



**PRESIDENCY
UNIVERSITY**



PRESIDENCY SCHOOL OF LIBERAL ARTS AND SCIENCES

Programme Regulations and Curriculum

2026-2028

Master of Arts (M.A.) in ENGLISH

based on Choice Based Credit System (CBCS) and Outcome Based Education (OBE)

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PART A – PROGRAMME REGULATIONS

1. Vision & Mission of the University and the School / Department

1.1 *Vision of the University*

To be a Value-driven Global University, excelling beyond peers and creating professionals of integrity and character, having concern and care for society.

1.2 *Mission of the University*

- Commit to be an innovative and inclusive institution by seeking excellence in teaching, research and knowledge-transfer.
- Pursue Research and Development and its dissemination to the community, at large.
- Create, sustain and apply learning in an interdisciplinary environment with consideration for ethical, ecological and economic aspects of nation building.
- Provide knowledge-based technological support and services to the industry in its growth and development.
- To impart globally applicable skill sets to students through flexible course offerings and support industry's requirement and inculcate a spirit of new-venture creation.

1.3 *Vision Statement of Presidency School of Liberal Arts and Sciences*

To become a value-based centre of academic excellence that cultivates a dynamic learning environment where liberal arts inquiry, psychological understanding, and creative exploration empower students to excel in scholarly discourse and human development.

1.4 *Mission Statement of Presidency School of Liberal Arts and Sciences*

- Foster the ability to critically interpret, analyse, and articulate complex texts, human behaviour, and theoretical ideas within broader cultural, social, and historical frameworks.
- Strengthen analytical abilities for understanding various forms of human expression, communication, and psychological processes, fostering deeper comprehension of the human experience.

- Prepare students for advancement in higher education, professional careers in humanities and behavioural sciences, and scholarly research endeavours.
- Empower individuals through transformative educational experiences that develop their intellectual, creative, and analytical potential across liberal arts disciplines.
- Foster critical thinking, research skills, ethical reasoning, and global competencies necessary for addressing complex human and societal challenges in an interconnected world.
- Promote interdisciplinary learning that bridges literary studies, psychological sciences, and related fields to create well-rounded professionals with integrity and social consciousness.

2. Preamble to the Programme Regulations and Curriculum

This is the subset of Academic Regulations, and it is to be followed as a requirement for the award of M. A. English degree.

The Curriculum is designed to take into the factors listed in the Choice Based Credit System (CBCS) with focus on Project Based Learning, Research, and Internship to enable the students to become eligible and fully equipped for employment in industries, choose higher studies or entrepreneurship.

In exercise of the powers conferred by and in discharge of duties assigned under the relevant provision(s) of the Act, Statutes and Academic Regulations of the University, the Academic Council hereby makes the following Regulations.

3. Short Title and Applicability

- a. These Regulations shall be called the Master of Arts Degree Programme Regulations and Curriculum 2026-2028.
- b. These Regulations are subject to, and pursuant to the Academic Regulations.
- c. These Regulations shall be applicable to the ongoing Master of Arts (English) Degree Programmes of the 2026-2028 batch, and to all other Master of Arts Degree Programmes which may be introduced in future.

- d. These Regulations shall supersede all the earlier Master of Arts (English) Degree Programme Regulations and Curriculum, along with all the amendments thereto.
- e. These Regulations shall come into force from the Academic Year 2026-2027.

4. Definitions

In these Regulations, unless the context otherwise requires:

- a. *“Academic Calendar” means the schedule of academic and miscellaneous events as approved by the Vice Chancellor;*
- b. *“Academic Council” means the Academic Council of the University;*
- c. *“Academic Regulations” means the Academic Regulations, of the University;*
- d. *“Academic Term” means a Semester or Summer Term;*
- e. *“Act” means the Presidency University Act, 2013;*
- f. *“AICTE” means All India Council for Technical Education;*
- g. *“Basket” means a group of courses bundled together based on the nature/type of the course;*
- h. *“BOE” means the Board of Examinations of the University;*
- i. *“BOG” means the Board of Governors of the University;*
- j. *“BOM” means the Board of Management of the University;*
- k. *“BOS” means the Board of Studies of a particular Department/Programme of Study of the University;*
- l. *“CGPA” means Cumulative Grade Point Average as defined in the Academic Regulations;*
- m. *“Clause” means the duly numbered Clause, with Sub-Clauses included, if any, of these Regulations;*
- n. *“COE” means the Controller of Examinations of the University;*

- o. *“Course In Charge” means the teacher/faculty member responsible for developing and organising the delivery of the Course;*
- p. *“Course Instructor” means the teacher/faculty member responsible for teaching and evaluation of a Course;*
- q. *“Course” means a specific subject usually identified by its Course-code and Course-title, with specified credits and syllabus/course-description, a set of references, taught by some teacher(s)/course-instructor(s) to a specific class (group of students) during a specific Academic Term;*
- r. *“Curriculum Structure” means the Curriculum governing a specific Degree Programme offered by the University, and, includes the set of Baskets of Courses along with minimum credit requirements to be earned under each basket for a degree/degree with specialization/minor/honours in addition to the relevant details of the Courses and Course catalogues (which describes the Course content and other important information about the Course). Any specific requirements for a particular Programme may be brought into the Curriculum structure of the specific Programme and relevant approvals should be taken from the BOS and Academic Council at that time.*
- s. *“DAC” means the Departmental Academic Committee of a concerned Department/Programme of Study of the University;*
- t. *“Dean” means the Dean / Director of the concerned School;*
- u. *“Degree Programme” includes all Degree Programmes;*
- v. *“Department” means the Department offering the degree Programme(s) / Course(s) / School offering the concerned Degree Programmes / other Administrative Offices;*
- w. *“Discipline” means specialization or branch of M.A. Degree Programme;*
- x. *“HOD” means the Head of the concerned Department;*
- y. *“L-T-P-C” means Lecture-Tutorial-Practical-Credit – refers to the teaching – learning periods*

and the credit associated;

- z. "MOOC" means Massive Open Online Courses;*
- aa. "MOU" means the Memorandum of Understanding;*
- bb. "NPTEL" means National Programme on Technology Enhanced Learning;*
- cc. "Parent Department" means the department that offers the Degree Programme that a student undergoes;*
- dd. "Programme Head" means the administrative head of a particular Degree Programme/s;*
- ee. "Programme Regulations" means the Master of Arts (English) Programme Regulations and Curriculum, 2026-2028;*
- ff. "Programme" means the Master of Arts M.A. (English) Degree Programme;*
- gg. "PSOLAS" means the Presidency School of Liberal Arts and Sciences;*
- hh. "Registrar" means the Registrar of the University;*
- ii. "School" means a constituent institution of the University established for monitoring, supervising and guiding, teaching, training and research activities in broadly related fields of studies;*
- jj. "Section" means the duly numbered Section, with Clauses included in that Section, of these Regulations;*
- kk. "SGPA" means the Semester Grade Point Average as defined in the Academic Regulations;*
- ll. "Statutes" means the Statutes of Presidency University;*
- mm. "Sub-Clause" means the duly numbered Sub-Clause of these Programme Regulations;*
- nn. "Summer Term" means an additional Academic Term conducted during the summer break (typically in June-July) for a duration of about eight (08) calendar weeks, with a minimum of thirty (30) University teaching days;*
- oo. "SWAYAM" means Study Webs of Active Learning for Young Aspiring Minds.*

pp. "UGC" means University Grants Commission;

qq. "University" means Presidency University, Bengaluru; and

rr. "Vice Chancellor" means the Vice Chancellor of the University.

5. Programme Description

The Master of Arts (English) Degree Programme Regulations and Curriculum 2026 -2028 are subject to, and pursuant to the Academic Regulations. These Programme Regulations shall be applicable to the ongoing Master of Arts in English, abbreviated as M.A. (English) of 2026-2028 offered by the Presidency School of Liberal Arts and Sciences (PSOLAS)

- 5.1 These Programme Regulations shall be applicable to other similar Programmes, which may be introduced in future.
- 5.2 These Regulations may evolve and get amended or modified or changed through appropriate approvals from the Academic Council, from time to time, and shall be binding on all concerned.
- 5.3 The effect of periodic amendments or changes in the Programme Regulations, on the students admitted in earlier years, shall be dealt with appropriately and carefully, to ensure that those students are not subjected to any unfair situation whatsoever, although they are required to conform to these revised Programme Regulations, without any undue favour or considerations.

6. Minimum and Maximum Duration

- 6.1 Master of Arts in English Degree Programme is a two-Year, Full- Time Semester based Programme. The minimum duration of the M.A. (English) Programme is three (02) years, and each year comprises two academic Semesters (Odd and Even Semesters) and hence the duration of the M.A. (English) Programme is four (04) Semesters.
- 6.2 A student who for whatever reason is not able to complete the Programme within the normal period or the minimum duration (number of years) prescribed for the Programme, may be allowed a period of two years beyond the normal period to complete the mandatory minimum credits requirement as prescribed by the concerned

Programme Regulations and Curriculum. In general, the permissible maximum duration (number of years) for completion of Programme is 'N' + 2 years, where 'N' stands for the normal or minimum duration (number of years) for completion of the concerned Programme as prescribed by the concerned Programme Regulations and Curriculum.

- 6.3 The time taken by the student to improve Grades/CGPA, and in case of temporary withdrawal/re-joining **(Refer to clause_16.1 of Academic Regulations)**, shall be counted in the permissible maximum duration for completion of a Programme.
- 6.4 In exceptional circumstances, such as temporary withdrawal for medical exigencies where there is a prolonged hospitalization and/or treatment, as certified through hospital/medical records, women students requiring extended maternity break (certified by registered medical practitioner), and, outstanding sportspersons representing the University/State/India requiring extended time to participate in National/International sports events, a further extension of one (01) year may be granted on the approval of the Academic Council.
- 6.5 The enrolment of the student who fails to complete the mandatory requirements for the award of the concerned Degree (refer Section 19, of Academic Regulations) in the prescribed maximum duration (Sub-Clauses 18.1 and 18.2 of Academic Regulations), shall stand terminated and no Degree shall be awarded.

7. Programme Educational Objectives (PEO)

After two years of successful completion of the Programme,

PEO1: Graduates will demonstrate advanced disciplinary knowledge in English Studies through literary theory, cultural analysis, digital tools, and interdisciplinary perspectives.

PEO2: Graduates will apply appropriate research methodologies and critical frameworks in academic, creative, and professional contexts.

PEO3: Graduates will engage in lifelong learning and socially responsible knowledge practices contributing to cultural and community development.

8. Programme Outcomes (PO) and Programme Specific Outcomes (PSO)

8.1 Programme Outcomes (PO)

On successful completion of the Programme, the students shall be able to:

PO1: Demonstrate advanced knowledge of literary history, genres, linguistic structures, and critical theories across different eras, cultures, and geographies.

PO2: Articulate complex ideas in written, oral, and digital formats for academic and professional audiences.

PO3: Evaluate literary and cultural narratives to understand ideologies, power structures, and social dynamics.

PO4: Apply literary, linguistic, and analytical knowledge in academic, creative, and professional contexts.

8.2 Programme Specific Outcomes (PSOs):

On successful completion of the Programme, the students shall be able to:

PSO1: Apply advanced literary, cultural, and critical theories to analyse, interpret, and evaluate texts across genres, media, and contexts.

PSO2: Demonstrate specialization-specific knowledge and skills to produce scholarly, creative, digital, or practice-based outputs relevant to the chosen track.

PSO3: Communicate ideas clearly, creatively, and ethically across academic, professional, and public domains, adapting language and style for diverse audiences.

9. Admission Criteria (as per the concerned Statutory Body)

The University admissions shall be open to all persons irrespective of caste, class, creed, gender or nation. The admission criteria to the M.A. (English) Programme are listed in the following Sub-Clauses:

9.1 An applicant who has successfully completed the Undergraduate degree examination with 50 % aggregate marks from any recognised University in India or abroad recognised by UGC / AIU are eligible to apply.

9.2 Reservation for the SC / ST and other backward classes shall be made in accordance with the

directives issued by the Government of Karnataka from time to time.

9.3 Admissions are offered to Foreign Nationals and Indians living abroad in accordance with the rules applicable for such admission, issued from time to time, by the Government of India.

9.4 Candidates must fulfil the medical standards required for admission as prescribed by the University.

9.5 If, at any time after admission, it is found that a candidate had not in fact fulfilled all the requirements stipulated in the offer of admission, in any form whatsoever, including possible misinformation and any other falsification, the Registrar shall report the matter to the Board of Management (BOM), recommending revoking the admission of the candidate.

9.6 The decision of the BOM regarding the admissions is final and binding.

10. Transfer Students requirements

10.1 Transfer of student(s) from another recognized University to the 2nd year (3rd Semester) of the M.A. Programme of the University

A student who has completed the 1st Year (i.e., passed in all the Courses / Subjects prescribed for the 1st Year) of the M.A. (English) / Three -Year Degree Programme from another recognized University, may be permitted to transfer to the 2nd Year (3rd Semester) of the M.A. (English) Programme of the University as per the rules and guidelines prescribed in the following Sub-Clauses:

10.1.1 The student shall submit the Application for Transfer along with a non-refundable Application Fee (as prescribed by the University from time to time) to the University no later than July of the concerned year for admission to the 2nd Year (3rd Semester) M.A. (English) Programme commencing on August 1 on the year concerned.

10.1.2 The student shall submit copies of the respective Marks Cards / Grade Sheets / Certificates along with the Application for Transfer.

10.1.3 The transfer may be provided on the condition that the Courses and Credits completed by the concerned student in the 1st Year of the M.A. (English) Degree Programme from the concerned University, are declared equivalent and acceptable by the Equivalence

Committee constituted by the Vice Chancellor for this purpose. Further, the Equivalence Committee may also prescribe the Courses and Credits the concerned students shall have to mandatorily complete, if admitted to the 2nd Year of the M.A. (English) Programme of the University.

10.1.4 The Branch / Discipline allotted to the student concerned shall be the decision of the University and binding on the student.

11. Specific Regulations regarding Assessment and Evaluation (including the Assessment Details of NTCC Courses, Weightages of Continuous Assessment and End Term Examination for various Course Categories)

11.1 The academic performance evaluation of a student in a Course shall be according to the University Letter Grading System based on the class performance distribution in the Course.

11.2 Academic performance evaluation of every registered student in every Course registered by the student is carried out through various components of Assessments spread across the Semester. The nature of components of Continuous Assessments and the weightage given to each component of Continuous Assessments (refer Clause 11.5 of Academic Regulations) shall be clearly defined in the Course Plan for every Course and approved by the DAC.

11.3 Format of the End-Term examination shall be specified in the Course Plan.

11.4 Grading is the process of rewarding the students for their overall performance in each Course. The University follows the system of Relative Grading with statistical approach to classify the students based on the relative performance of the students registered in the concerned Course except in the following cases:

- Non-Teaching Credit Courses (NTCC)
- Courses with a class strength less than 30

Absolute grading method may be adopted, where necessary with prior approval of concerned DAC.

Grading shall be done at the end of the Academic Term by considering the aggregate performance of the student in all components of Assessments prescribed for the Course. Letter Grades (refer Clause 8.10 of Academic Regulations) shall be awarded to a student based on her/his overall performance relative to the class performance distribution in the concerned Course. These Letter Grades not only indicate a qualitative assessment of the student's performance but also carry a quantitative (numeric) equivalent called the Grade Point.

11.5 Assessment Components and Weightage

Table 1: Assessment Components and Weightage for different category of Courses		
Nature of Course and Structure	Evaluation Component	Weightage
Lecture-based Course L component in the L-T-P Structure is predominant (more than 1) (Examples: 3-0-0; 2-1-0; 2-0-0, 0-0-2 etc.)	Continuous Assessments	50%
	End Term Examination	50%
Lab/Practice-based Course P component in the L-T-P Structure is predominant (Examples: 0-0-4; 0-1-2; 1-0-2; etc.)	Continuous Assessments [Lab Only]	75%
	End Term Examination [Lab Only]	25%

Skill based Courses like Industry Internship, Capstone project, Research Dissertation, Integrative Studio, Interdisciplinary Project, Summer / Short Internship, Social Engagement / Field Projects, Portfolio, and such similar Non-Teaching Credit Courses, where the pedagogy does not lend itself to a typical L-T-P structure	Guidelines for the assessment components for the various types of Courses, with recommended weightages, shall be specified in the concerned Programme Regulations and Curriculum / Course Plans, as applicable.
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The exact weightages of Evaluation Components shall be clearly specified in the concerned PRC and respective Course Plan.

Normally, for Practice/Skill based Courses, without a defined credit structure (L-T-P) [NTCC], but with assigned Credits (as defined in Clause 5.2 of the Academic Regulations), the method of evaluation shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment, shall be as decided and indicated in the Course Plan/PRC. The same shall be approved by the respective DAC.

11.6 Minimum Performance Criteria:

11.6.1 Theory only Course and Lab/Practice Embedded Theory Course

A student shall satisfy the following minimum performance criteria to be eligible to earn the credits towards the concerned Course:

- 11.6.1.1** A student must obtain a minimum of 30% of the total marks/weightage assigned to the End Term Examinations in the concerned Course.
- 11.6.1.2** The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of the components of Continuous Assessments, Mid Term Examinations and End Term Examinations in the concerned Course.

