

BA in English

Major: English Literature
Minor: Creative Writing and Content Development

(ELEXIBLE NEP-2020 SCHEME)



FACULTY OF LIBERAL ARTS AND MEDIA STUDIES

DEPARTMENT OF LITERATURE AND LANGUAGES

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



Major: English Literature
Minor: Creative Writing and Content Development

(Duration: $\frac{3}{4}$ years)

FEATURES

*BA (English) degree in three years.

*BA English (Hons. / Research) degree in four years with credits/percentage as stipulated in credits framework.



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

FACULTY OF LIBERAL ARTS AND MEDIA STUDIES

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

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.

BA in ENGLISH
[SCHEME]
BA (English) Scheme-Semester-I

S.NO.	Course Code	Course Title	L	T	P	Internal Assessment	End Semester	Total	Credit	Category Code
1.	BEU-101-V1	Medieval to Early Renaissance Literature in Context	4	0	0	40	60	100	4	DSC-1
2.	BEU-103-V1	The English Renaissance: Poetry and Prose	4	0	0	40	60	100	4	DSC-2
3.	BEU-105-V1	Literary Feature Writing	4	0	0	40	60	100	4	FC 1 (SEC-1)
4.	BEU-107-V1	Transmedia Storytelling and Visual Narratives: Life Skills and SDG-Lab-I	0	0	4	50	50	100	2 [credit for theory is equal to number of hours, while for lab, the credits are halved].	FC-2 (AECC-1)
5.	BEU-109-V1	Critical Thinking, Cognitive Skills for Content Development /NCC/NSS	2	0	0	40	60	100	2	CC-1
6.	-	GE/MOOCs*	4	-	-				4*	GE-1 [prefer IKS/EVS]
	Total	Total Credits	18	0	2			450	16+4* =20	

BA (English) Scheme- Semester-II										
1.	BEU-102-V1	The English Renaissance: Elizabethan and Jacobean Drama	4	0	0	40	60	100	4	DSC3
2.	BEU-104-V1	Neoclassical Literature	4	0	0	40	60	100	4	DSC4
3.	BEU-106-V1	Visual Narratives and Semiotic Reading: Indian Art and Aesthetics in IKS	4	0	0	40	60	100	4	FC-3 (VAC-1) (IKS-oriented)
4.	BEU-108-V1	Corporate Storytelling and Brand Building/NCC /NSS	2	0	0	40	60	100	2	CC-2
5.	BEU-110-V1	Transmedia Storytelling and Visual Narratives: Life Skills and SDG-Lab-II	0	0	4	50	50	100	2	FC-4 (SEC-2/AEC C)
6.		GE/MOOCs* (*NB:If not completed)	4	-	-	-	-	-	4*	GE-2
	Total	Credits	18	0	2	-	-	450	16+4* =20	
At the end of 1 st year Certificate	Total	FC's =7 DSC's=2 CC's=2 SEC's=2 VAC=2	As per NEP, Students require: 6-7 FC (24-28 credits) 2-3 DSC (8-12 credits) 1 CC (2 Credits) 2 FC courses have to be SEC and 1 FC course would be Value addition - Students have to complete above mentioned SECs and VA courses to earn a one-year certificate - VAC courses – Environment studies, Indian Civilization, Quantitative Reasoning, Critical thinking etc. - One MOOCs of 4 credits from SWAYAM is Compulsory. EXIT: UG CERTIFICATE IN ENGLISH [Min. Credit requirement: 40 credits]							

- To synergize the efforts of its competent faculty towards imparting intellectual confidence that aids comprehension.

BA in ENGLISH [Duration*: 3¼]

***TYUP/FYUP [Flexible-NEP scheme]**

Semester-I

BEU-101-V1: Medieval to Early Renaissance Literature in Context

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

Internal Assessment: 40

Final Exam: 60

Course Objectives:

Co1: To introduce students to the medieval worldview and the romance genre as a vehicle for ideals of love, honour, and spiritual quest.

Co2: To enable students to read allegorical and didactic forms as expressions of spiritual and moral anxieties.

Co3: To analyse and discuss textual passages with attention to themes in the discourse with reference to major genres (romance, allegory, morality play, frame narrative, lyric) and their functions.

Co4: To conduct a close reading of texts and draw inferences about their discourse by performing contextual interpretations of texts.

BEU-101-V1: Medieval to Early Renaissance Literature in Context (40 hours)

Unit 1: The Medieval World and Romance (10 hours)

Selected passages from **Sir Gawain and the Green Knight** (focus: courtly values, test of virtue, nature vs. court).

Excerpt from **The Romance of Havelok the Dane**; “I Sing of a Maiden,” “Sumer Is Icumen In”) to illustrate devotional and secular lyric modes.

