indigenous Counter: Samson Occom, *A Short Narrative* – Mohegan land loss (pp. 45-62)

Unit 2: Frontier Romance vs. Trickster Resistance

Settler: James Fenimore Cooper, *The Last of the Mohicans* – Massacre opening (Ch. 1-3, pp. 12-45)

Indigenous Counter: Zitkala-Ša, *American Indian Stories* – "Impressions of an Indian Childhood" (pp. 23-38)

Unit 3: Settler Pastoral vs. Landback Testimonies

Settler: Willa Cather, *O Pioneers!* – "The Wild Land" (Part I Ch. 1-3, pp. 15-42)

Indigenous Counter: Mourning Dove, *Cogewea* – Ranch scenes (Ch. 4-6, pp. 67-89)

Unit 4: National Epic vs. Sovereign Declarations

Settler: Walt Whitman, *Leaves of Grass* – "Song of Myself" (Sections 6, 24, 33; pp. 32, 78, 112); prairie manifest destiny.

Indigenous Counter: Simon Ortiz, *from Sand Creek* – "Wanting to Live in the Desert" cycle (pp. 45-62); nuclear colonialism.

Suggested Readings:

Settler Canon:

Rowlandson *Narrative*; Cooper *Last of the Mohicans*, Cather *O Pioneers!*

Indigenous Resistance:

Occom *Short Narrative* (free PDF); Zitkala-Ša *Stories*; Mourning Dove *Cogewea*; Ortiz *Sand Creek*.

By the end of the course the students will be able to:

Course Outcomes:

CO1: Expose settler captivity redemption vs. Occom sovereign refusal structures.

CO2: Contrast Cooper vanishing Indian with Zitkala-Ša assimilation survivance.

CO3: Juxtapose Cather pastoral plow with Mourning Dove stolen cattle testimony.

CO4: Confront Whitman grass democracy with Ortiz nuclear sovereignty claims.

ENP-215-V1: Women's Writing-I (DSE-6-C)

L T P

MM: 100 marks

4 0 0

TA: 3 hrs

Internal Assessment: 40

External Exam: 60

Course Objectives

CO1: To analyze medieval women's mystical writings as subversive theology.

CO2: To trace Renaissance conduct literature resistance through poetry.

CO3: To examine 18th-century novelistic emergence against sentimental norms.

CO4: To evaluate Victorian realist rebellion through economic/domestic critique.

Detailed Syllabus

Unit 1: Medieval Mystics – Embodied Spirituality

Julian of Norwich, *Revelations of Divine Love** – Showings 6-7 complete (pp. 45-72, Penguin Classics)

Margery Kempe, *The Book of Margery Kempe** – Book I Ch. 1-6 (pp. 23-48).

Unit 2: Renaissance Poets – Courtly Subversions

Aemilia Lanyer, *Salve Deus Rex Judaeorum** – "Eve's Apology" + "To the Virtuous Reader" (pp. 67-85)

Lady Mary Wroth, *Pamphilia to Amphilanthus** – Sonnets 1-14, 25, 42 (pp. 23-45)

Unit 3: 18th-Century Novelists – Domestic Realism

Frances Burney, *Evelina** – Letters 1-25 complete (pp. 15-78, Oxford)

Maria Edgeworth, *Belinda** – Vol. 1 Ch. 1-10 (pp. 23-95).

Unit 4: Victorian Realists – Economic Critique

Elizabeth Gaskell, *Mary Barton** – Ch. 1-5, 13-15 (pp. 25-67, 145-178)

George Eliot, *The Mill on the Floss** – Book 1-3 complete (pp. 45-123, Penguin)

Suggested Readings:

Medieval: Julian *Revelations*; Kempe *Book*.

Renaissance: Lanyer/Wroth *Norton Critical*.

18th-Century: Burney *Evelina*; Edgeworth *Belinda*.

Victorian: Gaskell *Mary Barton*, Eliot *Mill on the Floss*.

Course Outcomes (Feminist Textual Mastery)

By the end of the course, the students will be able to:

CO1: Explicate Julian's anchoritic hazelnut vs. Margery's ambulatory ecstasy

CO2: Analyze Lanyer Passion inversion + Wroth corona completeness

CO3: Trace Burney epistolary bildung + Edgeworth marriage economics

CO4: Map Gaskell industrial solidarity vs. Eliot sibling tragedy

ENP-217-V1: Visual Narrative Adaptations from Mythology and IKS/MOOCs/ /any other GE paper (GE-3)

Course Objectives

CO1: To analyze mythological source texts vs. modern visual adaptations.

CO2: To apply IKS visual aesthetics (Chitrastura proportions, Bhakti iconography).

CO3: To conduct student-led research on transmedia adaptation strategies.

CO4: To evaluate cultural politics of mythological reinterpretation (Sita agency, Draupadi feminism).