11.6.2 Lab/Practice only Course and Project Based Courses

The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of

all assessment components in the concerned Course.

- 11.6.3** A student who fails to meet the minimum performance criteria listed above in a Course shall be declared as “Fail” and given “F” Grade in the concerned Course. For theory Courses, the student shall have to re-appear in the “Make-Up Examinations” as scheduled by the University in any subsequent semester or re-appear in the End Term Examinations of the same Course when it is scheduled at the end of the following Semester or Summer Term, if offered. The marks obtained in the Continuous Assessments (other than the End Term Examination) shall be carried forward and be included in computing the final grade, if the student secures the minimum requirements (as per Clause 11.6.1, 11.6.2 of Academic Regulations) in the “Make-Up Examinations” of the concerned Course. Further, the student has an option to re- register for the Course and clear the same in the summer term/ subsequent semester if he/she wishes to do so, provided the Course is offered.

12. Additional clarifications - Rules and Guidelines for Transfer of Credits from MOOC, etc. – Note: These are covered in Academic Regulations

The University allows students to acquire credits from other Indian or foreign institutions and/or Massive Open Online Course (MOOC) platforms, subject to prior approval. These credits may be transferred and counted toward fulfilling the minimum credit requirements for the award of a degree. The process of transfer of credits is governed by the following rules and guidelines:

- 12.1** The transfer of credits shall be examined and recommended by the Equivalence Committee (**Refer Annexure B of Academic Regulations**) and approved by the Dean - Academics.
- 12.2** Students may earn credits from other Indian or foreign Universities/Institutions with which the University has an MOU, and that MOU shall have specific provisions, rules and guidelines for transfer of credits. These transferred credits shall be counted towards the minimum credit requirements for the award of the degree.
- 12.3** Students may earn credits by registering for Online Courses offered by *Study Web of Active Learning by Young and Aspiring Minds (SWAYAM)* and *National Programme on*

Technology Enhanced Learning (NPTEL), or other such recognized Bodies/ Universities/Institutions as approved by the concerned BOS and Academic Council from time to time. The concerned School/Parent Department shall publish/include the approved list of Courses and the rules and guidelines governing such transfer of credits of the concerned Programme from time to time. The Rules and Guidelines for the transfer of credits specifically from the Online Courses conducted by SWAYAM/ NPTEL/ other approved MOOCs are as stated in the following Sub-Clauses:

- 12.3.1** A student may complete SWAYAM/NPTEL/other approved MOOCs as mentioned in **Clause 12.3 of Academic Regulations** and transfer equivalent credits to partially or fully complete the mandatory credit requirements of Discipline Elective Courses and/or the mandatory credit requirements of Open Elective Courses as prescribed in the concerned Curriculum Structure. However, it is the sole responsibility of the student to complete the mandatory credit requirements of the Discipline Elective Courses and the Open Elective Courses as prescribed by the Curriculum Structure of the concerned Programme.
- 12.3.2** SWAYAM/NPTEL/ other approved MOOCs as mentioned in **Clause 12.3 of Academic Regulations**, shall be approved by the concerned Board of Studies.
- 12.3.3** Parent Departments may release a list of SWAYAM/NPTEL/other approved MOOCs for Pre-Registration as per schedule in the Academic Calendar or through University Notification to this effect.
- 12.3.4** Students may Pre-Register for the SWAYAM/NPTEL/other approved MOOCs in the respective Departments and register for the same Courses as per the schedule announced by respective Online Course Offering body/institute/ university.
- 12.3.5** A student shall request for transfer of credits only from such approved Courses as mentioned in Sub-Clause 12.3.2 above.
- 12.3.6** SWAYAM/NPTEL/other approved MOOCs Courses are considered for transfer of credits only if the concerned student has successfully completed the SWAYAM/NPTEL/other approved MOOCs and obtained a certificate of successful/satisfactory completion.

12.3.7 A student who has successfully completed the approved SWAYAM/NPTEL/ other approved MOOCs and wants to avail the provision of transfer of equivalent credits, must submit the original Certificate of Completion, or such similar authorized documents to the HOD concerned, with a written request for the transfer of the equivalent credits. On verification of the Certificates/Documents and approval by the Dean / Director / HOD concerned, the Course(s) and equivalent Credits shall be forwarded to the COE for processing of results of the concerned Academic Term.

12.3.8 The credit equivalence of the SWAYAM/NPTEL/other approved MOOCs are based on Course durations and/or as recommended by the Course offering body/institute/university. The Credit Equivalence mapped to SWAYAM/ NPTEL approved Courses based on Course durations for transfer of credits is summarised in Table shown below. The Grade will be calculated from the marks received by the Absolute Grading Table 8.11 of Academic Regulations.

Table 2: Durations and Credit Equivalence for Transfer of Credits from SWAYAM-NPTEL/ other approved MOOC Courses		
Sl. No.	Course Duration	Credit Equivalence
1	4 Weeks	1 Credit
2	8 Weeks	2 Credits
3	12 Weeks	3 Credits

12.3.9 The maximum permissible number of credits that a student may request for credit transfer from MOOCs shall not exceed 20% of the mandatory minimum credit requirements specified by the concerned Programme Regulations and Curriculum for the award of the concerned Degree.

12.3.10 The University shall not reimburse any fees/expense; a student may incur for the SWAYAM/NPTEL/other approved MOOCs.

12.4 The maximum number of credits that can be transferred by a student shall be limited to forty

percent (40%) of the mandatory minimum credit requirements specified by the concerned Programme Regulations and Curriculum for the award of the concerned Degree. However, the grades obtained in the Courses transferred from other Institutions/MOOCs, as mentioned in this Section (12.0), shall not be included in the calculation of the CGPA.

12.5 Mandatory Non-Credit Course Completion Requirements: All mandatory non-credit courses shall be satisfactorily completed by the student as part of the degree requirements. These courses will be evaluated and awarded letter grades based on the following criteria:

S (Satisfactorily Completed): Awarded when the student successfully completes all prescribed course requirements.

NC (Not Completed): Awarded when the student fails to meet the prescribed course requirements.

A student receiving an **NC** grade must reappear for and complete the course in accordance with the guidelines prescribed by the University.

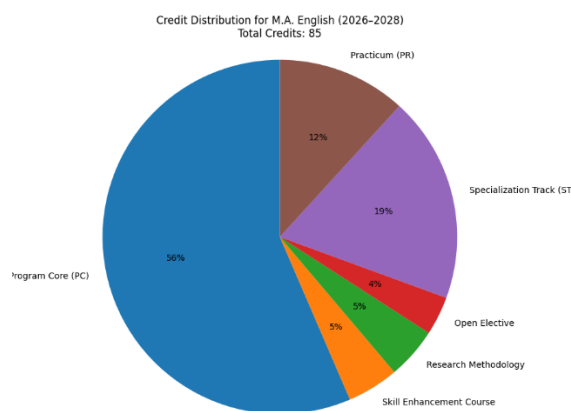
In the case of non-taught and non-credited mandatory courses—where students are advised to undertake learning through MOOC platforms—there shall be a clearly defined **Course Catalogue** and a corresponding **Course Plan**. The Course Plan shall outline the assessment components, which will form the basis for evaluation.

13. Structure / Component with Credit Requirements Course Baskets & Minimum Basket wise Credit Requirements

The M.A. (English) Programme Structure (2026-2028) has a total of 85 credits. Table 3 summarizes the type of baskets, number of courses under each basket and the associated credits that are mandatorily required for the completion of the Degree.

Table 3: M.A. (English) 2026-2028: Summary of Mandatory Courses and Minimum Credit Contribution from various Baskets		
Sl. No.	Baskets	Credit Contribution
1	PROGRAMME CORE (PC)	48

2	SKILL ENHANCEMENT COURSE	4
3	RESEARCH METHODOLOGY	4
4	OPEN ELECTIVE	3
5	SPECIALIZATION TRACK (ST)	16
6	PRACTICUM (PR)	10
	Total Credits	85



14. Minimum Total Credit Requirements for Award of Degree

As per the UGC guidelines, a minimum of 85 credits is required for the award of a M.A. (English) degree.

15. Other Specific Requirements for Award of Degree, if any, as prescribed by the Statutory Bodies

- 15.1** The award of the Degree shall be recommended by the Board of Examinations and approved by the Academic Council and Board of Management of the University.
- 15.2** A student shall be declared to be eligible for the award of the concerned Degree if she/he:
- Fulfilled the Minimum Credit Requirements and the Minimum Credits requirements under various baskets.

- b. Secure a minimum CGPA of 5.0 in the concerned Programme at the end of the Semester/Academic Term in which she/he completes all the requirements for the award of the Degree as specified in Sub-Clause a of Academic Regulations;
- c. No dues to the University, Departments, Hostels, Library, and any other such Centres/ Departments of the University; and
- d. No disciplinary action is pending against her/him.

16. Curriculum Structure – Basket Wise Course List (not Semester Wise)

List of Courses Tabled – aligned to the Programme Structure

(Course Code, Course Name, Credit Structure (LTPC), Contact Hours, Course Basket, Type of Skills etc., as applicable).

Table 3.1: List of Programme Core						
Programme Core (PC) Theory						
Sr no	Course Code	Course Name	L	T	P	C
1.	ENG4101	Introduction to Literary Theory and Criticism	4	0	0	4
2.	ENG4102	Introduction to Linguistics	4	0	0	4
3.	ENG4103	Indian Writings in English	4	0	0	4
4.	ENG4104	English Language: Pedagogy and Practice	4	0	0	4
5.	ENG4201	Contemporary Theory and Criticism	4	0	0	4
6.	ENG4202	South Asian Literature	4	0	0	4
7.	ENG4203	Gender Studies	4	0	0	4
8.	ENG4204	World Literatures	4	0	0	4
9.	ENG4301	Marginality, Resistance and Representation	4	0	0	4
10.	ENG4302	Reading Cinema: Theory and Narrative	4	0	0	4

11.	ENG5401	Indian Literatures in English Translations	4	0	0	4
12.	ENG5402	Reimagining Ability: Disability, Representation, and Power	4	0	0	4
Total no. of Credits						48

Table 3.2: Skill Enhancement Course

Sr No	Course Code	Course Name	L	T	P	C
1.	ENG4105	AI Tools for Academic & Professional Writing	2	0	0	2
2.	ENG4206	Podcasting and Audio Narratives	1	0	2	2
Total no. of Credits						4

Table 3.3: Research Methodology

Sr No	Course Code	Course Name	L	T	P	C
1.	ENG4205	Research Methods for English Studies	4	0	0	4
Total no. of Credits						4

Table 3.4: Open Elective

Sr No	Course Code	Course Name	L	T	P	C
1.		Open Elective	3	0	0	3
Total no. of Credits						3

Table 3.5: SPECIALIZATION TRACK

Sr No	Course Code	Course Name	L	T	P	C
TRACK 1 – DIGITAL HUMANITIES						
1.	ENG4303	Introduction to Digital Humanities	4	0	0	4
2.	ENG4306	Electronic Literature & Hypertext	4	0	0	4
3.	ENG5403	Text Analysis & Data Mining	4	0	0	4
4.	ENG5406	AI, Ethics & Cyberculture	4	0	0	4
TRACK 2 – CULTURAL STUDIES						
1.	ENG4304	Reading Modes of Culture	4	0	0	4
2.	ENG4307	Power, Ideology and Representation	4	0	0	4
3.	ENG5404	Visual Culture: Theories and Practices	4	0	0	4
4.	ENG5407	Food Culture and Practices	4	0	0	4
TRACK 3 – CREATIVE WRITING						
	ENG4305	Art of Creative Writing	4	0	0	4
	ENG4308	Exploring Forms and Perspectives	4	0	0	4
	ENG5405	Hybrid Forms of Writing	4	0	0	4
	ENG5408	Creative Writing for Career	4	0	0	4
Total no. of Credits						16

*Each track requires a minimum of 10 students and allows a maximum of 60 students, with up to 10% variation approved by the DAC.

Table 3.6: Internship & Project

Sr No	Course Code	Course Name	L	T	P	C
1.	ENG8309	Internship	0	0	0	4
2.	ENG8409	Research Project/ Dissertation	0	0	0	6
Total no. of Credits						10

Table 4: Research Project Evaluation Components and Weightage

Evaluation Component	Weightage (of final grade)
Research Report (Content, Structure, Analysis)	50%
Supervisor's Evaluation and Process Feedback	20%
Viva-Voce	30%

17. Practical / Skill based Courses –Internships/ Dissertation

Practical / Skill based Courses like Capstone project, research project / dissertation, and such similar courses, where the pedagogy does not lend itself to a typical L-T-P-C Structure (**as defined in Clause 5.1 of the Academic Regulations**), are simply assigned the number of Credits based on the quantum of work / effort required to fulfil the learning objectives and outcomes prescribed for the concerned Courses. Such courses are referred to as Non-Teaching Credit Courses (NTCC). These Courses are designed to provide students with hands-on experience and skills essential for their professional development. These courses aim to equip students with abilities in problem identification, root cause analysis, problem-solving, innovation, and design thinking through industry exposure and project-based learning. The expected outcomes are first level proficiency in problem solving and design thinking skills to better equip M.A. (English) graduates for their professional careers. The method of evaluation and grading for the Practical / Skill based Courses shall be prescribed and approved by the concerned Departmental Academic Committee (**refer Annexure A of the Academic Regulations**). The same shall be prescribed in the Course Handout.

17.1 Internship

A student may undergo an internship for a period of 6 to 8 weeks in a company or organization during the Semester Break between 2nd and 3rd semester subject to the following conditions:

17.1.1 The Internship shall be conducted in accordance with the Internship Policy prescribed by the School from time to time.

17.1.2 A student may opt for Internship in an Industry / Company/ Organization or academic / research institution of her / his choice, subject to the condition that the concerned student takes the responsibility to arrange the Internship on her / his own. Provided further, that the Industry / Company / Organization or academic / research institution offering such Internship confirms to the University that the Internship shall be conducted in accordance with the Programme Regulations and Internship Policy of the School.

17.1.3 A student selected for an Internship in an industry / company or academic / research institution shall adhere to all the rules and guidelines prescribed in the Internship Policy of the School.

17.2 Dissertation/Research Project

Every student shall, carry out dissertation under the overall supervision of the supervisor(s) during the 4th semester of the Programme.

17.2.1 The Dissertation provides an opportunity for students to synthesize their learning across courses in English Literature by engaging in a focused, independent project. This could take the form of: A research-based academic paper, A creative project with critical commentary, A thematic analysis of literary texts through an interdisciplinary study. Projects should demonstrate critical thinking, originality, interdisciplinary insight, and academic integrity.

17.2.2 The Faculty Coordinator(s) shall, in consultation with the Dean/HOD concerned, finalize the topic for dissertation along with the name(s) of the supervisor(s) at the beginning of Semester IV. For this purpose, the Coordinator shall take into account the relevance of the topic on which the candidate proposes to work. However, the Coordinator may, if he/she considers it necessary or expedient, ask a student to carry out dissertation on a topic other than the topic proposed by the student and/or under a supervisor other than the one under whom the student proposed to carry out his/her project.

17.2.3 Midcourse alteration/ modification in the scope of the project would need explicit approval

from the Dean/ HOD of the School. The Coordinator shall prepare a list comprising the names of the students, topic allotted to each of them along with the name of the supervisor(s) and submit it to the Dean.

17.2.4 A certificate in the prescribed format to the effect that the research project carried out by the student independently or in collaboration with other student(s) issued by the Supervisor(s) concerned and endorsed by the Faculty Coordinator concerned, shall form the part of the submission for evaluation.

17.2.5 Every student who spends a specified period of time in an industry/organization/institute for reasons of work related to his/her capstone project, with prior permission from the Faculty Coordinator concerned will explicitly acknowledge working in the relevant industry/organization/institute.

17.2.6 The dissertation should typically be between 80 to 100 pages. Students are required to submit their dissertation in the IV Semester within the specified time frame. If a student fails to submit the dissertation by the deadline, they will be assigned a placeholder grade 'I' in cases of exceptional circumstances, such as medical emergencies or the death of an immediate family member. In all other cases, a grade of 'F' will be awarded. The student will be required to repeat the dissertation in the appropriate semester of the following academic session, provided that other regulations allow for the continuation of their studies at the University.

17.2.7 The student shall submit to Programme Coordinator one printed soft bound copy of his/her dissertation.

17.2.8 An Assessment Committee constituted by the Dean / Director/ HOD of the School comprising internal and external members shall conduct Viva-Voce on dissertation.

17.2.9 The Evaluation components for dissertation and the respective weightages are detailed in Table 4.

Table 4: Dissertation Evaluation Components and Weightage	
Evaluation Component	Weightage (of final grade)
Dissertation (Content, Structure, Analysis)	50%
Supervisor's Evaluation and Process Feedback	20%
Viva-Voce	30%

18. List of MOOC (NPTEL) Courses

*The MOOC Courses list will be announced by the school at the time of Pre-Registration for the respective Semester post approval from DAC and BOS.