Unit 2: Allegory, Devotion, and the Everyman (10 hours)

The morality play **Everyman** (focus: Death, Goods, Good Deeds; choice of translators).

Selected passages from William Langland’s **Piers Plowman** (B-text Prologue or “Field of Folk” episode)

Unit 3: Chaucer and the Making of English Literature (10 hours)

Excerpts from Geoffrey Chaucer, **The Canterbury Tales** including, “General Prologue” (selection of key pilgrims, specifically, Knight, Prioress, Merchant, Wife of Bath); **The Knight’s Tale**, **The Wife of Bath’s Tale**, or **The Pardoner’s Tale**).

Unit 4: From Medieval to Early Renaissance in Context(10 hours)

Excerpt from Thomas Malory’s **Le MorteDarthur** (“The Ending of the Story of Arthur”) to show late medieval romance refracted through humanist concerns.

Edmund Spenser’s **The ShepheardesCalender**; “April” eclogue.

Contexts: Feudalism, chivalry, pilgrimage, the Church, and vernacularization of English; Late medieval piety, **memento mori**, the rise of vernacular religious writing, and the role of allegory. Transition from late medieval piety to early Renaissance humanism, courtly culture, and the beginnings of the English “rebirth.”; Late fourteenth-century London, multilingual culture, and the rise of Chaucer as a “father” of English literature; lecture on allegory, morality plays, and late-medieval religious culture.

Course Outcomes (COs):

Students will be able to:

CO1: Identify the characteristics of Renaissance literature and associate key socio-historical features of the late medieval and early Renaissance periods with those texts.

CO2: Analyse major genres (romance, allegory, morality play, frame narrative, lyric) and their functions.

CO3: Understand and analyse representative texts and discuss themes such as nostalgia, decline, and the “end” of the medieval world).

CO4: Interpret representative texts in relation to religious, political, and cultural contexts.

BEU-103-V1: The English Renaissance: Poetry and Prose

L T P
4 0 0

MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

Course Objectives

Co1: To familiarise students with English Renaissance poetry and prose (c. 1500–1640), with emphasis on genre, language, and socio-political, religious, and cultural contexts.

Co2: To explore key themes such as love, power, faith, reason, and the self in relation to Renaissance Humanism, Reformation, and court culture.

Co3: To develop close-reading skills for analysing formal features (meter, imagery, metaphor, structure) and rhetorical strategies in early modern texts and to introduce students to the major poetic and prose forms of the English Renaissance (sonnet, lyric, devotional verse, prose narrative, and early humanist writing).

Co4: To encourage critical engagement with secondary criticism and historical contexts, equipping students to interpret Renaissance texts both aesthetically and ideologically.

BEU-103-V1: The English Renaissance: Poetry and Prose (40 hours)

Unit 1: Renaissance Lyric and the Sonnet Tradition (10 hours)

A short selection of sonnets from Sir Thomas Wyatt and Henry Howard, Earl of Surrey (namely, “They Flee from Me,” “Love, that doth reign,” “The Soote Season”).

Sir Philip Sidney’s *Astrophil and Stella* (specifically, Sonnets 1, 31, 61, 71).

William Shakespeare’s Sonnets (Sonnets 18, 29, 73, 116 and 130).

Unit 2: Devotional and Metaphysical Poetry (10 hours)

John Donne: secular lyrics (“The Good-Morrow,” “The Sun Rising”).

George Herbert: “The Collar,” and “Redemption”.

Unit 3: Renaissance Prose and the Courtly World (10 hours)

Sir Thomas More, *Utopia* – Book I only (in a modern-English abridged or annotated edition, focusing on dialogue form, satire, and critique of monarchy and property).

Sir Philip Sidney, *An Apology for Poetry* – selected passages (for instance, on the difference between poets and historians, the civic role of poetry).

An excerpt from King James's *BasiliakonDoron*; short extract from Francis Bacon's Essays ("Of Studies" and "Of Truth").

Unit 4: Pastoral, Allegory, and the Politics of Pleasure (10 hours)

Edmund Spenser, *The ShepheardesCalender* "October" eclogue); A short extract from works by Mary Wroth ("Sonnet 1" from her *Pamphilia to Amphilanthus*; a brief prose passage from her *Urania*).

The Faerie Queene Book I, Canto 1–3.

SUGGESTED READINGS:

A. C. Bradley, *Shakespearean Tragedy* – section on Shakespeare's sonnets (for style and theme).

Paul Edmondson and Stanley Wells, *Shakespeare's Sonnets* (Oxford University Press).

Paul Hammond, *The English Sonnet* (Bloomsbury).

Selected chapters on Wyatt, Surrey, and Sidney from *The Oxford Handbook of Tudor Literature* (ed. Mike Pincombe and Cathy Shrank).

Richard Halpern, *The Poetics of Primitive Accumulation* (for More and early capitalism).