Seminar Structure:

Unit 1: Ramayana Visual Adaptations

Source: Valmiki Ramayana – Sundara Kanda

Adaptations:

- Nina Paley *Sita Sings the Blues* (2008) – Sita jazz blues vs. Valmiki stoicism.
- *Ramayana: The Legend of Prince Rama* (Nippon Ramayan, 1992) – anime stylization.
- Upendra Kannada *Sita Kalyana* (1960) – Sita-centric inversion.

IKS Framework: Chitrastura Ravana proportions; Ahankaar visual excess.

Student Topics: Sita gaze evolution; Hanuman animation physics.

Unit 2: Mahabharata Battle Visuals

Source: Vyasa Mahabharata – Bhishma Parva

Adaptations:

- *Mahabharat* (B.R. Chopra 1988) – televisual epic realism.
- *Kalki 2898 AD* (2024 Prabhas) – dystopian Mahabharata remix.
- *18th Cloud* (Devdutt Pattanaik graphic novel) – minimalist line art.

IKS Framework: Kalighat pat achitra battle iconography; Bhakti Krishna miniatures.

Student Topics: Arjuna animation vs. live-action; Draupadi dice-game visuals.

Unit 3: Regional Mythology Cinema

Sources: Regional puranas – Tamil Murugan, Bengali Manasa, Kerala Ayyappa.

Adaptations:

- *Kantara* (2022) – Bhoota Kola Panjurli possession trance.

- *Minnal Murali* (2021) – Malayalam Kalaripayattu superhero.
- *RRR* (2022) – Telugu tribal goddess Na Tukki Bantu.
IKS Framework: Yaksha-Gandharva iconography; tantric visual grammars.
Student Topics: Panjurli mask evolution; RRR goddess syncretism.

Unit 4: IKS Visual Traditions + Contemporary

Traditional: Chitrastuta (Natraj proportions); Madhubani Ramayana panels; Tanjore Krishna icons.

Contemporary:

- *Brahmastra* (2022) – astraverseVfx mythology.
- *Adipurush* (2023) – CGI Ramayana critique.
- Amar Chitra Katha digital revival.
IKS Framework: Shilpashastra spatial grammar; Bhakti iconoclasm.
Student Topics: Vfx vs. patachitra; ACK digital decolonization.

Course Outcomes (Research Presentation Mastery)

CO1: Present Valmiki shloka

CO2: Analyze Bhishma Parva Chopra realism.

CO3: Apply Chitrastuta metrics to Kantara Panjurli mask.

CO4: Evaluate Adipurush CGI vs. Madhubani Ramayana authenticity.

ENP-219-V1: Dissertation/ Project: Transmedia Storytelling and Narrative Adaptations for Behavioural Change

L	T	P	MM: 100 marks
0	0	12	TA: 3 hrs

Internal Assessment: 50

External Exam:50

Credits: 6

Course Objectives

CO1: To design complete transmedia campaigns using IKS mythologies for social behaviour change.

CO2: To execute multi-platform narrative delivery.

CO3: To measure behavioural impact through pre/post audience surveys.

CO4: To develop market-ready entrepreneurial prototypes

Project Structure

Track 1: Dissertation (Academic Research)

Track 2: Entrepreneurship

Myth Bank (choose 1): Ramayana (Sita agency), Mahabharata (Draupadi justice), Bhima Sangha (Dalit women), Kantara Panjurli (ecology).

Behavioural Goal: Tobacco cessation, menstrual health, waste segregation, digital detox.

Lab Work: Source text analysis + audience survey design (Google Forms, 50 respondents).

Output: 3,000-word research proposal + behavioural baseline data.

Transmedia Asset Production

Platform 1: Video (3-min YouTube documentary): Myth retelling + modern problem.

Platform 2: Physical Craft (IKS product): Bhuta Kola mask, Ramayana patachitra, Draupadi saree motif.

Platform 3: Social Media: Instagram carousel (5 slides), Twitter thread (10 tweets).

Platform 4: Installation: QR-coded craft at campus crossroads.

Lab Tools: CapCut editing, Canva graphics, embroidery/block printing kits.

Campaign Launch & Data Collection

Live Deployment: 100+ campus audience exposure (canteen, library, hostel).

Metrics Tracking: QR scans, video views, survey responses, Instagram engagement.

Behavioural Measurement: Pre/post knowledge-attitude-practice surveys.

Lab Analysis: Excel pivot tables; sentiment analysis (Google Sheets).

Myth-Behaviour Pairing Examples (Student Choice)

SDG 3 Tobacco: Arjuna meditation (focus) → nicotine replacement visualization.

SDG 5 Menstrual: Sita Ashoka grove → sanitary napkin dignity campaign.

SDG 13 Climate: PanjurliBhoota → plastic-free Bhuta Kola festival.

SDG 4 Education: Ekalavya archery → skill-training motivation.