19. Recommended Semester Wise Course Structure / Flow including the Programme / Discipline Elective Paths / Options

Semester I								
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET
			L	T	P	C	CONTACT HOURS	
1.	ENG4101	Introduction to Literary Theory and Criticism	4	0	0	4	4	PC
2.	ENG4103	Introduction to Linguistics	4	0	0	4	4	PC
3.	ENG4103	Indian Writings in English	4	0	0	4	4	PC

4.	ENG4104	English Language: Pedagogy and Practice	4	0	0	4	4	PC
5.	ENG4105	AI Tools for Academic & Professional Writing	2	0	0	2	2	SEC
		TOTAL				20	22	-

Semester II								
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET
			L	T	P	C	CONTACT HOURS	
1.	ENG4201	Contemporary Theory and Criticism	4	0	0	4	4	PC
2.	ENG4202	South Asian Literature	4	0	0	4	4	PC
3.	ENG4203	Gender Studies	4	0	0	4	4	PC
4.	ENG4204	World Literatures	4	0	0	4	4	PC
5.	ENG4205	Research Methods for English Studies	4	0	0	4	4	RM
6.	ENG4206	Podcasting and Audio	1	0	2	2	3	

		Narratives						SEC
		TOTAL				20	23	-

Semester III								
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET
			L	T	P	C	CONTACT HOURS	
1.	ENG4301	Marginality, Resistance and Representation	4	0	0	4	4	PC
2.	ENG4302	Reading Cinema: Theory and Narrative	4	0	0	4	4	PC
3.		Specialization Track Course 1	4	0	0	4	4	ST
4.		Specialization Track Course 2	4	0	0	4	4	ST
5.		Open Elective	3	0	0	3	3	OE
6.	ENG8309	Internship	0	0	0	4		PR
		TOTAL				23	19	-

Semester IV								
S. NO.	COURSE CODE	COURSE NAME	CREDIT STRUCTURE					BASKET
			L	T	P	C	CONT ACT HOU RS	
1.	ENG5401	Indian Literatures in English Translations	4	0	0	4	4	PC
2.	ENG5402	Reimagining Ability: Disability, Representation, and Power	4	0	0	4	4	PC
3.		Specialization Track Course 3	4	0	0	4	4	ST
4		Specialization Track Course 4	4	0	0	4	4	ST
5.	ENG8409	Dissertation	0	0	0	6		PR
		TOTAL				22	16	-

Abbreviations:**Courses in the Programme may be of four kinds:**

1. **PC:** Programme Core
2. **ST:** Specialisation Track
3. **PR:** Practicum
4. **SEC:** Skill Enhancement Course
5. **OE:** Open Elective
6. **RM:** Research Methodology

Semester I

Course Code:	Course Title: Introduction to Literary Theory & Criticism	L- T -P- C	4	0	0	4
	Type of Course: Program Core					
Version No.	1.0					
Course Pre-requisites	Intermediate English language skills are required to attend the course.					
Anti-requisites	NIL					
Course Description	This course has been designed to offer the students a comprehensive knowledge of western literary criticism with an emphasis to question assumptions on reading, value and meaning and to analyze texts to interpret. Literary theories not only throw light on the nature of literature but also teach us to re-read with quickened intelligence and keener appreciation, read individual works with greater understanding and appreciation. The course has also been developed to groom the students towards a profound critical approach towards literature.					
Course Outcome	On successful completion of the course students will be able to appraise literature in terms of its function and suggest its value. • To outline the development of literary criticism from canonical to modern period and help them to understand the growth of criticism and their value. • To analyze the artistic and moral principle with systematic inquiry and their connectivity towards the application of themes in literature, philosophy, moral and social approaches. • To analyze the artistic and moral principle with systematic reference to literary criticism and its application in literary and non-literary endeavors. • To examine the theories and to uncover deeper insights further to enrich knowledge towards understanding of the concepts.					
Course Content						
Module 1	Introduction to Literary Criticism	Assignment	Issues and Concepts	12 Classes		
• Introduction to Literary criticism • History of Literary Criticism • Types of criticism (Moral, Psychological, sociological, Formalistic Criticism)						
Module 2	Outline of the history of Literary criticism	Classical Criticism to Pre 20 th century criticism	Issues and Concepts	12 Classes		

- Plato's The Poet is a Rhapsodist (Extract X from <i>The Republic</i>) - Aristotle's Theory of Imitation (Extract from <i>On Poetics</i>) - Mathew Arnold: <i>A Study of the poetry</i> (Touch stone method) - T.S. Coleridge: <i>Biographia Literaria</i> (Theory of Imagination)				
Module 3	20th century formalism and Structuralism	Assignments	Issues and Concepts	12 Classes
- Victor Shklovsky: "Art as Technique" (<i>ostranenie</i>) T. S. Eliot: <i>Tradition and Individual Talent</i> - Roland Barthes: <i>The death of the author</i>				
Module 4	Psychoanalytic and Marxist approaches	Assignments	Issues and Concepts	12 Classes
- Sigmend Freud: <i>Interpretation of dreams</i> (Dream work Mechanisms) - Jacques Lacan: Tripartite theory - Marxism: Historical Materialism				
Module 5	Feminist Approach	Assignments	Issues and Concepts	
- Liberal, Radical and Marxist Feminism - Simone de Beauvoir: <i>The Second Sex</i> (Chapter 1) - Betty Friedan: <i>The Feminine Mystique</i> (chapter 1)				
Targeted Applications & Tools that can be used: Critical Evaluation Tools, Theories, Methods, and Concepts				
Project work and Assignment - Apply theory of Imitation – analyse any poem with the critical lens. - Reformulate the concept of Poetry with the help of 'Touch stone Method'. - Examine the logical sequence of the novel- with reference to 'Death of an Author' - Create a painting, collage, or digital art piece that visually represents your critical reading of the text.				
All Preferred textbooks and essays				

Core Textbooks

1. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
2. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 3rd ed., Routledge, 2023.
3. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Supplementary Readings

4. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
5. Newton, K. M. *Modern Critical Theory: A Reader*. Macmillan, 1997.
6. Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 7th ed., Oxford UP, 2020.
7. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Pearson, 2013.
8. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
9. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971
10. Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.
11. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press.
12. Waugh, Patricia (ed.). [*Literary Theory and Criticism: An Oxford Guide*](#). Oxford University Press.

Catalogue prepared by	Dr. Premalatha S.
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Recommended by the Board of Studies on	
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Date of Approval by the Academic Council	
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Suggestion given by the board	
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Course Code:	Course Title: Introduction to Linguistics	L-T-P-C	4	0	0	4
	Type of Course: Theory					
Version No.	1.0					
Course Pre-requisites	Nil					
Anti-requisites	Nil					
Course Description	This course provides a comprehensive exploration of the scientific study of language by moving from the foundational elements of sound and structure to the complex cognitive and social dimensions of communication. Students will engage with core subfields such as phonetics, phonology, morphology, syntax, and semantics while exploring how language evolves and functions within society and the human mind. The course emphasizes analytical techniques that enable students to deconstruct linguistic data and evaluate competing theoretical frameworks. By the end of the semester, learners will have the tools to analyse language as a dynamic system and understand its pivotal role in human identity and technology.					
Course Objective	The course aims to equip students with a systematic understanding of linguistic theory and its					

	practical applications. It focuses on developing the analytical skills necessary to identify patterns in phonetic, grammatical, and meaning-based systems. The course also bridges the gap between traditional linguistics and modern concerns, such as sociolinguistics and the ethical implications of computational linguistics.			
Course Outcomes	On successful completion of this course the students shall be able to: 1. Apply the International Phonetic Alphabet (IPA) and phonological rules to transcribe and analyse the sound systems. (Apply) 2. Examine the internal structure of words and sentences using morphological and syntactic frameworks. (Analyse) 3. Evaluate various theories of semantics and pragmatics to determine how context and intent shape meaning in complex discourse. (Evaluate) 4. Investigate the relationship between language variation and social variables to understand the mechanics of language change. (Analyse) 5. Evaluate the cognitive mechanisms of language acquisition and the socio-ethical implications of algorithmic mediation on human discourse and linguistic diversity. (Evaluate)			
Course Content:				
Module 1	Phonetics & Phonology	Assignment	IPA Transcription Drills	10 Sessions
• Articulatory Phonetics: Speech Organs, Place and Manner of Articulation • The IPA Chart: Vowels, Consonants, Diacritics, and Transcription Practice • Phonology: Phonemes, Allophones, Minimal Pairs, Complementary Distribution • Syllable Structure, Stress, Tone, and Intonation • Phonological Processes: Assimilation, Deletion, Insertion, Metathesis				
Module 2	Morphology & Syntax	Assignment	Structural Tree Analysis	10 Sessions
• Morphemes: Free, Bound, Derivational, Inflectional; Allomorphs • Word Formation Processes: Affixation, Compounding, Conversion, Blending, Clipping, Backformation • Morphological Typology: Isolating, Agglutinating, Fusional, and Polysynthetic Languages • Transformational Grammar: Introduction • Morphophonology: Interactions between Morphology and Phonology				
Module 3	Semantics & Pragmatics	Assignment	Discourse Analysis Case Study	10 Sessions
• Lexical Semantics: Sense, Reference, Denotation, Connotation; Semantic Relations • Formal Semantics: Truth Conditions, Propositions, Entailment, and Presupposition • Speech Act Theory: Austin and Searle; Locutionary, Illocutionary, and Perlocutionary Acts • Gricean Maxims, the Cooperative Principle, and Conversational Implicature • Discourse and Context: Coherence, Cohesion, and Topic-Comment Structure				
Module 4	Sociolinguistics and Historical Linguistics	Assignment	Dialect Mapping Project	15 Sessions
• Sociolinguistics: Language Variation, Dialect, Sociolect, Register, and Code-Switching • Language Acquisition: First Language Acquisition (Behaviourism, Nativism, Interactionism); Second Language Acquisition • Historical Linguistics: Sound Change, Grammatical Change, Language Families, and Reconstruction • Language and Identity: Multilingualism, Language Attitudes, and Language Policy				

Contact Linguistics: Pidgins, Creoles, and Global Englishers				
Module 5	Applied and Cognitive Linguistics	Assignment/ Quiz	AI & Ethics Report	15 Sessions
- Psycholinguistics: Theories of First Language Acquisition: Behaviourism, Nativism (Chomsky), and Interactionism - Neurolinguistics: Brain Mapping, Broca's and Wernicke's Areas, and Language Disorders (Aphasia) - Cognitive Linguistics: Conceptual Metaphor, Image Schemas, and Embodied Meaning - Computational Linguistics: Foundations of Natural Language Processing (NLP); Tokenisation, Parsing, and Corpus Tools - Ethical AI and the Future of Language: Bias in Large Language Models (LLMs), AI Communication, and Human-Machine Interaction				
Targeted Application & Tools that can be used: TreeForm (Syntax trees), AntConc (Corpus Linguistics), IPA Keyboard, Google Scholar.				
Project Work/ Assignment: - Phonetic Transcription Lab: Transcribing non-native speech patterns. - The Syntax Challenge: Deconstructing ambiguous sentences using tree diagrams. - Sociolinguistic Fieldwork: Small-scale study on local dialect variations. - AI Ethics Review: Evaluating the linguistic bias in Large Language Models (LLMs).				
Textbooks): - Fromkin, V., Rodman, R., & Hyams, N. <i>An Introduction to Language</i>. 11th ed., Cengage Learning, 2018. - Yule, George. <i>The Study of Language</i>. 7th ed., Cambridge University Press, 2020. - O'Grady, W., et al. <i>Contemporary Linguistics: An Introduction</i>. 7th ed., Bedford/St. Martin's, 2017.				
Reference Book (s): - Crystal, David. <i>The Cambridge Encyclopaedia of Language</i>. Cambridge University Press, 2018. - Pinker, Steven. <i>The Language Instinct</i>. Harper Perennial Modern Classics, 2007. - Radford, Andrew. <i>Analysing Sentences: An Introduction to English Syntax</i>. Routledge, 2016.				
Web Sources: https://www.linguisticsociety.org https://glottolog.org https://www.ethnologue.com https://corpus.byu.edu https://www.linguisticsociety.org/				
Topics relevant to "SKILL DEVELOPMENT": Writing skills, compositions, types of writing, technical writing, team collaboration.				
Catalogue prepared by	Dr. Shahanas Punnilath Shanavas			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code: ENG	Course Title: Indian Writing in English Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	Basic familiarity with literary studies and critical reading skills at the undergraduate level.					
Anti-requisites	NIL					
Course Description	Indian Writing in English constitutes a significant literary tradition that emerged from the historical encounter between colonial modernity and indigenous intellectual cultures. From the nineteenth century onward, Indian writers began using English not merely as a colonial language but as a medium for articulating social realities, cultural memory, and political aspirations. This course traces the development of Indian Writing in English from its early beginnings during the colonial period to contemporary global literary production. Through the study of poetry, fiction, drama, and essays, the course examines how Indian writers negotiate questions of nationalism, modernity, identity, caste, gender, and diaspora within the framework of English literary expression. The course also explores how Indian writers reshape the English language to reflect Indian cultural experiences and social realities. By situating literary texts within broader historical and theoretical contexts, students will critically analyse the emergence of Indian English literature as a distinct literary tradition within global Anglophone writing.					
Course Objective	The objective of this course is to introduce students to the historical evolution, major genres, and critical concerns of Indian Writing in English from the colonial period to the contemporary era. The course aims to develop an understanding of how Indian writers have employed the English language to articulate questions of identity, nationalism, caste, gender, and modernity within the Indian socio-cultural context. Through close reading of representative literary texts and engagement with key critical debates in postcolonial literary studies, the course seeks to enable students to analyse the stylistic, thematic, and ideological dimensions of Indian English literature and to situate it within broader national and global literary traditions.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Interpret major literary texts in Indian Writing in English within their historical, cultural, and political contexts. 2. Analyze the evolution of Indian Writing in English across different literary periods and genres. 3. Examine representations of identity, nationalism, caste, gender, and modernity in selected Indian English literary works. 4. Evaluate the narrative strategies, stylistic features, and linguistic innovations employed by Indian writers in English. 5. Discuss key theoretical debates and critical perspectives related to Indian Writing in English and postcolonial literary studies.					

Course Content:	Indian Writing in English			
Module 1	Colonial Education and the Emergence of Indian Writing in English	Assignment	Presentations	09 Sessions
Primary Text • Minute on Indian Education – Thomas Babington Macaulay • Critical and Contextual Readings: • Selections from Masks of Conquest – Gauri Viswanathan • Selections from Hind Swaraj – Mahatma Gandhi • Selections from Nationalism – Rabindranath Tagore • Selections from The Twice Born Fiction – Meenakshi Mukherjee Themes • Colonial knowledge and cultural power • English education and empire • Nationalist responses to colonial modernity • The emergence of Indian English literary culture				
Module 2	Early English Poetry in India	Assignment	Annotation and presentations	09 Sessions
Primary Texts • Selected poems – Henry Louis Vivian Derozio • Selected poems – Toru Dutt • Selected poems – Sarojini Naidu • Selected poems from Gitanjali – Rabindranath Tagore Themes • Romantic influence on early Indian poetry in English • Nationalism and cultural identity • Indian mythology and literary imagination • Negotiating colonial language and indigenous expression				
Module 3	The foundational Indian English novelists	Assignment	Case Study Presentation	09 Sessions

Primary Texts:

- Untouchable – Mulk Raj Anand
- Swami and Friends – R. K. Narayan
- Kanthapura – Raja Rao

Themes

- Social realism and caste oppression
- Colonial society and nationalist politics
- Rural and urban Indian life
- Narrative experimentation and the search for an Indian idiom in English

Module 4	Non-Fiction Narratives and the Making of National Discourse	Assignment	Product Reel/Video	09 Sessions
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Primary Texts:

- Nationalism – Rabindranath Tagore
- Hind Swaraj – Mahatma Gandhi
- Selections from The Discovery of India – Jawaharlal Nehru
- Annihilation of Caste – B. R. Ambedkar

Themes

- Debates on nationalism and civilization
- Critiques of colonial modernity
- Historical imagination and nation-building
- Caste, democracy, and social justice

Module 5	Partition and the Trauma of Nationhood	Assignment/ Quiz	Report Submission	09 Sessions
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Primary Texts

- Train to Pakistan – Khushwant Singh
- The Shadow Lines – Amitav Ghosh

Themes

- Violence, displacement, and communal conflict
- Memory and trauma of Partition
- Borders, identity, and nationhood
- Literary representations of historical catastrophe

Targeted Application & Tools that can be used:

None.

Project Work/ Assignment:

1. Assignment 1 – Colonial Knowledge and English Education [Text Wrapping Break] Students write a short analytical essay examining the arguments presented in the texts by Thomas Babington Macaulay and Gauri Viswanathan. The assignment should analyse how colonial education policies contributed to the emergence of English literary culture in India and how literature functioned within colonial power structures.
2. Assignment 2 – Early Indian English Poetry [Text Wrapping Break] Students select one poem each from two poets studied in the module and write a critical commentary analysing how early Indian poets adapted the English language to express Indian cultural identity, landscape, or nationalist sentiment.
3. Assignment 3 – The Indian English Novelists [Text Wrapping Break] Students write a comparative analysis of any two novels from the works of Mulk Raj Anand, R. K. Narayan, and Raja Rao. The assignment should examine how the authors represent Indian society, caste, nationalism, or everyday life through different narrative strategies.
4. Assignment 4 – National Discourse and Political Thought [Text Wrapping Break] Students prepare a short analytical paper examining one of the non-fiction texts studied in the module by Rabindranath Tagore, Mahatma Gandhi, Jawaharlal Nehru, or B. R. Ambedkar. The paper should analyse how the text constructs or critiques the idea of the Indian nation.
5. Assignment 5 – Partition and Historical Memory [Text Wrapping Break] Students write a reflective analytical essay on how literature represents the trauma of Partition using either *Train to Pakistan* or *The Shadow Lines*. The essay should examine how narrative techniques shape the representation of violence, memory, and national identity.