C. A. Patrides, *The Cambridge Guide to the Metaphysical Poets*.

John Carey, *John Donne: Life, Mind and Art*.

Holly Johnson, *John Donne's Poetry: A New Casebook* (Palgrave Macmillan).

Series on Renaissance prose in *The Cambridge History of English Literature*, Vol. 3.

Abigail Shinn, *Edmund Spenser and the Discourse of Reformation England*.

Mary Ellen Lamb, *The Focus of the Gamma: Women Writing about Writing in Early Modern England (for Wroth and other women writers)*.

Selected essays from *The Cambridge Companion to Renaissance Poetry* (ed. Patrick Cheney).

Course Outcomes

Students will be able to:

Co1: Recognize distinguishing features of Renaissance poetry and prose and situate them within the broader intellectual and cultural climate of the period.

Co2: Analyse representative Renaissance texts in terms of genre, form, and thematic concerns, and compare them with earlier medieval or later post-Renaissance modes.

Co3: Use critical and historical resources to interpret how Renaissance writing engages with questions of gender, religion, monarchy, and individual identity.

Co4: Produce well-structured written responses and oral presentations that demonstrate contextual understanding, close reading, and engagement with secondary criticism

BEU-105-V1: LITERARY FEATURE WRITING

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MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

Course Objectives

Co1: To introduce students to the conventions, structures, and stylistic features of literary feature writing across print and digital platforms.

Co2: To develop students' ability to conceptualize, research, and structure original feature content around people, events, places, or ideas.

Co3: To sharpen narrative and descriptive skills by engaging with literary techniques (vignettes, close-up, dialogue, scene-setting) in non-fictional forms.

Co4: To familiarize students with critical perspectives on ethics, representation, and voice in feature writing, preparing them for responsible content creation.

BEU-105-V1: LITERARY FEATURE WRITING

Syllabus (4 Units, 10 hours each)

Unit 1: What is Literary Feature Writing? (10 hours)

Defining literary feature writing: distinction from news report, opinion column, and pure fiction.

Key characteristics: narrative drive, characterisation, scene-setting, voice, and slow-burn structure.

Historical and contemporary trajectories: from New Journalism to modern long-form and literary non-fiction.

Class activities: Close reading of 1–2 short literary features (Refer to Ryszard Kapuściński-style reportage/ Polish School of Reportage) or a contemporary magazine feature.

Group discussion: “Fact with a heart: where literature meets journalism.”

Unit 2: Research, Angle, and Story Concept (10 hours)

Steps of feature development: topic selection, research, identifying the “angle,” and framing the narrative.

Techniques of interviewing, observation, and archival research; rights and ethics of quoting real people.

Writing the pitch: learning to articulate a feature concept in a 150–200-word proposal.

Class activities: Students design 2–3 short feature pitches on topics of their guided choice.

Unit 3: Narrative Structure and Style in Features (10 hours)

Common structures: lede–body–ending, narrative arc, modular sections, and “spine plus vignettes.”

Use of literary techniques: opening scenes, character sketches, dialogue, interior monologue, and descriptive detail.

Voice and tone: formal, conversational, reflective, satirical; matching tone to audience and platform.

Class activities: Structural mapping of a published feature (identify lede, scenes, turning points, conclusion).

Rewriting a dry factual report as a 400–500-word feature using narrative techniques.

Unit 4: Digital Platforms, Ethics, and Contemporary Practice (10 hours)

Feature writing in digital media: blogs, long-form web essays, newsletters, and social-media-aligned long reads.

Ethics of representation: consent, anonymity, stereotypes, and the politics of “giving voice.”

Quick content-development skills: repurposing research into shorter opinion-pieces, social blurbs, or multimedia-ready text.

Class activities: Workshop: transform one feature idea into (a) a 600-word magazine-style piece and (b) a 200-word social-media teaser.

Brief seminar on plagiarism, attribution, and fact-checking norms.

Suggested Readings:

Sainath, P. *Everybody Loves a Good Drought: Stories from India's Poorest Districts*. Penguin Books, 1996.

Tracy Kidder and Richard Todd, *Good Prose: The Art of Nonfiction* (chapters on structure, voice, and ethics).

John D. Steinbeck, *Bombs Away: The Story of a Bomber Team* or selected journalistic essays (for literary-journalistic fusion).

Ryszard Kapuściński, *The Shadow of the Sun* (selected chapters; for narrative reportage and literary style).

Joan Didion, *The White Album or Slouching Towards Bethlehem* (selected essays; for voice and cultural commentary).

Donald Murray, *The Essential Don Murray: Lessons from America's Greatest Writing Teacher* (for process-oriented writing).

Roy Peter Clark, *Writing Tools: 50 Essential Strategies for Every Writer* (for style, structure, and clarity).