Textbook(s):

1. Tagore, Rabindranath. *Nationalism*. Penguin Books, 2017.
2. Gandhi, Mohandas Karamchand. *Hind Swaraj and Other Writings*. Edited by Anthony J. Parel, Cambridge University Press, 1997.
3. Nehru, Jawaharlal. *The Discovery of India*. Penguin Books, 2004.
4. Ambedkar, B. R. *Annihilation of Caste*. Verso, 2014.
5. Anand, Mulk Raj. *Untouchable*. Penguin Books, 2001.
6. Narayan, R. K. *Swami and Friends*. Indian Thought Publications, 1986.
7. Rao, Raja. *Kanthapura*. Oxford University Press, 1989.
8. Singh, Khushwant. *Train to Pakistan*. Penguin Books, 2006.
9. Ghosh, Amitav. *The Shadow Lines*. Ravi Dayal Publisher, 2005.

Reference Book (s):

1. Mukherjee, Meenakshi. The Twice Born Fiction: Themes and Techniques of the Indian Novel in English. Heinemann, 1971.
2. Naik, M. K. A History of Indian English Literature. Sahitya Akademi, 2009.
3. King, Bruce. Modern Indian Poetry in English. Oxford University Press, 2001.
4. Viswanathan, Gauri. Masks of Conquest: Literary Study and British Rule in India. Columbia University Press, 1989.
5. Rushdie, Salman, and Elizabeth West, editors. The Vintage Book of Indian Writing 1947–1997. Vintage, 1997.
6. Boehmer, Elleke. Colonial and Postcolonial Literature: Migrant Metaphors. Oxford University Press, 2005.
7. Chaudhuri, Rosinka, editor. A History of Indian Poetry in English. Cambridge University Press, 2016.
8. Riemenschneider, Dieter, and Nivedita Mukherjee, editors. Indian Writing in English: Critical Essays. Orient Blackswan, 2005.

Web Sources:

1. <https://home.iitk.ac.in/~hcverma/Article/Macaulay-Minutes.pdf>
2. https://en.wikisource.org/wiki/Minutes_on_Education_In_India%2C_Written_in_the_Years_1835%2C_1836_and_1837
3. https://ccnmtl.columbia.edu/projects/mmt/ambedkar/web/readings/aoc_print_2004.pdf
4. <https://archive.org/details/ambedkar-annihilation-of-castes>
5. https://tagoreanworld.co.uk/?page_id=271
6. <https://archive.org>
7. <https://www.jstor.org>
8. <https://scholar.google.com>

Topics relevant to “SKILL DEVELOPMENT”: Writing skills, Critical Thinking

Catalogue prepared by	Dr. Yashavantha T.S.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: English Language: Pedagogy and Practice	L-T-P-C	4	0	0	4
Type of Course:	Theory					
Version No.						
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course provides an advanced understanding of the pedagogical foundations and practical applications of English Language Teaching (ELT) in multilingual and multicultural contexts, particularly in India. It critically examines theories of language					

	acquisition, teaching methodologies, skill-based instruction, materials design, digital integration, and assessment strategies. The course enables students to apply theoretical insights to classroom practices, leverage Generative AI tools ethically, implement decolonial translanguaging pedagogies, and develop reflective, research-oriented perspectives toward language teaching in strict alignment with the NEP 2020 mandates.			
Course Objective	The course <i>English Language: Pedagogy and Practice (ELT)</i> is designed to develop advanced pedagogical competence among postgraduate students by integrating theoretical knowledge with practical classroom application. It aims to enable learners to apply major theories of Second Language Acquisition to diverse teaching contexts, analyse the historical and socio-linguistic evolution of English in India and globally, and critically evaluate traditional and contemporary ELT methodologies. The course further seeks to equip students with the skills required to design learner-centered lesson plans, develop instructional materials incorporating Generative AI, and construct effective assessment strategies aligned with contemporary communicative competence frameworks like the CEFR 2020 Companion Volume. Ultimately, it fosters reflective teaching practices and analytical engagement with multilingual classroom realities, preparing students for professional roles in English language education.			
Course Outcomes	On successful completion of this course the students shall be able to: CO1: Apply major 20th and 21st-century theories of Second Language Acquisition to classroom teaching contexts. CO2: Analyze the evolution and socio-linguistic dimensions of Global Englishes and the integration of Indian Knowledge Systems (IKS) in language pedagogy. CO3: Evaluate traditional methods, post-Method pedagogies, and Translanguaging strategies for their suitability in multilingual classrooms. CO4: Design skill-based lesson plans integrating LSRW competencies and Generative AI prompt engineering. CO5: Construct assessment tools and rubrics measuring plurilingual competence and cross-linguistic mediation, aligned with updated CEFR frameworks.			
Course Content:				
Module 1	Foundations of ELT and English in India	Assignment	Quiz	12 Sessions
- Nature and Scope of ELT - Historical development of ELT in India - English as a Global Language / English as a Lingua Franca (ELF) - Epistemological Pluralism and Indian Knowledge Systems (IKS) in Language Pedagogy - Language Policy, the NEP 2020, and the operationalization of the Three-Language Formula Textbooks: - Kachru, Braj B. <i>The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes</i>. University of Illinois Press, 1986. - Howatt, A. P. R., and H. G. Widdowson. <i>A History of English Language Teaching</i>. 2nd ed., Oxford University Press, 2004.				
Module 2	Theories of Language Learning & SLA	Assignment	Case Study	12 Sessions
Language Learning vs Acquisition				

- Behaviourism (B.F. Skinner) & Cognitivism (Noam Chomsky)
- Constructivism (Piaget, Vygotsky)
- Krashen's Monitor Model & Interlanguage (Selinker)
- The Social and Ecological Turn: Learner Identity, Investment, and Agency
- Transdisciplinary and Ecological Approaches to Language Learning

Textbooks:

1. Brown, H. Douglas. *Principles of Language Learning and Teaching*. 6th ed., Pearson Education, 2014.
2. Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. Pergamon Press, 1982.
3. Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed., Oxford University Press, 2011.

Module 3	Methods and Approaches in ELT	Assignment	Demonstration	12 Sessions
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- Approach, Method, Technique
- Historical Methods (Grammar Translation Method, Direct Method, Audio-Lingual Method, Eclecticism)
- Communicative Language Teaching (CLT) & Task-Based Language Teaching (TBLT)
- Content and Language Integrated Learning (CLIL)
- Post-Method Pedagogy (Kumaravadivelu)
- Decolonizing ELT: Pedagogical Translanguaging to leverage learners' full linguistic repertoires

Textbooks:

1. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 3rd ed., Cambridge University Press, 2014.
2. Kumaravadivelu, B. *Understanding Language Teaching: From Method to Postmethod*. Lawrence Erlbaum Associates, 2006.
3. Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed., Oxford University Press, 2011.

Module 4	Teaching Language Skills & Materials Development	Assignment	Classroom observation & Method Analysis	12 Sessions
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- Teaching Listening, Speaking, Reading, and Writing (LSRW)
- Teaching Grammar, Vocabulary, and Pronunciation
- Lesson Planning and Classroom Techniques
- Materials Development
- ICT in ELT (CALL, Digital Tools)
- Generative AI Literacy for Educators
- Prompt Engineering for ELT (Iterative, Persona-based, Constraint-based)
- Ethical AI Use, Algorithmic Bias, and Societal Implications in Education

Textbooks:

1. Harmer, Jeremy. *The Practice of English Language Teaching*. 4th ed., Pearson Education Limited, 2007.
2. Ur, Penny. *A Course in Language Teaching: Practice and Theory*. 2nd ed., Cambridge University Press, 2012.
3. Thornbury, Scott. *How to Teach Speaking*. Pearson Education Limited, 2005.
4. Scrivener, Jim. *Learning Teaching: The Essential Guide to English Language Teaching*. 3rd ed., Macmillan Education, 2011.

Module 5	Assessment, Evaluation and Reflective Practice	Assignment	Reflective Report	12 Sessions
- Principles of Language Testing - Formative, Summative, and Competency-Based Assessment (NEP 2020 alignment) - CEFR 2020 Companion Volume: Plurilingual and Pluricultural Competence - Assessing Cross-Linguistic Mediation and Online Interaction - Inclusive Assessment Practices - Micro-teaching, Reflective Journals, and Action Research in ELT				
Textbooks: - Hughes, Arthur. <i>Testing for Language Teachers</i>. 2nd ed., Cambridge University Press, 2003. - McNamara, Tim. <i>Language Testing</i>. Oxford University Press, 2000. - Brown, H. Douglas, and Priyanvada Abeywickrama. <i>Language Assessment: Principles and Classroom Practices</i>. 2nd ed., Pearson Education, 2010. - Burns, Anne. <i>Doing Action Research in English Language Teaching: A Guide for Practitioners</i>. Routledge, 2010.				
Targeted Application & Tools that can be used: Learning Management Systems (LMS), Interactive Classroom Tools, Language Learning Applications, Pronunciation & Speaking Tools, Content Creation Tools, AI-Based Tools in ELT, Assessment & Survey Tools, etc.				
Project Work/ Assignment: - Lesson Plan & Materials Design - Micro-Teaching Demonstration - Mini Project / Reflective Report - Classroom Observation and Method Analysis - Action Research Proposal				
Textbook(s): - Ur, Penny. <i>A Course in English Language Teaching</i>. 3rd ed., Cambridge University Press, 2024. - Brown, H. Douglas, and Heekyeong Lee. <i>Principles of Language Learning and Teaching: A Course in Second Language Acquisition</i>. 7th ed., Routledge, 2025. - Richards, Jack C., and Theodore S. Rodgers. <i>Approaches and Methods in Language Teaching</i>. 3rd ed., Cambridge University Press, 2014. - Harmer, Jeremy. <i>The Practice of English Language Teaching</i>. 4th ed., Pearson Education Limited, 2007. - Larsen-Freeman, Diane, and Marti Anderson. <i>Techniques and Principles in Language Teaching</i>. 3rd ed., Oxford University Press, 2011.				
Reference Book (s): - Council of Europe. <i>Common European Framework of Reference for Languages: Learning, teaching, assessment - Companion volume</i>. Council of Europe Publishing, 2020. - García, Ofelia, and Li Wei. <i>Translanguaging: Language, Bilingualism and Education</i>. Palgrave Macmillan, 2014. - Kumaravadivelu, B. <i>Understanding Language Teaching: From Method to Postmethod</i>. Lawrence Erlbaum Associates, 2006.				

4. Thornbury, Scott. *How to Teach Speaking*. Pearson Education Limited, 2005.
5. Hughes, Arthur. *Testing for Language Teachers*. 2nd ed., Cambridge University Press, 2003.
6. McNamara, Tim. *Language Testing*. Oxford University Press, 2000.
7. Kachru, Braj B. *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*. University of Illinois Press, 1986.
8. Nunan, David. *Language Teaching Methodology: A Textbook for Teachers*. Prentice Hall, 1991.

Web Sources:

1. <https://www.teachingenglish.org.uk>
2. <https://www.cambridgeenglish.org/teaching-english>
3. <https://nptel.ac.in>
4. <https://www.britishcouncil.in>
5. <https://www.eljournal.org>
6. <https://www.coe.int/en/web/common-european-framework-reference-languages>

Topics relevant to “SKILL DEVELOPMENT”: professional, academic, and pedagogical competencies aligned with ELT training

Catalogue prepared by	Dr. K. Ajith & Dr. T. Naresh Naidu, Assistant Professors
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: AI Tools for Academic & Professional Writing	L-T-P-C	2	0	0	2
	Type of Course: Theory					
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces students to the use of Artificial Intelligence tools in academic and professional writing. It focuses on how AI can support idea generation, research, drafting, editing, and citation management. The course also highlights prompt design, ethical use of AI, and critical evaluation of AI-generated content to ensure responsible and effective writing practices.					
Course Objective	The course aims to develop students’ ability to use AI tools to support academic and professional writing tasks. It encourages learners to design effective prompts, integrate AI into writing workflows, and critically evaluate AI-generated content while maintaining academic integrity and ethical standards.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Apply AI writing tools such as ChatGPT, Grammarly, and Quillbot to plan, draft, and refine academic and professional documents. 2. Evaluate AI-generated content for accuracy, coherence, originality, and alignment with academic integrity standards. 3. Construct effective prompts and AI-assisted writing strategies for diverse professional writing contexts including reports, emails, and research documents.					

	4. Examine ethical, legal, and cultural implications of AI use in academic and professional communication environments.			
Course Content:				
Module 1	Introduction to AI Tools for Writing	Assignment	AI Tool Exploration Report	07Sessions
• Overview of AI Writing Tools (ChatGPT, Grammarly, Quillbot, Hemingway) • How AI Understands and Generates Language • Comparing AI Tools: Features, Strengths, and Limitations • Setting Up and Navigating AI Writing Platforms • Academic vs. Professional Writing Contexts with AI				
Module 2	Prompt Engineering for Academic Writing	Assignment	Prompt Design Portfolio	08 Sessions
• Principles of Effective Prompting for Academic Writing • Zero-shot, One-shot, and Few-shot Prompting Techniques • Using AI for Essay Outlines, Thesis Statements, and Abstracts • Iterative Refinement: Editing AI Outputs for Academic Standards				
Module 3	AI in Professional Writing	Assignment	AI-Assisted Professional Document	07 Sessions
• AI for Business Emails, Reports, and Proposals • Resume and Cover Letter Writing with AI Assistance • AI Tools for Technical Documentation and Manuals • Summarizing and paraphrasing with AI: Research Applications				
Module 4	Critical Evaluation and Ethics of AI Writing	Assignment	AI Ethics Reflection Essay	08 Sessions
• Detecting AI-Generated Content and Plagiarism Risks • Academic Integrity in the Age of AI • Bias, Hallucination, and Limitations of AI Writing Tools • Ethical Frameworks and Institutional Policies on AI Use				
Targeted Application & Tools that can be used:				
ChatGPT (OpenAI), Google Gemini, Microsoft Copilot, Grammarly, Quill Bot, Hemingway Editor, ProWritingAid, Notion AI, Turnitin AI Detection, ZeroGPT				
Project Work/ Assignment:				
1. AI Tool Exploration Report 2. Prompt Design Portfolio 3. AI-Assisted Professional Document 4. AI Ethics Reflection Essay 5. Final AI Writing Portfolio Presentation 6. Peer Review Activity using AI Feedback Tools				
Textbook(s):				
1. Dimbleby, Richard, and Graeme Burton. <i>Computer Science Illuminated</i>. 7th ed., Jones & Bartlett Learning, 2022. 2. Munter, Mary. <i>A Pedagogy of Multiliteracies: Learning by Design</i>. Palgrave Macmillan, 2015.				

3. Mohan, Krishna, and Meera Banerji. *AI in Education: The Reality and the Promise*. Routledge, 2023.
4. Basu, B. N. *The AI Writing Companion: Tools, Techniques & Best Practices*. Oxford University Press, 2024.

Reference Book (s):

1. Elbow, Peter. *Writing Without Teachers*. Oxford University Press, 2012.
2. Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. Harper Perennial, 2016.
3. Russell, Stuart, and Peter Norvig. *Artificial Intelligence: A Modern Approach*. 4th ed., Pearson, 2021.
4. Selber, Stuart A. *Multiliteracies for a Digital Age*. Southern Illinois University Press, 2004.
5. Perloff, Richard M. *The Dynamics of Persuasion: Communication and Attitudes in the 21st Century*. Routledge, 2021.

Web Sources:

1. <https://openai.com/chatgpt>
2. <https://www.grammarly.com>
3. <https://quillbot.com>
4. <https://hemingwayapp.com>
5. <https://www.turnitin.com/solutions/ai-writing>
6. <https://zerogpt.com>

Topics relevant to “SKILL DEVELOPMENT”: AI literacy, prompt engineering, academic writing, professional communication, digital ethics, critical thinking.

Catalogue prepared by	Dr. Tychicus David
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Semester II

Course Code:	Course Title: Contemporary Literary Theory & Criticism	L- T -P- C	4	0	0	4
	Type of Course: Program Core					
Version No.	1.0					
Course Pre-requisites	Intermediate English language skills are required to attend the course.					
Anti-requisites	NIL					
Course Description	This course has been designed to offer the students a comprehensive knowledge of western literary criticism with an emphasis to question assumptions on reading, value and meaning and to analyze texts to interpret. Literary theories not only throw light on the nature of literature but also teach us to re-read with quickened intelligence and keener appreciation, read individual works with greater understanding and appreciation. The course has also been developed to groom the students towards a profound critical approach towards literature.					