Roy J. Harris, *Long-Form Reportage: The Art of the In-Depth Article* (for understanding feature structure and research).

Brooke Warner, *Write On, Sisters!, or Greenlight Your Book* (for pitch-writing and audience-identification, adapted for features).

A collection of modern feature writing from Indian magazines (*The Caravan*, *Outlook*, *Mint Lounge*).

Selected long-form pieces from digital platforms (e.g., *The Atlantic's* long-reads, BBC Magazine, *Scroll.in*, *The Wire*).

Optional: articles on “digital storytelling” or “content strategy” from media-and-communication journals, tailored for undergraduate reading.

Course Outcomes

Students will be able to:

Co1: Identify and explain the defining features of literary feature writing, distinguishing it from news reporting, opinion columns, and pure fiction.

Co2: Demonstrate the ability to conceptualize, research, and structure an original feature article around a chosen topic, including a clear angle and narrative arc.

Co3: Apply narrative and descriptive literary techniques (scene-setting, characterisation, dialogue, voice) to non-fiction writing across print and digital platforms.

Co4: Produce ethically and rhetorically sound feature-style content, with awareness of audience, representation, and digital-format constraints, and articulate critical reflections on their own and others' writing practices.

BEU-107-V1: Transmedia Storytelling and Visual Narratives: Life-Skills and SDG Lab-I

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MM: 100 marks
TA: 3 hrs

Internal Assessment: 50

Final Exam: 50

Total Credits: 2

COURSE OBJECTIVES:

Co1: To analyse signs in texts and visual narratives.

Co2: Introduction to traditional Indian skills of storytelling in different media.

Co3: Compare digital media with chosen tangible media.

Co4: Cultivate skills in transmedia storytelling by adopting a 'back to basics' approach.

Module 1: Semiotic Foundations (Weeks 1-4)

Core: Roland Barthes, "Rhetoric of the Image" (*Mythologies*, Penguin ~12pp); Umberto Eco, "Articulations of the Cinematic Code" (*Role of the Reader*, Indiana excerpts).

Module 2: Indian Visual Traditions (Weeks 5-8)

Core: Geeta Kapur, "Mythic Materiality" (*When was Modernism*, Tulika ch.1 ~20pp); Tapati Guha-Thakurta, "Visual Worlds of Bhupen Khakhar" excerpts (JSTOR/Penguin).

Module 3 and 4 Development Modules guided by supervisor with the help of instructor/ teacher and involving hands-on (craft/art/skills).

Lab Outcomes:

Co1: Students can analyse signs in visual-literary hybrids.

Co2: Students can establish link between semiotics and cultural materialism.

Co3: Students can apply their know-how to transmedia storytelling.

Co4: Students understand the vocabulary of comics and can apply it to tell a story.

BEU-109-V1:Critical Thinking and Cognitive Skills for Content Development/NCC/NSS

No. of Credits: 2

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2 0 0

MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

BEU-109-V1: Seminar: Critical Thinking and Cognitive Skills for Content Development

Course Objectives:

CO1: To identify cognitive skills and biases.

CO2: To introduce students to the scientific method.

CO3: To introduce students to the techniques of critical thinking.

CO4: To introduce students to the techniques of creative thinking.

Unit-1:FromCognitiveBiases to Skills: Language Games; Cognition, Negative Capability, Self-Serving Biases, Cognitive Bias Mitigation (Multiple Perspectives; Uncertainty Principle,Relativity, Challenging Anthropocentrism); Connotation and Denotation; Though-Experiments; Paradoxes; Soft Skills, Interview Questions and Interview Skills; FutureSkills/ Life Skills.

Unit-2: The Scientific Method and Reason: Scientific Method (observation,experience, experimentation, reflection, reasoning, or communication); Gathering/

Generating (evidence, examples, explanation and arguments); Process (conceptualizing,applying, analysing, synthesizing, and evaluating information); Rhetoric and Persuasion;Logical Fallacies; Scientific Temper; Empiricism; Intuition; Episteme; Socratic Method;Inductive and Deductive Reasoning; Analogies.

Unit-3: Critical Thinking and Content Development: 5 Ws and 1 H; Defining, Classifying, Comparing,Contrasting, Analysis (Content/Discourse/ Text/ Theme/ Image), Conclude; Evaluate;Problem-Solving (Divide & Rule; Root-Cause Analysis, End- Means Analysis);Analogies; Politically Correct language and Propaganda.

Unit-IV: Creative Thinking and Conflict-Resolution: Group-think and Devil's Advocate; Brainstorming;Plurality; Synthesis, Six Thinking Hats, Decision-Making;

Leadership and Team-Building; Mediation, Negotiation and Conflict-Resolution;; ‘To Tell or Show?’; Narrative and Discourse: Aristotle’s Triangle and Freytag’s Pyramid.

Course Outcomes:

CO1: Students **identify**, address and work upon their cognitive skills and biases.

CO2: Students consciously **practise** scientific method.

CO3: Students **apply** techniques of critical thinking to scenarios.

CO4: Students **demonstrate** awareness through digital presentations.

BEU-111-V1: Indian Knowledge Systems, Universal Human Values, and Sustainable Development [/SWAYAM-MOOCs]

L **T** **P**
4 **0** **0**

MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

This course has been designed as a NEP-mandated syllabus that ties ancient Indian epistemologies (via literary texts like Vedas, epics, and bhakti poetry) to English literary theory, postcolonial critique, and global sustainability discourses. Structured in 4 units, it emphasizes textual analysis, ethical semiotics, and praxis aligned with the English Studies scheme. It integrates Indian Knowledge Systems (IKS) with Universal Human Values (UHV) like harmony (dharma), truth (satya), and compassion, applied to Sustainable Development Goals (SDGs). Through an English/cultural studies lens, it analyzes epics, bhakti literature, and modern adaptations alongside Western theory, fostering decolonial sustainability narratives relevant to Haryana's agrarian contexts.

Course Objectives

By course end, students will:

Co1: Interpret IKS texts (*Upanishads*, *Panchatantra*) via cultural materialist and semiotic frameworks.

Co2: Apply UHV to literary ethics, human rights, and SDG targets like cultural diversity and heritage.

Co3: Critically link Indian poetics/aesthetics to global sustainability and equity.

Co4: Develop praxis-oriented research for policy and curriculum design.

Unit 1: Foundations of Indian Knowledge Systems (15 hours)

Key Texts: *Rigveda/Upanishads* excerpts (trans.); *Panchatantra*, *Hitopadesha*.

Secondary: NEP IKS modules on grammar (Panini), astronomy, ecology; Kapila Vatsyayan, *Bharata*.

Themes: Cultural voyages; samskaras; literary basis of ethics (*shodashasamskaras*).

Activities: Semiotic decoding of Vedic hymns; comparative with Wordsworth's nature poetics.

Unit 2: Universal Human Values in Literature (15 hours)

Key Texts: *Bhagavad Gita* (Ch. 2-4); Kabir/Tukaram bhakti poetry (trans.); Tagore, *Gitanjali*.

English links: Gandhi's *Hind Swaraj*; Secondary: UHV modules on harmony in family/society.

Themes: Non-violence, empathy; gender equity in epics; decolonial human rights.

Activities: Ethical dilemma seminars from *Panchatantra*; value-mapping in Shakespearean soliloquies.

Unit 3: Sustainable Development and Cultural Ecology (15 hours)

Key Texts: Kautilya's *Arthashastra* (ecology sections); *Jataka* tales; modern: Vandana Shiva, 'Staying Alive'.

Themes: Village self-sufficiency; earth sciences in epics; Haryana water folklore.

Activities: Analyze Ramayana's sustainable motifs; SDG policy critique.

Unit 4: Praxis: IKS, UHV, and Global Cultural Studies (15 hours)

Key Texts: Ambedkar on caste ecology; digital IKS (e.g., apps on mantras); global: bell hooks on values.

Themes: Responsible citizenship; NEP curriculum reform; Faridabad sustainable narratives.

Optional Activities: Group projects on IKS-SDG visuals; Project: SDG storyboard/portfolio.

Course Outcomes

By course end, students will:

Co1: Apply cultural materialist and semiotic frameworks to interpret IKS texts (*Upanishads, Panchatantra*).

Co2: Create digital presentations linking SDG targets like cultural diversity and heritage to IKS.

Co3: Demonstrate through text and media how IKS connects to SDGs

Co4: Develop praxis-oriented research for further research.

Semester-II

BEU-102-V1: The English Renaissance: Elizabethan and Jacobean Drama

L **T** **P**
4 **0** **0**

MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

Course Objectives:

Co1: To introduce students to the conventions of Elizabethan and Jacobean drama, including public and private theatre practices, and the diversity of dramatic genres (revenge tragedy, history play, city comedy).

Co2: To enable students to analyse dramatic texts with attention to themes of power, revenge, gender, social mobility, and religious conflict, in relation to Renaissance political and cultural contexts.

Co3: To conduct close readings of key scenes and speeches, drawing inferences about characterisation, dramatic structure, rhetoric, and staging.

Co4: To perform contextual interpretations of plays, connecting Elizabethan/Jacobean drama to contemporary issues of monarchy, class, and morality.

BEU-102-V1: The English Renaissance: Elizabethan and Jacobean Drama
(40 hours)

Unit 1: Elizabethan History Plays and the Making of a Nation (10 hours)

William Shakespeare's *Richard II*; *Henry IV, Part 1* (focus: Prince Hal's development, Falstaff's comic subversion, the tavern scenes, Battle of Shrewsbury).