Course Outcome	- To familiarize students with the fundamental theory and key figures in modern literary theory, major movements, key theorists of contemporary theorists - To apply theoretical, philosophical and methodical approach to literature. - To contextualize literature within larger social, cultural and historical contexts. - To analyze literary studies with interdisciplinary skills and the relative modern theories. - To develop critical thinking and build a foundation to engage literature with new approaches.			
Module 1	Contemporary Literary theory	Assignments	Issues, concepts and theory	12 Classes
- Formalism - New Criticism - Structuralism - Narratology - Post Modernism - Eco criticism - Post Humanism				
Module 2	Formalism and Structuralism	Issues and Concepts	Assignments	12 Classes
- Brooks Wimsat and Beardsley: "The intentional fallacy" - Ferdinand de Saussure: Langue and Parole - Vladimir Propp: Spheres of action from <i>Morphology of the folktale</i>				
Module 3	Post structuralism and Post modernism	Issues and Concepts	Assignments	12 Classes
- Jacques Derrida: <i>Of Grammatology</i> (Logocentrism) - Paul de Man: Deconstruction (The Rhetorical turn): <i>Blindness and Insight</i> - Jean Baudrillard: <i>Simulacra and simulation</i> (Hyper-reality)				
Module 4	Identity and difference	Gender and Queer theory	Assignments	12 Classes
- Kimberle Crenshaw: Intersectionality - Judith Butler: Performativity - Elizabeth Freeman: "chrononormativity"				
Module 5	Contemporary and Emerging Approaches	Post humanism and Ecocriticism	Assignment	12 Classes
- Timothy Morton: "Hyperobjects" - Rob Nixon: "Slow violence" - Donna Jeanne Haraway: A cyborg Manifesto				
Targeted Applications & Tools that can be used: Critical Evaluation Tools, Theories, Methods, and Concepts.				
Web Resources: 1. Abrams, M. H. A Glossary of Literary Terms. (8th Edition) New Delhi: Akash Press, 2007.				

2. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. Oxford: OUP, 1971
3. Ashcroft, Bill et al. (ed.) *The Post-Colonial Studies Reader*. London: Routledge, 1995.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press.
5. Waugh, Patricia (ed.). [*Literary Theory and Criticism: An Oxford Guide*](#). Oxford University Press.

Project work/Assignment

Choose one of the literary theories discussed in this course and apply it to a literary work of your choice. Demonstrate a deep understanding of the theoretical framework and its relevance to the text, highlighting the intersections between theory and literature (2,000 Words).

Core Textbooks

1. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
2. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 3rd ed., Routledge, 2023.
3. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Supplementary Readings

1. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
2. Newton, K. M. *Modern Critical Theory: A Reader*. Macmillan, 1997.
3. Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature*. 7th ed., Oxford UP, 2020.
1. 7. Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Pearson, 2013.

Catalogue prepared by	Dr. Premalatha S./ Dr. Charitra H.G.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	Academic Council Meeting No: Meeting conducted on Approved on
Suggestion given by the board	

Course Code: ENG	Course Title: South Asian Literature	L-T-P-C	4	0	0	4
Type of Course:	Theory					
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course offers a comparative and interdisciplinary exploration of South Asian literary traditions across India, Pakistan, Bangladesh, Afghanistan, Sri Lanka, Nepal, Bhutan, and the Maldives. It includes works written in English as well as texts translated from regional languages. The course situates literature within colonial encounter, nationalism, partition,					

	war, caste, gender, ecological crisis, and diaspora, while foregrounding multilingualism and cultural plurality.			
Course Objective	The course aims to examine the literary traditions of South Asian nations through a comparative and interdisciplinary framework, enabling students to understand both shared histories and region-specific cultural formations. It seeks to situate literary production within broader historical, political, and socio-cultural developments such as colonialism, nationalism, partition, civil conflict, migration, and globalization. The course encourages the application of critical frameworks including postcolonial theory, feminist theory, subaltern studies, and trauma studies to foster theoretically informed textual analysis. It also promotes critical engagement with translated works and transnational literatures, thereby highlighting the multilingual and diasporic dimensions of South Asian writing. Ultimately, the course is designed to cultivate advanced research-oriented academic writing skills appropriate to postgraduate scholarship.			
Course Outcomes	On successful completion of this course the students shall be able to: CO1 – Demonstrate knowledge of major South Asian literary traditions. CO2 – Analyse texts within socio-historical frameworks. CO3 – Apply relevant theoretical paradigms. CO4 – Compare literary responses across nations and languages. CO5 – Evaluate the politics of translation and representation. CO6 – Produce structured research-based arguments.			
Course Content:	South Asian Literature			
Module 1	India – Nation, Caste, and Modernity	Assignment	Comparative Analytical Essay (1,500 words) Topic options: 1. “Narrating the Nation: A Study of Gandhian Politics in <i>Kanthapura</i> .” 2. “Caste as Structure and Memory in <i>The God of Small Things</i> .” 3. “Dalit Aesthetics as Counter-Discourse.”	12 Sessions

Primary Texts:

- Raja Rao – *Kanthapura*
- Arundhati Roy – *The God of Small Things*

Poetry:

- Rabindranath Tagore – Selected poems
- A.K. Ramanujan – Selected poems

Supplementary (non-detailed):

- Selections from *Poisoned Bread* (Dalit writing)

Themes:

- Colonial modernity and Indian English fiction
- Gandhian nationalism and village narrative
- Caste and subaltern consciousness
- Memory, childhood, and political history
- Dalit aesthetics and resistance writing

Unit 2	Pakistan and Bangladesh – Partition and Liberation	Seminar Presentation + Position Paper (1,000 words)	Suggested topics: 1. “Child Narrator and Partition Memory.” 2. “Poetry as Political Resistance in Faiz and Nazrul.” 3. “Gendered Nation in South Asian War Narratives.”	12 Sessions
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Primary Texts:

Pakistan:

- Bapsi Sidhwa – *Ice-Candy-Man*
- Faiz Ahmed Faiz – Selected poems

Bangladesh:

- Tahmima Anam – *A Golden Age*
- Kazi Nazrul Islam – Selected poems (in translation)

Themes:

1. Partition as trauma narrative
2. Gendered violence and fractured nationhood
3. Resistance poetry and revolutionary humanism
4. 1971 Liberation War and memory politics
5. Religion, nationalism, and identity formation

Module 3	Afghanistan and Sri Lanka – War, Ethnicity, and Exile	Assignment	Close Reading Exercise (1,200 words) Students will analyse a selected passage using Trauma Theory or Postcolonial Theory.	12 Sessions
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			Alternative: Comparative Essay: “War and Memory in Afghanistan and Sri Lanka.”	
Primary Texts: Afghanistan: - Khaled Hosseini – <i>The Kite Runner</i> - Atiq Rahimi – <i>Earth and Ashes</i> (non-detailed) Sri Lanka: - Michael Ondaatje – <i>Anil’s Ghost</i> - Jean Arasanayagam – Selected poems Themes: - Ethnic conflict and nationhood - Masculinity, guilt, and redemption - Archaeology of truth and civil war - Exile and diasporic consciousness - Silence, loss, and testimony Civil conflict, exile, gendered violence, ethnic tension.				
Module 4	Nepal, Bhutan, and Maldives – Marginal Nations and Emerging Voices	Assignment	Research-Based Assignment (1,500 words) Students choose one nation (Nepal, Bhutan, or Maldives) and examine: - Literature and political transformation OR - Gender and tradition OR - Ecological imagination in small nations	12 Sessions
Primary Texts: Nepal: - Manjushree Thapa – <i>The Tutor of History</i> - Laxmi Prasad Devkota – Selected poems (translation) Bhutan: - Kunzang Choden – <i>The Circle of Karma</i> Maldives: - Selected contemporary Maldivian short fiction/poetry (in translation) - Mohamed Nasheed – Selected climate writings (non-fiction) Themes: - Democracy and political transition - Gender and tradition in Himalayan societies				

- Small-state narratives and identity
- Environmental crisis and island literature
- Translation and literary circulation

Module 5	Diaspora and Transnational South Asia	Assignment	Term Paper (2,500 words) Students will submit a research-oriented paper integrating at least one theoretical framework (Postcolonialism / Feminism / Subaltern Studies / Diaspora Theory). Suggested themes: - “Hybridity as Political Strategy in Diasporic Writing.” - “Rewriting National History through Magical Realism.” - “Migration and Identity Crisis in Contemporary South Asian Fiction.”	09 Sessions
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Primary Texts:

- Salman Rushdie – *Midnight’s Children* (selected study)
- Jhumpa Lahiri – Selected stories (*Interpreter of Maladies*)
- Hanif Kureishi – *The Buddha of Suburbia* (non-detailed)

Themes:

- Hybridity and post national identity
- Magical realism and historiography
- Migration and second-generation anxiety
- Cultural negotiation and global citizenship
- Memory, nostalgia, and fragmentation

Targeted Application & Tools that can be used:

The course enables advanced research, comparative literary analysis, theoretical application, and digital archival engagement in South Asian literary studies. Tools such as JSTOR, Project MUSE, Shodhganga, Digital South Asia Library, Rekhta, Zotero, NVivo, and MLA 9 citation frameworks support scholarly research, textual analysis, and academic writing.

Project Work/ Assignment:

1. Comparative Analytical Essay (1500 words)
2. Seminar Presentation + Position Paper (1,000 words)
3. Close Reading Exercise (1,200 words)
Students will analyse a selected passage using Trauma Theory or Postcolonial Theory.
4. Research-Based Assignment (1,500 words)
Students choose one nation (Nepal, Bhutan, or Maldives).
5. Term Paper (2,500 words)
Students will submit a research-oriented paper integrating at least one theoretical framework

Textbook(s):

Primary Text Collections & Reference Textbooks

Literary Texts and Anthologies

1. **The Arnold Anthology of Post-Colonial Literatures in English** (eds. Robert Dale, Michael Graves, et al.)
— A broad anthology covering South Asian poetry and prose.
2. **Poisoned Bread: Translations from Modern Marathi Dalit Literature** (ed. Arjun Dangle)
— Representative Dalit writing for India.
3. **A History of Indian Literature in English** (eds. Arvind Krishna Mehrotra / A.K. Mehrotra)
— Comprehensive coverage of Indian writing in English.
4. **The Vintage Book of Indian Literature** (eds. Rita Kothari & Vinay Dharwadker)
— Includes regional literatures in translation.
5. **The Oxford Anthology of Modern Urdu Literature** (eds. Muhammad A. Hasan & Barbara Metcalf)
— Urdu poetry and prose with translations.

Country-Specific Reference Works

India

6. Mehrotra, A.K. — *An Illustrated History of Indian Writing in English*
— Literary chronology and major movements.
7. Keeripilli, K. — *The Oxford India Anthology of Telugu Dalit Writing*
— Translations from Telugu Dalit literature.

Pakistan & Bangladesh

8. King, Bruce & Claire Chambers — *The Oxford Handbook of Modern Muslim South Asia*
— Includes literary analysis sections.
9. Schendel, Willem van & Bosma, Ulbe — *The Bangladesh Reader: History, Culture, Politics*
— Interdisciplinary reference with literary intersections.

Afghanistan

10. Ghaffari, Ali — *Afghan Literature and Identity* (Cambridge, etc.)
— Literary history and cultural context (recommended supplementary if available).

Sri Lanka

11. Samarasinghe, S.W.R. — *Collected Works on Sri Lankan Literature and Culture*
— Useful for contextual reading.

Nepal, Bhutan, Maldives

12. Thapa, Manjushree — *The Tutor of History: A Reader's Guide* (any critical companion or secondary essay collection).
13. Ura, Karma — *The Sound of Oars and Other Stories* (anthology of Bhutanese narratives).
14. Ibrahim, N.K. — *Maldivian Literature in Translation* (journal/anthology series if available).

Critical and Theoretical Reference Textbooks

Postcolonial Theory & South Asian Context

15. Ashcroft, Bill, Gareth Griffiths & Helen Tiffin — *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*
— Foundational text for postcolonial literary theory.
16. Loomba, Ania — *Colonialism/Postcolonialism*
— Theory workbook with historical and regional examples.
17. Spivak, Gayatri Chakravorty — *Can the Subaltern Speak? and Other Essays*
— Core text for subaltern studies.

18. Bhabha, Homi K. — *The Location of Culture*
— Key postcolonial concepts (hybridity, mimicry, third space).

19. Said, Edward — *Orientalism*
— Foundational critique of colonial discourse.

Feminist, Gender, and Trauma Studies

20. Moi, Toril — *Sexual/Textual Politics: Feminist Literary Theory*
— Feminist approaches to literature.

21. Das, Veena — *Critical Events: An Anthropological Perspective on Contemporary India*
— Useful for trauma and memory studies.

22. Winter, Jay & Sivan, Emmanuel (eds.) — *War and Remembrance in the Twentieth Century*
— Cross-disciplinary theoretical insights relevant for conflict narratives.

Translation Studies & Multilingual Literature

23. Bassnett, Susan — *Translation Studies*
— Core textbook for understanding translation practice.

24. Niranjana, Tejaswini — *Siting Translation: History, Post-Structuralism, and the Colonial Context*
— Insightful for South Asian translation politics.

Reference Companions & Critical Guides

25. Poplawski, Paul (ed.) — *The Columbia Companion to the 20th Century English Novel*
— Useful for broader context of novels studied (Rushdie, Lahiri, etc.).

26. Verma, Anuradha (ed.) — *South Asian Feminisms: Contemporary Interventions*
— Critical perspectives on gender in South Asian writing.

Region-Specific Literary History & Criticism

27. Pollock, Sheldon — *Literary Cultures in History: Reconstructions from South Asia*
— Interdisciplinary historicized view.

28. Sanga, Jaina C. — *South Asian Novelists in English: An A-Biographical Critical Dictionary*
— Useful reference for author profiles.

Web Sources:

Digital South Asia Library

1. A comprehensive open-access repository for books, maps, archives, and language resources across South Asia.

<https://dsal.uchicago.edu/>

South Asian Literature Research Guide - NYU

2. A curated guide to online resources, archives, and scholarship on South Asian literatures.

<https://guides.nyu.edu/southasia/South-Asian-literature>

Cornell University - South Asian Literature Guide

3. Library guide with resources, research portals, and subject collections.

https://guides.library.cornell.edu/COML1105-102_SouthAsianLit

South Asian Collection - Library of Congress

4. Digital collections and guides related to South Asian sources.

<https://guides.loc.gov/south-asian-collection>

Online Text Archives & Literary Portals

Rekhta - Urdu Poetry & Literature Portal

5. Large repository of Urdu poetry with English transliteration and translations.

<https://www.rekhta.org/>

GRETIL – Electronic Texts in Indian Languages

6. Downloadable e-texts in many Indian languages for comparative literature study.
<http://gretil.sub.uni-goettingen.de/>

Internet Archive – South Asian Texts

7. Searchable archive of digitized books and manuscripts relevant to South Asian literature.
<https://archive.org/>

Project Gutenberg – Public Domain Texts

8. Contains older texts (e.g., Tagore's *Gitanjali*) that are in the public domain.
<https://www.gutenberg.org/>

Country-Specific Encyclopaedic & Contextual Resources

Banglapedia – National Encyclopaedia of Bangladesh

9. Cultural and literary entries in Bangladesh (authors, genres, movements).
<http://en.banglapedia.org/>

Tamil Virtual Academy – Tamil Literature

10. Online repository of Tamil literature and learning materials (including translated works).
<https://www.tamilvu.org/>

South Asian American Digital Archive (SAADA)

11. Primary documents, oral histories, and diaspora resources.
<https://www.saada.org/>

Language and Translation Resources

SHABDKOSH – Multilingual Dictionary

12. Useful for translation/context of South Asian languages.
<https://www.shabdkosh.com/>

Omniglot – South Asian Scripts

13. Scripts and orthography guides for writing systems in South Asia.
<https://www.omniglot.com/writing/scripts/index.htm>

General Academic & Scholarly Research Tools

14. These are not literature repositories but essential for finding scholarly articles and criticism (often accessible through institutional login or free previews):

JSTOR (South Asian Literature)

15. Link to advanced search for South Asian literature topics.
<https://www.jstor.org/subject/literature-southasia>

Project MUSE

16. Journal articles on postcolonial and South Asian literary criticism.
<https://muse.jhu.edu/>

Google Scholar

17. Academic search for articles, books, and thesis on South Asian topics.
<https://scholar.google.com/>

How to Use These Links in Your Course

Primary Text Assignments

18. Use *Project Gutenberg* and *Internet Archive* for older public-domain texts.
19. Use *Rekhta* and *GRETIL* for multilingual primary sources and translations.