Unit 2: Elizabethan Tragedy and the Wheel of Fortune (10 hours)

Christopher Marlowe's *Doctor Faustus* (focus: the pact scene, Helen of Troy, final soliloquy; A- or B-text selections).
Shakespeare's *Hamlet*

Unit 3: Jacobean Revenge and Domestic Tragedy (10 hours)

John Webster's *The Duchess of Malfi* (focus: wooing of Antonio, Ferdinand's madness, Cardinal's hypocrisy).

Unit 4: Jacobean City Comedy and Social Critique (10 hours)

Ben Jonson's *Volpone*.

Contexts: Tudor monarchy, national identity, the role of theatre in shaping political consciousness. Renaissance humanism, fate vs. free will, the tragic hero. Post-Elizabethan anxieties, private theatres, rise of the "problem play." Early Stuart London, rise of the merchant class, gender and marriage politics. Excerpts from Thomas Kyd's *The Spanish Tragedy* (focus: Hieronimo's "play within a play," ghost of Andrea); Thomas Middleton and Thomas Dekker's *The Roaring Girl* (focus: Moll Cutpurse's cross-dressing, disruption of marriage plots).

Course Outcomes (COs):

Students will be able to:

CO1: Identify the characteristics of Elizabethan and Jacobean drama and associate key socio-historical features of the Renaissance period with dramatic texts.

CO2: Analyse major dramatic genres (history play, revenge tragedy, domestic tragedy, city comedy) and their functions.

CO3: Understand and analyse representative plays and discuss themes such as power, revenge, identity, and social order.

CO4: Interpret dramatic texts in relation to political, religious, and cultural contexts of the English Renaissance.

Suggested Readings

- G. K. Hunter, *English Drama 1586–1642: The Age of Shakespeare*.
- Jonathan Dollimore and Alan Sinfield, *Political Shakespeare* (essays on ideology and power).

- Kathleen McLuskie, *Renaissance Dramatists*.
- *The Cambridge Companion to English Renaissance Drama* (ed. A. R. Braunmuller and Michael Hattaway).
- *The Norton Anthology of English Literature*, Vol. B (drama selections and contextual essays).

BEU-104-V1: Neoclassical Literature

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

Internal Assessment: 40

Final Exam: 60

Course Objectives:

Co1: To introduce students to the major works, movements, and themes of Neoclassical literature, including the Restoration, Augustan Age, and early Romantic transition.

Co2: To enable students to analyse texts with attention to neoclassical principles of reason, order, satire, wit, and decorum in poetry, prose, and drama.

Co3: To conduct close readings of key passages, drawing inferences about form, style, and the critique of human nature and society.

Co4: To perform contextual interpretations connecting neoclassical works to Enlightenment values, political upheavals, and shifting literary tastes.

BEU-104-V1: Neoclassical Literature (40 hours)

Unit 1: Restoration Comedy and the Critique of Manners (10 hours)
William Congreve's *The Way of the World*

Unit 2: Satire and Mock-Epic in the Augustan Age (10 hours)
John Dryden's *Mac Flecknoe* (focus: mock-coronation of Shadwell); Alexander Pope's *The Rape of the Lock* (Cantos I–III; focus: Belinda's toilette, sylphs, Cave of Spleen).; Jonathan Swift's *A Modest Proposal* (full text for ironic persona and economic satire).

Unit 3: Neoclassical Poetry: Heroic Couplets and Moral Essays (10 hours)

Alexander Pope's *An Essay on Man* (Epistle I: "Presumptuous man! the reason wouldst thou find"); Selected couplets from Pope's *Moral Essays*; "Epistle to Dr. Arbuthnot").

Unit 4: Sentimentalism, Periodicals, and Transition to Romanticism (10 hours)

Joseph Addison and Richard Steele's **The Spectator** (selections: No. 10 on mirth/pleasure, No. 49 on instinct; Sir Roger de Coverley papers). Oliver Goldsmith's **The Vicar of Wakefield** (excerpts: opening chapters, family crises).

Thomas Gray's **Elegy Written in a Country Churchyard**.

Context: Read in tandem with William Wycherley's *The Country Wife* (focus: Horner's scheme, Lady Fidget's hypocrisy, masquerade scenes). Post-Commonwealth reaction, court culture, marriage as social contract, and the comedy of manners; Rise of coffee-house culture, political satire, mock-heroic form, and critique of folly; Order, balance, universality; the didactic role of poetry and prose. John Dryden's *Absalom and Achitophel* (excerpts: lines on Zimri, Achitophel's rhetoric); Rise of sensibility, middle-class readers, moral reform through prose.

Course Outcomes (COs):

Students will be able to:

CO1: Identify characteristics of Neoclassical literature and associate key socio-historical features (Restoration, Augustan Age, Enlightenment) with major works.

CO2: Analyse neoclassical genres (comedy of manners, satire, mock-epic, heroic couplet, periodical essay) and their stylistic and thematic functions.

CO3: Understand and analyse representative texts, discussing themes such as reason vs. passion, social hypocrisy, order, and emerging sensibility.

CO4: Interpret neoclassical works in relation to political, cultural, and philosophical contexts of the long eighteenth century.

Suggested Readings

- Ian Jack, *Augustan Satire*.
- M. H. Abrams, *A Glossary of Literary Terms* (sections on neoclassicism, satire, mock-epic).
- Claude Rawson, *Satire and Sentiment 1660–1800*.
- *The Cambridge Companion to Eighteenth-Century Poetry* (ed. John Sitter).
- *The Norton Anthology of English Literature*, Vol. C (Neoclassical selections and contextual essays).

BEU-106-V1: Visual Narratives and Semiotic Reading: Indian Art and Aesthetic in IKS

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MM: 100 marks
TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

Course Objectives:

Co1: To introduce students to visual narratives in Indian art traditions (temple sculptures, miniatures, murals) as storytelling forms rooted in Indian Knowledge Systems (IKS).

Co2: To enable students to apply basic semiotic reading to decode symbols, motifs, and aesthetic principles (rasa, bhava, iconography) in Indian visual culture.

Co3: To conduct close analyses of visual texts alongside literary parallels, drawing connections between image, narrative, and cultural meaning.

Co4: To interpret Indian art aesthetics in relation to philosophy, mythology, and regional traditions, adding interdisciplinary value to literary studies.

BEU-106-V1: Visual Narratives and Semiotic Reading: Indian Art and Aesthetic in IKS (40 hours)

Unit 1: Introduction to Visual Narratives and IKS Foundations (10 hours)

- Stella Kramrisch, *The Art of India* (selected chapters on sculpture).
- Yashodhara Dalmia, *The Painted World of the Warli* (folk art narratives).

Context: What is IKS? Visual storytelling in Indian tradition; narrative panels vs. linear texts.

Key concepts: Rasa theory (Natyashastra), narrative modes (sequential, simultaneous, synoptic).

Examples: Basic reading of Ellora Caves (Kailasa temple panels), Ajanta murals (Jataka tales).

Simple semiotic tools: denotation (what you see), connotation (cultural meaning), sign systems.

Unit 2: Temple Sculpture as Narrative Text (10 hours)

- B. N. Goswamy, *The Spirit of Indian Painting* (simple introductions to miniatures).
- Devangana Desai, *The Religious Imagery of Khajuraho* (temple narrative focus).
- *Ajanta Murals* (IGNCA publications or DVD sets for classroom screening).

Context: Iconography, myth as visual literature, regional aesthetics (Chola, Pala, Hoysala).

Khajuraho temple panels (Shiva Nataraja, Vishnu avatars, mithuna figures).

Konark Sun Temple (wheel panels as time cycles, Arjuna's penance).

Semiotic reading: posture, gesture (mudras), symbolic attributes (lotus=divinity, wheel=time).

Unit 3: Indian Classical Tradition (10 hours)

- Kapila Vatsyayan, *Indian Classical Dance* (rasa theory applied to visuals).
- *NatyaShastra* (abridged: rasa and bhava sections, Motilal Banarsidass).

Context: Courtly painting traditions, rasa in visual form, patron-artist dynamics.

Rajasthani miniatures (Ragmala series: visual music, nayak-nayikabhedha).

Mughal miniatures (Akbarnama battle scenes, Hamzanama episodic narratives).

Pahari paintings (Gita Govinda: Radha-Krishna bhakti as visual poetry).

Literary link: Parallel reading with Jayadeva's Gita Govinda verses.

Unit 4: Folk and Regional Visual Traditions (10 hours)

IKS and Semiotics (beginner-friendly):

- A. K. Ramanujan, *The Collected Essays* ("Telling Tales" – oral/visual narrative theory).
- Daniel R. Heifetz, *Semantics and Society* (simple Indian poetics).
- *IGNCA e-books* on regional art (free PDF downloads: Warli, Madhubani, Pattachitra).

Context: Vernacular aesthetics, community narratives, modern echoes in cinema/comics.

Warli painting (rice paste rituals, nature-human harmony).

Madhubani (Kochka Katha epic cycles, wedding rituals).

Pattachitra (Odisha: Jagannath myths, Ramayana panels).

Kalighat pats (19th-century social satire).

Application: Semiotic analysis linking folk art to English literature themes (nature, ritual, identity).

Course Outcomes (COs):

Students will be able to:

CO1: Identify visual narrative techniques in Indian art and connect them to IKS principles like rasa, dhvani, and iconographic traditions.