Contextual and Historical Background

20. Use *Digital South Asia Library*, *Banglapedia*, and *SAADA* for historical/cultural context.

Secondary Sources & Criticism

21. Use *NYU*, *Cornell*, *JSTOR*, *Google Scholar*, and *Project MUSE* for scholarly articles and research assignments.

Topics relevant to “SKILL DEVELOPMENT”:

1. Advanced Literary Analysis Skills

- Close reading of prose and poetry
- Identifying narrative strategies (memory, fragmentation, magical realism, allegory)
- Interpreting symbolism, metaphor, and cultural signifiers
- Comparative textual analysis across nations

2. Theoretical Application Skills

- Applying Postcolonial theory (hybridity, mimicry, orientalism)
- Using Feminist and Gender theory in textual interpretation
- Engaging Subaltern Studies framework in analysing marginal voices
- Applying Trauma and Memory Studies to war/partition narratives
- Using Diaspora theory to interpret transnational writing

3. Research and Academic Writing Skills

- Formulating research questions
- Literature review preparation
- Writing structured analytical essays
- Integrating primary and secondary sources
- Citation and referencing (MLA 9 / Chicago style)
- Developing argument coherence and academic rigor

4. Translation and Multilingual Sensitivity

- Understanding politics of translation
- Analysing texts in translation critically
- Comparing original and translated excerpts
- Recognizing cultural nuances across languages

5. Oral Communication and Presentation Skills

- Academic seminar presentation
- Leading textual discussions
- Constructing evidence-based arguments
- Participating in scholarly debates

6. Interdisciplinary Analytical Skills

- Linking literature with history, sociology, and political science
- Understanding literature as archive and counter-archive
- Interpreting literary texts as cultural documents

7. Digital and Archival Research Skills

- Using digital libraries and archives (DSAL, SAADA, Rekhta)
- Locating peer-reviewed articles online
- Evaluating credibility of online academic sources
- Engaging with oral history archives

8. Critical Thinking and Comparative Reasoning

- Identifying patterns across South Asian nations
- Analysing nationalism and identity formation comparatively
- Evaluating competing historical narratives
- Questioning canonical hierarchies

9. Writing for Publication and Conference Skills

- Abstract writing
- Preparing research proposals
- Converting seminar papers into journal articles
- Responding to peer feedback

10. Ethical and Cultural Competency

- Sensitivity to communal, caste, and gendered histories
- Ethical engagement with trauma narratives
- Respectful interpretation of marginalized voices

Suggested Mapping to Assessment

Skill Category	Skill Description	Related CO	Bloom's Level	Assessment Tool
Analytical Skill	Close reading & thematic analysis	CO1, CO2	L4	Analytical Essay
Theoretical Skill	Application of literary theories	CO3	L4-L5	Term Paper
Comparative Skill	Cross-national textual comparison	CO1	L4	Written Exam
Research Skill	Literature review & citation practice	CO4	L5-L6	Research Paper
Translation Awareness	Evaluating translated texts	CO5	L4-L5	Assignment
Oral Communication	Seminar & academic presentation	CO6	L5-L6	Seminar
Digital Literacy	Use of archives & databases	CO4	L4	Archive Project
Creative Synthesis/	Developing original arguments	CO4	L6	Term Paper

Catalogue prepared by	Ms. A.H. Parvin & Dr. Shibly Nouman
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Gender Studies	L-T-P-C	4	0	0	4
	Type of Course: Program Core					
Version No.	1.0					

Course Pre- requisites	NIL						
Anti-requisites	NIL						
Course Description	This course aims to develop the critical understanding and knowledge in the students of this course. This course functions through analytical and reflective engagement with social, cultural, and historical contexts. Gender Studies encourages learners to view gender as a dynamic and socially constructed concept that shapes identities, relationships, institutions, and power structures. This Gender Studies course integrates readings, discussions, and analytical writing with emphasis on key concepts such as gender identity, intersectionality, representation, and inequality. Through debates, case studies, reflective assignments, and collaborative projects, students will examine how gender operates across different societies and influences experiences in the diverse areas of life, such as family, education, work, media, and politics. This course combines theoretical perspectives with critical inquiry and genuine curiosity, and it encourages awareness, empathy, and the ability to analyze gender-related issues in contemporary and everyday contexts.						
Course Objective	The course aims to develop the understanding of gender as a social, cultural, and historical construct that in turn shapes identities, relationships, and power structures in society. It tries to enhance and engage critical discourse by encouraging the students to problematize and question, to examine fixed gender roles, stereotypes, and inequalities across the diverse spectrums of society. The ultimate intention of the course is to raise awareness, inquisitiveness and sensitivity towards gender themes related to equality, and social justice. And these course objectives are ought to be achieved through discussions, analytical activities, and reflective engagement. The course hopes to influence and encourages learners to think critically, problematize the contemporary social inequalities through a balanced theoretical and socio- political application of Gender Studies.						
Course Outcomes	On successful completion of the Gender Studies course, the students shall be able to: 1. Understand key concepts and theories related to gender, and the fundamental concept about social construction of gender. 2. Analyze gender relations and inequalities across the diverse spectrums of the society, and thereby discourse on the social, cultural, and institutional contexts.						
Course Code:	Course Title: World Literatures Type of Course: Theory	L-T-P-C	4	0	0	4	
Version No.	1.0						
Course Pre-requisites	1. Prior knowledge of major literary genres and critical reading practices gained through undergraduate study in English literature. 2. Basic familiarity with literary theory and historical contexts.						

Anti-requisites	NIL			
Course Description	This course is designed for postgraduate students of English to develop an advanced understanding of World Literatures as a critical field of literary study. It introduces major theoretical debates on the concept of world literature and examines a range of literary texts drawn from different historical moments and cultural traditions. The course emphasizes comparative reading, close textual analysis, and theoretical application in order to explore how narratives of myth, colonial encounter, modernity, memory, and identity circulate beyond national and linguistic boundaries. By integrating literary texts with critical and theoretical writings, the course situates English studies within a global literary framework and prepares students to engage with transnational perspectives in literary research and criticism.			
Course Objective	The course aims to equip M.A. English students with the conceptual and analytical tools required for the study of literature beyond national canons by introducing them to key theories and methodologies of world literature. It seeks to develop students' ability to interpret literary texts through critical frameworks such as myth and archetype, colonial discourse, modernism, and memory studies, while fostering comparative and interdisciplinary modes of analysis. The course also intends to strengthen advanced reading, critical writing, and argumentative skills necessary for postgraduate research by encouraging students to relate literary form to historical processes, cultural encounters, and global literary circulation.			
Course Outcomes	On successful completion of this course the students shall be able to: 1. Understand key theoretical concepts of world literatures to the interpretation of literary texts from different historical and cultural contexts. 2. Apply theories of world literature through integrated textual and critical analysis. 3. Analyse key concepts of world literature and their representations of myth, narrative, identity, colonialism, alienation, memory, and trauma in relation to their socio-historical and ideological contexts. 4. Compare and contrast texts across traditions to identify common themes, differing perspectives, and literary transformations. 5. Develop critical interpretations of literary texts with relevant theoretical frameworks in academic discourse.			
Course Content:				
Module 1	Conceptualizing World Literatures	Assignment	Locating World Literature	12 Sessions
Key Concepts: Defining World Literatures, Emergence of World Literatures as a discipline Texts: • Johann Wolfgang von Goethe – Concept of Weltliteratur • David Damrosch – “Reading Across Time” and “Reading Across Cultures” from <i>How to Read World Literature?</i> • Franco Moretti, “Conjectures on World Literature”				
Module 2	Epic, Myth, and the Origins of Narrative	Assignment	Comparative essay	12 Sessions
Key Concepts: Myth and archetype, Collective memory Texts:				

• <i>The Epic of Gilgamesh</i> (selections – Tablet I, II) • <i>The Song of Achilles</i> – Madeline Miller • Northrop Frye, “Myth, Fiction, and Displacement”				
Module 3	Colonialism, Modernity, and Cultural Encounter	Assignment	Presentations	12 Sessions
Key Concepts: Colonial discourse, Hybridity, Resistance and counter-narrative Texts: • Chinua Achebe, “The Role of the Writer in a New Nation” • Joseph Conrad - <i>Heart of Darkness</i> • Chimamanda Ngozi Adichie - <i>Half of a Yellow Sun</i> • Homi K. Bhabha, “Signs Taken for Wonders”				
Module 4	Modernism, Alienation, and the Crisis of Meaning	Assignment	Case Study	12 Sessions
Key Concepts: Modernism, Existentialism, Absurdism, Dystopia and social control Texts: • Jean-Paul Sartre, “Existentialism Is a Humanism” • Ken Liu – “The Paper Menagerie” • Haruki Murakami (Japan) – “The Elephant Vanishes” • Sophia De Mello Breyner (Portuguese) - “I Feel the Dead” • Bing Xin (Chinese) – selections from “A Maze of Stars and Spring Water” (<i>Fanxing</i> and <i>Chunshui</i>)				
Module 5	Memory, Identity, and Contemporary Global Narratives	Assignment	Digital Map	12 Sessions
Key Concepts: Cultural memory, Trauma and testimony, Diaspora and transnationalism Texts: • Marianne Hirsch - “The Generation of Postmemory” • Gabriel García Márquez - <i>One Hundred Years of Solitude</i> • Ocean Vuong (Vietnam/US) – “Telemachus” and “Threshold” from “Night Sky with Exit Wounds” • Kim Hyesoon (South Korean) - “Smell” and “Seoul, The Book of the Dead” from <i>Autobiography of Death</i>				
Targeted Application & Tools that can be used: • Online Libraries & Archives like JSTOR, Project Muse, Google Scholar. • E-book Platforms like Internet Archive (controlled lending), institutional e-resources.				
Project Work/ Assignment: 1. Writing comparative essays using the select texts from the course 2. Theory-in-Use Assignment 3. Preparation of a case study on the travelling of a literary text across cultures. 4. Presentations 5. Creating digital map or visual archive of movement of narrative across cultures				

Textbook(s):

1. Prescribed source texts from the references.

Reference Book (s):

1. The Epic of Gilgamesh. Translated by Andrew George. London: Penguin Classics, 1999. Print.
2. The Song of Achilles. London: Bloomsbury, 2012. Print.
3. Heart of Darkness. London: Penguin Classics, 2007. Print.
4. Half of a Yellow Sun. London: Fourth Estate, 2006. Print.
5. One Hundred Years of Solitude. Trans. Gregory Rabassa. London: Penguin, 2003. Print.
6. Interpreter of Maladies. London: Flamingo, 2000. Print.
7. Night Sky with Exit Wounds. London: Jonathan Cape, 2016. Print.
8. Autobiography of Death. Trans. Don Mee Choi. New York: New Directions, 2018. Print.
9. How to Read World Literature. Oxford: Wiley-Blackwell, 2009. Print.
10. Conjectures on World Literature. New Left Review 1 (2000): 54–68. Print.
11. An Image of Africa. In *Hopes and Impediments*. New York: Anchor, 1990. Print.
12. The Location of Culture. London: Routledge, 1994. Print.
13. Existentialism Is a Humanism. New Haven: Yale UP, 2007. Print.
14. The Generation of Postmemory. New York: Columbia UP, 2012. Print.
15. Myth and Metaphor. Charlottesville: University of Virginia Press, 1974. Print.
16. The World's Wife. London: Picador, 1999. Print.
17. The Paper Menagerie and Other Stories. London: Head of Zeus, 2016. Print.
18. The Elephant Vanishes. London: Vintage, 2003. Print.

Topics relevant to “SKILL DEVELOPMENT”:

- Creative rewriting of myths and narratives
- Reflective and interpretive writing
- Preparation of digital maps of narratives

Catalogue prepared by	Dr. Charitra H.G. & Dr. Pritha Sanyal
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Research Methods for English Studies	L-T-P-C	4	0	0	4
	Type of Course: Theory					
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces students to the theory and practice of research methodology in the humanities, with reference to cultural studies and literary inquiry. It critically examines the epistemological foundations of research, the selection and justification of methods, and the					

	ethical dimensions of conducting humanistic and socio-cultural research.			
Course Objective	- To develop a critical understanding of the epistemological and methodological foundations of humanistic and cultural research. - To examine a range of qualitative research methods and evaluate their scope, limitations, and theoretical assumptions. - To equip students with the skills to design, justify, and reflect on a research methodology appropriate to their area of inquiry. - To cultivate critical engagement with the ethics of research, including questions of positionality, representation, and reflexivity. - To familiarise students with scholarly debates on methods in cultural studies and related humanities disciplines.			
Course Outcomes	On successful completion of this course the students shall be able to: CO1: Apply foundational epistemological concepts and research frameworks to formulate well-defined research questions across the domains of research foundations, textual inquiry, historical-archival contexts, and ethnographic or visual investigation. CO2: Apply relevant qualitative methods - including textual analysis, discourse analysis, archival research, oral history, and ethnographic or visual approaches - to the methodological design of a humanities research project. CO3: Analyse the epistemological assumptions, disciplinary contexts, and methodological limitations of research methods drawn from the foundations of humanistic inquiry, textual and discourse studies, archival and memory research, and experiential or visual fieldwork. CO4: Analyse the ethical dimensions - including positionality, reflexivity, and representation - as they operate across quantitative-qualitative debates, discursive and textual practice, archival and oral history work, and ethnographic or interview-based inquiry. CO5: Evaluate the suitability, rigour, and scholarly appropriateness of competing methodological approaches drawn from research foundations, textual and discourse analysis, archival and memory studies, and ethnographic or visual methodologies, in relation to a defined research problem.			
Course Content:				
Module 1	Foundations of Research in Humanities	Assignment	Reflective Research Journal	12 Sessions
Topics: - What is research? Definitions and purposes - The humanities research tradition and disciplinary contexts - Epistemology: knowledge, evidence, and interpretation - Qualitative vs. quantitative approaches - Conceptualising a research problem - Ethics and positionality in research Readings: Griffin, Gabriele. "Research Methods for English Studies: An Introduction." In G. Griffin (Ed.), <i>Research Methods for English Studies</i> (pp. 1–16). Edinburgh University Press. Pickering, Michael. "Introduction." In M. Pickering (Ed.), <i>Research Methods for Cultural Studies</i> (pp. 1–15). Edinburgh University Press. Hudson, Pat. "Numbers and Words: Quantitative Methods for Scholars of Texts." In G. Griffin (Ed.), <i>Research Methods for English Studies</i> (pp. 177–200). Edinburgh University Press. Silverman, David. "What is Qualitative Research?" In D. Silverman, <i>Doing Qualitative Research</i> (4th ed., pp. 3–24). Sage.				

Creswell, John W. "The Selection of a Research Approach." In J. W. Creswell & J. D. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed., pp. 3–26). Sage.

Module 2	Textual and Discourse Analyses	Assignment	Textual/discourse analysis of a selected text	12 Sessions
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Topics:

- Textual analysis as a method: principles and procedures
- Close reading and interpretive frameworks
- Discourse analysis: language, power, and meaning
- Critical discourse analysis (CDA)
- Analysing narrative and storytelling
- Visual texts and multimodal analysis

Readings:

Belsey, Catherine. "Textual Analysis as a Research Method." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 201–227). Edinburgh University Press.

Griffin, Gabriele. "Discourse Analysis." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 119–145). Edinburgh University Press.

Barker, Martin. "Analysing Discourse." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 150–172). Edinburgh University Press.

Lawler, Steph. "Stories and the Social World." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 32–49). Edinburgh University Press.

Module 3	Archival, Historical, and Memory Studies Methods	Assignment	Archival research design exercise	12 Sessions
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Topics:

- What is an archive? Theories and practices
- Working in archives: access, selection, and interpretation
- Oral history: methodology and ethics
- Auto/biography as a research instrument
- Cultural memory and its methodological implications
- Engaging with the historical past in cultural research

Readings

Steedman, Carolyn. "Archival Methods." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 17–39). Edinburgh University Press.

Evans, Mary. "Auto/biography as a Research Method." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 40–60). Edinburgh University Press.

Summerfield, Penny. "Oral History as a Research Method." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 61–85). Edinburgh University Press.

Keightley, Emily. "Engaging with Memory." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 175–193). Edinburgh University Press.

Pickering, Michael. "Engaging with History." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 194–212). Edinburgh University Press.

Module 4	Ethnographic, Visual, and Experiential Methods	Assignment	Critical methodological review essay	12 Sessions
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Topics:

- Ethnography: participant observation and fieldwork

- Experience and the social world in cultural inquiry
- Visual methodologies: images, media, and interpretation
- Investigating cultural producers and industries
- Investigating cultural consumers and audiences
- Interviewing as a research method

Readings:

Alsop, Rachel. "The Uses of Ethnographic Methods in English Studies." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 146–176). Edinburgh University Press.

Pickering, Michael. "Experience and the Social World." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 16–31). Edinburgh University Press.

Rose, Gillian. "Visual Methodologies." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 86–118). Edinburgh University Press.

Pink, Sarah. "Analysing Visual Experience." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 125–149). Edinburgh University Press.

Davis, Aeron. "Investigating Cultural Producers." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 53–72). Edinburgh University Press.

Nightingale, Virginia. "Why Observing Matters." In M. Pickering (Ed.), *Research Methods for Cultural Studies* (pp. 105–124). Edinburgh University Press.

Griffin, Gabriele. "Interviewing." In G. Griffin (Ed.), *Research Methods for English Studies* (pp. 228–257). Edinburgh University Press.

Targeted Application & Tools that can be used:

Academic databases (JSTOR, Project MUSE, MLA International Bibliography, EBSCOhost); Reference management software (Zotero, Mendeley, EndNote); Digital archive portals (JSTOR Global Plants, Europeana, British Library Digital Collections); Corpus analysis tools (AntConc, Voyant Tools); NVivo or Atlas.ti for qualitative data organisation.

Assignment:

Reflective Research Journal

Students maintain a structured research journal throughout Module 1, documenting their engagement with readings, noting methodological assumptions, and reflecting on how epistemological choices shape research design. The journal should demonstrate developing awareness of the researcher's own positionality.

Textual or Discourse Analysis

Select a literary, cultural, or media text and conduct a sustained textual or discourse analysis using methods discussed in the module. The analysis should demonstrate facility with at least one formal analytical approach (e.g., CDA, narrative analysis, semiotic reading) and engage critically with at least two prescribed essays from Module 2.

Archival Research Design

Design a hypothetical research project that foregrounds archival, oral history, or memory-based methodology. The exercise should include a research question, a rationale for method selection, an ethical considerations section, and a discussion of potential limitations. Students should draw on at least three essays from Module 3.

Critical Methodological Review Essay

Write a critical essay (2,500–3,000 words) evaluating the suitability of an ethnographic, visual, or interview-based method for investigating a specific cultural or literary research problem of your choice. The essay must critically engage with the methodological debates presented in Module 4 and situate the chosen method within a broader epistemological framework.

Textbook(s):

Griffin, Gabriele (Ed.). (2013). Research Methods for English Studies (2nd ed.). Edinburgh University Press.
 Pickering, Michael (Ed.). (2008). Research Methods for Cultural Studies. Edinburgh University Press.

Reference Book (s):

Atkinson, P., & Hammersley, M. (1994). Ethnography and participant observation. In N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of Qualitative Research (pp. 248–261). Sage.
 Barthes, R. (1977). Image–Music–Text (S. Heath, Trans.). Fontana.
 Bourdieu, P. (1984). Distinction: A Social Critique of the Judgement of Taste. Harvard University Press.
 Derrida, J. (1996). Archive Fever: A Freudian Impression (E. Prenowitz, Trans.). University of Chicago Press.
 Foucault, M. (1972). The Archaeology of Knowledge. Pantheon Books.
 Hall, S. (Ed.). (1997). Representation: Cultural Representations and Signifying Practices. Sage.
 Leavy, P. (Ed.). (2014). The Oxford Handbook of Qualitative Research. Oxford University Press.
 Meyer, Anneke. (2008). Investigating Cultural Consumers. In M. Pickering (Ed.), Research Methods for Cultural Studies. Edinburgh University Press.
 Deacon, David. (2008). Why Counting Counts. In M. Pickering (Ed.), Research Methods for Cultural Studies. Edinburgh University Press.
 Cook, Jon. (2013). Creative Writing as a Research Method. In G. Griffin (Ed.), Research Methods for English Studies (2nd ed.). Edinburgh University Press.
 Deegan, Marilyn. (2013). English Research Methods and the Digital Humanities. In G. Griffin (Ed.), Research Methods for English Studies (2nd ed.). Edinburgh University Press.
 Rose, N. (1999). Powers of Freedom: Reframing Political Thought. Cambridge University Press.
 Silverman, D. (2013). Doing Qualitative Research (4th ed.). Sage.
 Strauss, A., & Corbin, J. (1998). Basics of Qualitative Research. Sage.

Topics relevant to “SKILL DEVELOPMENT”: Research design and question formulation; Critical reading and annotation; Academic writing and argumentation; Source evaluation and citation practice; Reflexivity and ethical reasoning in research.

Catalogue prepared by	Dr. Sahana Pradeep
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Semester III

Course Code:	Course Title: Marginality, Resistance, and Representation	L-T-P-C				4
Version No.	1.0					

Course Prerequisites	Introduction to Literary Theory and Criticism			
Anti-requisites	NIL			
Course Description	This course explores the literary and cultural constructions of the 'center' and the 'margin'. It critically examines how marginalized identities (shaped by caste, class, gender, race, disability, and ethnicity) are represented in literature and how these representations are challenged through narratives of resistance. The course engages with theoretical frameworks from Subaltern Studies, Dalit Studies, Queer Theory, Disability Studies, and Postcolonial criticism, with particular attention to South Indian and Kannada literary traditions. Through a study of select literary texts and theoretical essays, students will analyse how power operates to silence voices and how literature functions as a site for reclaiming agency, identity, and history. The course also engages with contemporary forms of resistance including digital activism and testimonial literature.			
Course Objective	The course aims to introduce students to the key theoretical debates surrounding marginality, subalternity, and representation. It focuses on developing the critical skills necessary to analyse how hegemony is established and contested in cultural texts. The course seeks to sensitize students to the aesthetics of resistance and the politics of voice, enabling them to interpret literary texts through intersectional perspectives of caste, gender, race, and disability. Special emphasis is placed on Karnataka's Dalit and Bandaya literary traditions, situating the course within both global theoretical frameworks and regionally specific literary histories.			
Course Outcomes	On successful completion of this course the students shall be able to: 1. Analyse the foundational concepts and theoretical frameworks of marginality, subalternity, and hegemony, including the contributions of Gramsci, Spivak, Foucault, Said, Hall, and Rancière. 2. Analyse the politics of representation and the construction of the 'Other' in literary and cultural texts, with attention to both Indian and global traditions. 3. Apply intersectional approaches to critique the dynamics of caste, gender, race, sexuality, and disability in literature, including Karnataka's Dalit and Bandaya Sahitya traditions. 4. Evaluate the strategies of resistance employed by marginalized writers to challenge dominant narratives, distinguishing between postcolonial critique and decolonial praxis. 5. Critically evaluate literary perspectives on social exclusion, assessing the effectiveness of digital and testimonial forms of resistance in addressing these issues.			
Course Content:	Marginality, Resistance, and Representation			
Module 1	Theorizing the Margin	Assignment	Critical Response Paper	15 Sessions
1. The Concept of the Subaltern and Hegemony (Antonio Gramsci) 2. Spivak's question: "<i>Can the Subaltern Speak?</i>" 3. The Center/Margin Binary and Its Literary Implications 4. Discourse, Power, and Representation: Foucault and Said (<i>Orientalism</i> basics) 5. The Politics of Aesthetics (Jacques Rancière: <i>The Distribution of the Sensible</i>)				

Course Code:	Course Title: Reading Cinema: Theory and Narrative Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces cinema as a narrative, aesthetic, and ideological form. It familiarises students with foundational film theory and moves toward contemporary debates on spectatorship, nation, gender, regionality, and digital cultures. The course integrates classical Euro-American film theory with a sustained engagement with Indian cinema and Indian film scholarship, situating critical analysis within regional, national, and transnational contexts. The course develops analytical, interpretive, and evaluative skills necessary for advanced literary and cultural studies research.					
Course Objective	• Introduce students to major classical and contemporary approaches to film theory and narrative analysis. • Develop the ability to apply theoretical frameworks to close readings of cinematic texts. • Enable students to analyse cinema as a cultural form shaped by ideology, gender, caste, class, region, and nation. • Foster critical engagement with Indian cinema in relation to global film movements and transnational circulations. • Strengthen students' capacity to construct sustained, theoretically informed academic arguments in written and oral formats. • Encourage comparative analysis between literary narrative and cinematic narrative structures.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. C01: Apply foundational concepts of film theory to the analysis of cinematic narrative and form. 2. C02: Analyse the relationship between cinematic technique, narrative structure, and ideological meaning. 3. C03: Analyse Indian cinema through frameworks of gender, nation, caste, class, and regional identity. 4. C04: Critically evaluate competing theoretical paradigms in relation to specific film texts. 5. C05: Evaluate sustained, theoretically grounded arguments in academic writing and presentations.					
Course Content:	Reading Cinema: Theory and Narrative					
Module 1	Classical Film Theory – Realism, Montage and Apparatus	Assignment	Scene Laboratory: Reconstructing Film Theory	12 Sessions		

- Realism vs Formalism
- Montage and mise-en-scène
- Cinematic language and semiotics
- Spectatorship and ideological positioning

Core Readings:

- Sergei Eisenstein. (1949). *Film form: Essays in film theory*. Harcourt Brace.
- André Bazin. (2005). *What is cinema?* (Vols. 1–2). University of California Press.
- Christian Metz. (1974). *The imaginary signifier: Psychoanalysis and the cinema*. Indiana University Press.
- Jean-Louis Baudry. (1975). Ideological effects of the basic cinematographic apparatus. *Film Quarterly*, 28(2), 39–47.

Screenings:

- *Battleship Potemkin* (1925)
- *Bicycle Thieves* (1948)
- *Rear Window* (1954)

Module 2	Narrative Form, Authorship and Indian Cinematic Modernity	Assignment	Rewriting Indian Cinematic Modernity	12 Sessions
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- Narrative structure and temporality
- Melodrama and realism
- Auteurism in Indian cinema
- The social film and postcolonial modernity

Core Readings:

- David Bordwell, & Kristin Thompson. (2016). *Film art: An introduction* (11th ed.). McGraw-Hill.
- Satyajit Ray. (2004). *Our films, their films*. Orient Longman.
- Ravi Vasudevan. (2010). *The melodramatic public: Film form and national sentiment in Indian cinema*. Palgrave Macmillan.

Screenings:

- *Pather Panchali* (1955)
- *Elippathayam* (1981)
- *Samskara* (1970)
- *Guide* (1965)

Module 3	Spectatorship, Gender and the Politics of the Gaze	Assignment	The Gaze Mapping Project	12 Sessions
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- Male gaze and feminist critique
- Melodrama and nation
- Queer spectatorship
- Masculinity and domestic space in regional cinema

Core Readings

- Laura Mulvey. (2009). *Visual and other pleasures* (2nd ed.). Palgrave Macmillan.
- bell hooks. (1992). *Black looks: Race and representation*. South End Press.
- Madhava Prasad. (1998). *Ideology of the Hindi film: A historical construction*. Oxford University Press.

Screenings

- *Mother India*
- *Fire* (1996)

• <i>Kumbalangi Nights</i> (2019)				
Module 4	Nation, Region and Transnational Cinema	Assignment	Cinema and the Nation: Debate Dossier	12 Sessions
• Cinema and nation formation • Regional cinemas and language politics • Global circulation and festival circuits • Neoliberal urban narratives Core Readings • Benedict Anderson. (2006). <i>Imagined communities</i> (Revised ed.). Verso. • Arjun Appadurai. (1996). <i>Modernity at large: Cultural dimensions of globalization</i>. University of Minnesota Press. • Ashish Rajadhyaksha, & Paul Willemen. (1999). <i>Encyclopaedia of Indian cinema</i> (Rev. ed.). BFI & Oxford University Press. Screenings • <i>Garam Hava</i> (1973) • <i>Roja</i> (1992) • <i>Court</i> (2014) • <i>Village Rockstars</i> (2017)				
Module 5	Documentary, Digital Cinema and Platform Cultures	Assignment/ Quiz	Platform Cultures Research Project	12 Sessions
• Documentary realism and ethics • Political cinema in India • Streaming platforms and algorithmic spectatorship • Serial narration and long-form storytelling Core Readings • Bill Nichols. (2017). <i>Introduction to documentary</i> (3rd ed.). Indiana University Press. • K P Jayasankar, & Anjali Monteiro (Eds.). (2010). <i>Documentary filmmaking in India: Critical perspectives</i>. Oxford University Press. • Ramon Lobato. (2019). <i>Netflix nations: The geography of digital distribution</i>. NYU Press. Screenings • <i>Sacred Games</i> (2018-19)- OTT narrative form • <i>Super Deluxe</i> (2019)- Hyperlink narrative • <i>The Disciple</i> (2020)- Global festival circulation • <i>Delhi Crime</i> (2019-) Streaming realism				
Targeted Application & Tools that can be used: Frame.io, VLC frame capture, ShotDeck, XMind, MindMeister, JSTOR, Project Muse, Google Scholar, Zotero / Mendeley				
Project Work/ Assignment:				
1. Scene Laboratory: Classical Theory Application Close reading of a selected scene using two contrasting theoretical frameworks 2. Creative-Critical Adaptation Exercise Rewriting a key scene from an Indian film studied in Module II as literary narrative, followed by analytical reflection.				

3. **Gaze Mapping Visual Portfolio**
Frame-based analysis of spectatorship, gender, and ideology using theoretical models from Module III.
4. **Nation and Cinema Debate Dossier**
Structured academic debate and position paper based on select films.
5. **Platform Cultures Research Project**
Research-based analytical paper engaging with documentary, OTT, or digital cinema.

Textbook(s):

1. Bordwell, D., & Thompson, K. (2016). *Film art: An introduction* (11th ed.). McGraw-Hill Education.
2. Elsaesser, T., & Hagener, M. (2015). *Film theory: An introduction through the senses* (2nd ed.). Routledge.
3. Monaco, J. (2009). *How to read a film: Movies, media, and beyond* (4th ed.). Oxford University Press.
4. Nichols, B. (2017). *Introduction to documentary* (3rd ed.). Indiana University Press.
5. Prasad, M. (1998). *Ideology of the Hindi film: A historical construction*. Oxford University Press.
6. Rajadhyaksha, A., & Willemen, P. (1999). *Encyclopaedia of Indian cinema* (rev. ed.). British Film Institute & Oxford University Press.
7. Vasudevan, R. (2010). *The melodramatic public: Film form and national sentiment in Indian cinema*. Palgrave Macmillan.

Reference Book (s):

1. Anderson, B. (2006). *Imagined communities: Reflections on the origin and spread of nationalism* (Revised ed.). Verso.
2. Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
3. Bazin, A., & Gray, H. (Trans.). (2005). *What is cinema?* Vol. 1 & 2. University of California Press.
4. Elsaesser, T. (2009). *Classical Hollywood cinema: Film style & mode of production to 1960*. Routledge.
5. Gopalan, L. (2002). *Cinema of interruptions: Action genres in contemporary Indian cinema*. British Film Institute.
6. Huq, R. (Ed.). (2006). *Beyond subculture: Pop, youth and identity in a postcolonial world*. Routledge. (Contains essays on spectatorship and identity relevant to film and media studies.)
7. Mulvey, L. (2009). *Visual and other pleasures* (2nd ed.). Palgrave Macmillan.
8. Ray, S. (2004). *Our films, their films*. Orient Longman. (Auto critical and reflective writing by Satyajit Ray on Indian and global cinema.)
9. Stam, R., Burgoyne, R., & Flitterman-Lewis, S. (1992). *New vocabularies in film semiotics: Structuralism, post-structuralism and beyond*. Routledge.
10. Williams, L. (1991). *Film bodies: Gender, genre, and excess*. Routledge. (Collection of essays on gender and spectatorship in cinema.)

Topics relevant to “SKILL DEVELOPMENT”: Close Visual Analysis, Theoretical Application in Cultural Analysis, Narrative Structure Mapping, Comparative Media Analysis

Catalogue prepared by	Dr. Tychicus P. David and Dr. Sahana Pradeep
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code ENGXXXX	Introduction to Digital Humanities	L- T- P- C	4	0	0	
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This postgraduate course offers an advanced introduction to the field of Digital Humanities (DH) for MA English students. Building on foundations in literary and cultural studies, it situates DH within broader theoretical frameworks—including textuality, hermeneutics, and critical theory—while equipping students with practical skills in digital research methods. Topics include text encoding, corpus analysis, digital archiving, network visualization, and critical digital studies. Students will engage with both methodological innovations and the epistemological challenges posed by digitally inflected scholarship.					
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Articulate the theoretical foundations and disciplinary scope of Digital Humanities at an advanced level. CO2: Apply digital methodologies—including text encoding, corpus tools, and data visualization—to literary and cultural research. CO3: Critically evaluate DH scholarship, tools, and platforms in relation to access, representation, and knowledge production. CO4: Design and execute an original DH research project integrating theoretical reflection with practical methods. CO5: Situate DH within postcolonial and global contexts, with attention to Indian digital initiatives.					
Course Objective	- To offer an advanced theoretical grounding in Digital Humanities as an emerging interdisciplinary field. - To train students in digital research methodologies relevant to MA-level literary and cultural scholarship. - To foster critical thinking about the politics of digitization, access, and algorithmic mediation. - To introduce students to key DH platforms, archives, and tools used in contemporary research. - To enable students to initiate and present a self-directed Digital Humanities project.					
Course Content:						
Module 1	DH: Theories and Genealogies	Disciplinary History and Critical Debates	Assignment	10 Classes		
Topics: - From Humanities Computing to Digital Humanities: a genealogy - Theoretical frameworks: hermeneutics, structuralism, and digital epistemology - Big Tent DH: debates on scope and inclusivity - DH in the Global South: challenges and interventions						

Resources: - Matthew K. Gold & Lauren Klein (eds.), Debates in the Digital Humanities (selections) - Patrik Svensson, The Landscape of Digital Humanities - Roopika Risam, New Digital Worlds (Chapter 1)				
Module 2	Digital Textuality and Encoding	Markup, Corpora, and Computational Reading	Assignment	12 Classes
Topics: - Text encoding standards: TEI-XML and literary markup - Corpus linguistics and corpus-based literary analysis - Distant reading, macroanalysis, and algorithmic criticism - Stylometry and authorship attribution Suggested Tools: - Voyant Tools - AntConc - NLTK (introductory) Resources: - Franco Moretti, Distant Reading (excerpts) - Elena Pierazzo, Digital Scholarly Editing - Ted Underwood, Distant Horizons (selected chapters)				
Module 3	Digital Archives and Memory	Curation, Preservation, and Postcolonial Critique	Assignment	10 Classes
Topics: - Digital archiving: principles, platforms, and politics - Postcolonial digital archives and community memory projects - Indian digital initiatives: Bichitra, Sahapedia, Digital Library of India - Copyright, access, and the digital commons Suggested Tools: - Omeka - Scalar - Internet Archive Resources: - Roopika Risam, New Digital Worlds (Chapters 2-3) - Tara McPherson, Why Are the Digital Humanities So White? - Bethany Nowviskie, Speculative Collections				
Module 4	Mapping, Networks, and Visualization	Spatial and Relational Approaches	Assignment	10 Classes
Topics: - Spatial Humanities: literary geography and GIS - Network analysis of literary texts and cultural systems - Data visualization as interpretive practice - Critical cartography and narrative mapping Suggested Tools: - Gephi				