CO2: Apply basic semiotic tools to decode symbols, motifs, and aesthetic choices in temple sculptures, miniatures, and folk paintings.

CO3: Analyse visual texts alongside literary parallels, recognizing shared storytelling modes across image and word.

CO4: Interpret Indian visual aesthetics in cultural, philosophical, and regional contexts, enhancing literary analysis with interdisciplinary visual literacy skills.

Suggested Readings

- *The Norton Anthology of Theory and Criticism* (semiotics section: Barthes, basic Saussure).
- William Dalrymple, *Indian Portraits* (literary writing on visual art).
- Devdutt Pattanaik, *Jaya or Sita* (myth visuals with simple retellings).

BEU-108-V1: Corporate Storytelling and Brand Building

No. of Credits: 2

L	T	P	MM: 100 marks
2	0	0	TA: 3 hrs

Internal Assessment: 40

Final Exam: 60

Course Objectives:

CO1: To identify key elements of storytelling in corporate communication and their role in brand identity.

CO2: To introduce students to narrative strategies used in marketing, advertising, and leadership.

CO3: To introduce techniques of crafting brand stories that resonate emotionally and drive consumer loyalty.

CO4: To introduce ethical considerations and case studies in corporate narrative building.

Unit-1: Foundations of Corporate Storytelling (5 hours)

Student Presentations (1–2 hrs): Groups present on a brand's origin story (e.g., Apple's "Think Different"). Language of brands; Hero's Journey (Joseph Campbell) in business; Emotional vs. rational appeals; Archetypes (Brand as Hero, Mentor, Rebel). Thought-experiments: "What if your brand were a story character?"

Unit-2: Brand Archetypes and Narrative Frameworks (5 hours)

Scope for Student Presentations (1–2 hrs): Case analysis of archetype use (e.g., Nike as Hero, Coca-Cola as Innocent).

Story spine: Setup–Conflict–Climax–Resolution in ads/campaigns; Freytag’s Pyramid for brand videos; Multi-platform consistency (social media, website, packaging).

Unit-3: Content Development for Brands (5 hours)

Scope for Student Presentations (1–2 hrs): Pitch a 3-minute brand story video concept (using Canva/PowerPoint).
5 Ws for brand content; User-generated stories; Influencer collaborations; Metrics of story success (engagement, recall, conversion).

Unit-4: Ethics, Case Studies, and Future Trends (5 hours)

Scope for Student Presentations (1–2 hrs): Debate ethical dilemmas (e.g., greenwashing) with real brand examples. Authenticity vs. manipulation; Crisis storytelling (recovery narratives); AI in brand stories; Sustainability and purpose-driven branding.

Course Outcomes:

CO1: Students **identify** storytelling techniques and biases in corporate narratives.

CO2: Students consciously **practise** narrative frameworks for brand building.

CO3: Students **apply** content development techniques to brand scenarios.

CO4: Students **demonstrate** skills through digital presentations and group pitches.

Suggested Readings

- Donald Miller, *Building a StoryBrand* (7-part framework).
- Jonah Sachs, *Winning the Story Wars* (emotional branding).
- Joseph Campbell, *The Hero with a Thousand Faces* (abridged for archetypes).
- Annette Simmons, *The Story Factor* (storytelling in business).
- Seth Godin, *All Marketers Are Liars* (brand myths).
- *Harvard Business Review* articles: “The Elements of Storytelling” (2014), “Brand Storytelling” cases.
- Brands: Patagonia (purpose), Airbnb (“Belong Anywhere”), Dove “Real Beauty”.
- Online: *StoryBrand.com* resources; TED Talks (e.g., “How Great Leaders Inspire Action” by Simon Sinek).

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MM: 100 marks
TA: 3 hrs

Internal Assessment: 50

Final Exam: 50

Credits: 2

Lab Objectives:

- Students explore semiotics across chosen Indian art forms and adaptations.
- Students can apply their know-how to transmedia storytelling.
- Students understand the vocabulary of comics.
- Students can apply the vocabulary of comics to tell a story on storyboard.

Module 1: Visual Narratives: Literature to Film Adaptations (Weeks 9-12)

Students explores semiotics across Madhubani art, Gond visuals, and film adaptations of Shakespeare bridging English texts with Indian visual traditions.

Module 2: Graphic Narratives (Weeks 13-16)

Core: Scott McCloud, "The Vocabulary of Comics" (*Understanding Comics*, Harper Perennial ch.1-2 ~25pp).

Module 3 (work): Storyboards; Module 4 (product): Development Modules guided by teacher but involving hands-on.

Lab Outcomes:

- Students can analyse signs in visual-literary hybrids.
 - Students demonstrate an understanding of adaptations.
 - Students can understand the vocabulary of comics.
 - Students can tell a story using comic/basic graphic art.
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