• Palladio • StoryMapJS Resources: • Johanna Drucker, Graphesis • Richard White, what is Spatial History? • Scott Weingart, Demystifying Networks				
Module 5	DH Projects and Public Humanities	Research Design, Collaboration, and Dissemination	Survey	12 Classes
Topics: • Designing a DH research project: scope, methodology, ethics • Public humanities: exhibitions, podcasts, digital storytelling • Peer review and critical evaluation of DH projects • Future directions: AI, cultural analytics, and machine learning in DH Resources: • Alan Liu, The Meaning of the Digital Humanities • Selections from Digital Humanities Quarterly • Project-based readings assigned by instructor				
Targeted Application & Tools that can be used: • Tools: Voyant Tools, AntConc, Gephi, Palladio, StoryMapJS, Omeka • Platforms: Scalar, GitHub (introductory), Internet Archive • Applications: text encoding, corpus analysis, network visualization, digital exhibition				
Project work/Assignment:				
• Critical essay: situating a DH methodology within literary theory • TEI encoding exercise on a literary text • Corpus analysis report using Voyant Tools or AntConc • Network or spatial visualization of a chosen literary or cultural dataset • Final project: original DH research project with documentation and presentation				
Topics Relevant to "Human Values and Professional Ethics": The course cultivates ethical awareness in digital scholarship, addressing issues of authorship, intellectual property, algorithmic bias, and the politics of representation and access. Students engage responsibly with community knowledge, indigenous archives, and the environmental costs of digital infrastructure.				
Catalogue prepared by	Dr. Ahmed Shabin K.K.			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code:	Course Title: Reading Modes of Culture Type of Course: Theory	L-T-P-C					4
Version No.	1.0						

Course Pre-requisites	Introduction to Literary Theory / Literary Criticism			
Anti-requisites	NIL			
Course Description	This course transitions students from the close reading of literary texts to the critical analysis of 'culture' as a text. It introduces the interdisciplinary field of Cultural Studies, moving beyond the high/low culture divide to examine how meaning is produced, circulated, and consumed in everyday life. The course explores diverse "reading modes"—semiotic, Marxist, psychoanalytic, feminist, and spatial—applied to artifacts ranging from advertisements, cinema, and digital media to urban architecture and fashion. Special emphasis is placed on reading the Indian sociocultural landscape, including the specific urban texture of Bengaluru, Kannada and Bollywood cinema, and the politics of caste and gender in popular media. Students will engage with the transition from print culture to visual and digital cultures, analysing how ideology constructs reality in the contemporary world.			
Course Objective	The course aims to familiarize students with the foundational theories and methodologies of Cultural Studies as developed by the Birmingham School, the Frankfurt School, and postmodern theorists. It seeks to develop the skills required to deconstruct visual, material, and spatial texts, revealing the power dynamics embedded within them. The course intends to sensitize students to the politics of the "every day," enabling them to interpret advertisements, city spaces, and digital trends as serious sites of academic inquiry. It situates global theories within the Indian context, encouraging critical engagement with local cultural forms and the specificities of the Global South, with particular attention to Karnataka's urban and cinematic cultures.			
Course Outcomes	On successful completion of this course the students shall be able to: • Apply semiotic and structuralist frameworks to decode the meanings embedded in advertisements, fashion, and visual imagery — identifying denotation, connotation, and myth in cultural signs. • Analyse the relationship between culture and industry, specifically examining how hegemony and ideology operate within popular culture, mass media, and Indian television. • Analyse the spatial politics of urban environments, examining how architecture and city planning—particularly in Bengaluru—shape social relations, identity, and processes of exclusion. • Evaluate the cinematic gaze and its relationship to gender, caste, and power, with specific reference to Bollywood and Kannada cinema. • Evaluate the shift from the real to the hyperreal in the digital age, critiquing the impact of social media, algorithms, and simulacra on contemporary Indian subjectivity and political discourse			
Course Content:	Reading Modes of Culture			
Module 1	Foundations: Culture, Industry and Hegemony	Assignment	Critical Response Paper	11 Sessions

- Defining Culture: Matthew Arnold *Sweetness and Light* vs. Raymond Williams *Culture is Ordinary*
- The Frankfurt School: Adorno and Horkheimer on *The Culture Industry—Enlightenment as Mass Deception*
- The Birmingham School: Stuart Hall and the shift to Cultural Studies

Course Code:	Course Title: Art of Creative Writing	L-T-P-C	4	0	0	4
Type of Course:	Theory					
Version No.	1.0					
Course Pre-requisites						
Anti-requisites	NIL					
Course Description	This course offers a comprehensive introduction to the craft of creative writing by guiding students through the essential elements of narrative construction and stylistic development. It begins with foundational principles of effective storytelling, including description, imagery, and the distinction between showing and telling, before progressing to the techniques of character development, plot formation, and dialogue construction. Students engage with questions of narrative perspective, voice, and structural design, examining how point of view and organization shape meaning and reader response. The course further explores the use of literary devices such as metaphor, symbolism, imagery, and irony to enhance thematic depth and artistic expression. Emphasis is placed on tone, diction, register, rhythm, and stylistic variation, encouraging students to cultivate a distinctive authorial voice. Integrating theoretical discussion with sustained writing practice and revision, the course enables students to produce original creative work that demonstrates structural coherence, technical proficiency, and aesthetic awareness.					
Course Objective	The primary objective of this course is to equip students with a foundational understanding of the essential components of creative writing and their practical application. The course seeks to cultivate narrative competence through the study of characterization, plot construction, point of view, and literary devices, while also fostering an awareness of tone, style, and authorial voice. By integrating theoretical discussion with sustained writing practice, the course aims to develop students' ability to critically evaluate creative texts and to produce original work that demonstrates technical control, structural coherence, and stylistic maturity.					
Course Outcomes	On successful completion of this course the students shall be able to: • Apply foundational principles of creative writing, including descriptive techniques, imagery, and narrative construction, in producing original texts. • Utilize literary devices such as metaphor, symbolism, imagery, and irony to enhance thematic depth and expressive quality in creative writing. • Analyse the interrelationship between character, plot, and dialogue by examining how motivation, conflict, and structural design shape narrative development. • Examine various points of view and narrative structures to explain their impact on meaning and reader interpretation. • Assess stylistic choices related to tone, diction, voice, and register in creative works, including their own writing.					

Course Content:	Art of Creative Writing			
Module 1	Basics of Writing	Assignment	Essay on “Showing vs Telling”	12 Sessions
• Nature and scope of creative writing • Elements of storytelling • Showing and telling • Description, imagery, and sensory detail				
Module 2	Literary Devices	Assignment	Figurative Language	12 Sessions
• Metaphor, simile, and symbolism • Irony and satire • Foreshadowing and thematic development • Allegory and layered meaning				
Module 3	Character, plot and Dialogue	Presentation	Creating a plot	12 Sessions
• Characterization techniques • Motivation, conflict, and character arc • Plot structure and narrative progression • Crafting effective and purposeful dialogue				
Module 4	Point of View and Narrative Structure	Assignment	Non-linear Storyline	12 Sessions
• Types of narration (first, second, and third person) • Omniscient and limited perspectives • Reliability and narrative voice • Linear and non-linear structures				
Module 5	Tone and Style	Assignment	Short Story Writing	12 Sessions
• Tone, mood, and atmosphere • Development of authorial voice • Stylistic variation and register • Minimalist and descriptive approaches				
Targeted Application & Tools that can be used:				
Microsoft Word, Google Docs, ChatGPT, Grammarly, Quill Bot, ProWritingAid, Language Tool,				
Project Work/ Assignment:				
1. Essay on “Telling vs Showing” 2. Presentation 3. Creating outline for non-linear storyline				

4. Figurative Language
5. Short Story Writing

Textbook(s):

1. Anderson, Linda, editor. *Creative Writing: A Workbook with Readings*. Routledge, 2006.
2. Earnshaw, Steven, editor. *The Handbook of Creative Writing*. 2nd ed., Edinburgh University Press, 2014.

Reference Book (s):

1. King, Stephen. *On Writing: A Memoir of the Craft*. Scribner, 2000.
2. Gotham Writers' Workshop. *Writing Fiction: The Practical Guide from New York's Acclaimed Creative Writing School*. Bloomsbury USA, 2003.
3. Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed., Pearson, 1999.

Web Sources:

1. [How to write descriptively - Nalo Hopkinson](#)
2. [How to write a story | John Dufresne | TEDxFIU](#)

Topics relevant to "SKILL DEVELOPMENT": Writing skills, compositions

Catalogue prepared by	Dr. Kashif Ilyas
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code ENGXXXX	Electronic Literature & Hypertext	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines the theory and practice of electronic literature—literary works that originate in and are inseparable from digital environments. Students will engage with hypertext fiction, interactive narratives, generative poetry, networked writing, and code-based art, exploring how digital media fundamentally alter conventions of authorship, reading, textuality, and form. Drawing on media theory, literary criticism, and platform studies, the course equips students to read, interpret, and create works that exploit the affordances of the digital medium.					
	On successful completion of the course the students shall be able to:					
	CO1: Identify and analyse the formal features of major genres of electronic					

Course Outcomes	literature. CO2: Apply theoretical frameworks from media studies, narratology, and literary theory to digital literary works. CO3: Situate electronic literature within broader histories of the avant-garde, conceptual writing, and media art. CO4: Critically evaluate the role of platform, interface, and code in shaping literary experience. CO5: Create a short original work in an electronic or digital literary form.			
Course Objective	• To introduce students to the history and theory of electronic and digital literature. • To explore how digital environments transform narrative, poetry, and literary form. • To critically engage with questions of interface, interactivity, and reader agency. • To situate e-literature within traditions of experimental writing and media art. • To enable students to produce and present an original electronic literary work.			
Course Content:				
Module 1	What is Electronic Literature?	Definitions, Histories, and Taxonomies	Assignment	10 Classes
Topics: • Defining electronic literature: from hypertext to born-digital • Histories: OULIPO, Concrete Poetry, and the prehistory of e-lit • The Electronic Literature Organization and its taxonomies • Reading digital texts: interface, navigation, and ergodic reading Resources: • N. Katherine Hayles, Electronic Literature: New Horizons for the Literary Art • Espen Aarseth, Cybertext (selected chapters) • ELO Collection Vol. 1 & 2 (selected works)				
Module 2	Hypertext Fiction	Nonlinearity, Links, and Reader Agency	Assignment	10 Classes
Topics: • Hypertext theory: Landow, Nelson, and the link • Reading Michael Joyce's afternoon, a story • Shelley Jackson's Patchwork Girl and feminist hypertext • Narrative fragmentation and the death of linearity Suggested Platforms: • Twine • Story space Resources: • George Landow, Hypertext 3.0 (excerpts) • Michael Joyce, afternoon, a story (digital text)				

Shelley Jackson, Patchwork Girl (digital text)				
Module 3	Generative and Code-Based Poetry	Algorithms, Language, and Machine Creativity	Assignment	12 Classes
Topics: - Generative poetry: chance, rule, and algorithm - Codework and the materiality of code as text - AI-generated writing: authorship and creativity - Critical code studies: reading code as literature Suggested Tools: - Tracery - GPT-based generators - Processing (introductory) Resources: - Florian Cramer, Words Made Flesh (selected chapters) - Nick Montfort et al., 10 PRINT (excerpts) - Jerome McGann, Radiant Textuality				
Module 4	Interactive Narrative and Immersive Media	Games, VR, and Transmedia Storytelling	Assignment	10 Classes
Topics: - Narratology vs. ludology in game studies - Interactive fiction and parser-based narrative - Virtual reality narrative and embodied reading - Transmedia storytelling and networked narrative Suggested Tools: - Inform 7 - Twine - Ren'Py Resources: - Marie-Laure Ryan, Narrative as Virtual Reality - Ian Bogost, Unit Operations (excerpts) - Nick Montfort, Twisty Little Passages				
Module 5	Creating Electronic Literature	Practice, Platform, and Publication	Survey	12 Classes
Topics: - Authoring tools for e-lit: Twine, Scalar, Ren'Py - Platform politics: access, preservation, and obsolescence - Publishing and disseminating digital literary work - Student project workshops and peer critique Resources: - Dene Grigar & Stuart Moulthrop (eds.), Traversals (selected chapters)				

- Electronic Book Review (selected essays) - Platform-specific tutorials and documentation	
Targeted Application & Tools that can be used: - Tools: Twine, Scalar, Inform 7, Tracery, Ren'Py, Storyspace - Platforms: itch.io, Electronic Literature Organization archive, GitHub - Applications: interactive narrative, generative poetry, digital storytelling	
Project work/Assignment: - Close reading essay on an electronic literary work - Hypertext or interactive fiction exercise using Twine - Critical analysis of an AI-generated or generative text - Platform critique: analysis of a digital publishing environment - Final project: original electronic literary work with critical commentary	
Topics Relevant to "Human Values and Professional Ethics": The course raises questions about authorship, intellectual property, and the ethics of AI creativity. It encourages critical reflection on platform dependency, digital preservation, accessibility, and the commodification of literary experience in digital environments.	
Catalogue prepared by	Dr. Ahmed Shabin K.K.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Power, Ideology and Representation Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines how power operates within social, cultural, and institutional structures and how ideology and representation shape meaning, identity, and social relations. Drawing from twentieth- and twenty-first-century social theory, discourse theory, media studies, and cultural analysis, the course explores how subjects are formed, how institutions regulate behaviour, and how cultural texts construct social realities. The course combines theoretical reading with applied analysis of literary texts, media artefacts, and contemporary cultural phenomena. It is designed to equip students with analytical and evaluative tools necessary for advanced research in Cultural Studies.					

Course Objective	• To develop conceptual clarity regarding power, ideology, discourse, and representation. • To examine how institutions and cultural practices shape subjectivity. • To analyse the politics of representation across media and literary forms. • To evaluate competing theoretical approaches within Cultural Studies. • To cultivate research-oriented analytical skills.			
Course Outcomes	On successful completion of this course the students shall be able to: CO1: Apply foundational social theory to interpret the relationship between culture and social structure. CO2: Analyse the functioning of power within institutions, discourse, and cultural practices. CO3: Critically analyse representational strategies in literary, visual, and media texts. CO4: Evaluate theoretical debates on subject formation, agency, and resistance. CO5: Critically evaluate multiple theoretical perspectives to develop independent research-based cultural analysis.			
Course Content:				
Module 1	Social Structures, Ideology and Cultural Formations	Assignment	Analytical response	12 Sessions
• Culture and social organisation • Structure and agency • Ideology as a system of meaning • Cultural consent and leadership • Institutions and subject formation				
Module 2	Power, Discourse and Institutional Practices	Assignment	Institutional analysis (educational, media, bureaucratic, digital)	12 Sessions
• Power as relational and productive • Discourse and regimes of truth • Discipline and surveillance • Biopolitics - Technologies of the self				
Module 3	Representation, Meaning and Media	Assignment	Semiotic and ideological reading of a media artefact.	12 Sessions
• Signification and meaning making • Myth and popular culture				

• Encoding/Decoding • Stereotype and othering • Media institutions and audience positioning				
Module 4	Identity, Gender and Cultural Difference	Assignment	Critical essay examining identity construction	12 Sessions
• Gender as social construction • Visual regimes and the gaze • Colonial discourse and representation • Race and cultural visibility • Intersectionality				
Module 5	Contemporary Cultural Configurations	Assignment	Research-based presentation	12 Sessions
• Neoliberal subjectivity • Cultural capital and symbolic power • Digital visibility and algorithmic culture • Consumer identity and branding • Global media flows				
Targeted Application & Tools that can be used: Microsoft Word / Google Docs (research drafting and annotation), Zotero / Mendeley (reference management), Google Scholar / JSTOR (academic research databases)				
Project Work/ Assignment: Concept Application Response (Short Analytical Paper) 1. Institutional or Discourse Analysis 2. Media Representation Study 3. Critical Essay on Identity and Representation 4. Research-Based Final Presentation				
Textbook(s): 1. Barker, C. (2012). <i>Cultural studies: Theory and practice</i> (4th ed.). Sage. 2. Hall, S. (1997). <i>Representation: Cultural representations and signifying practices</i>. Sage. 3. Storey, J. (2018). <i>Cultural theory and popular culture: An introduction</i> (8th ed.). Routledge. 4. Williams, R. (1983). <i>Keywords: A vocabulary of culture and society</i> (Rev. ed.). Oxford University Press.				
Reference Book (s): 1. Bauman, Z. (2000). <i>Liquid modernity</i>. Polity Press. 2. Bourdieu, P. (1984). <i>Distinction: A social critique of the judgement of taste</i> (R. Nice, Trans.). Harvard University Press. (Original work published 1979) 3. Butler, J. (1990). <i>Gender trouble: Feminism and the subversion of identity</i>. Routledge. 4. Foucault, M. (1977). <i>Discipline and punish: The birth of the prison</i> (A. Sheridan, Trans.). Pantheon Books. (Original work published 1975) 5. Gramsci, A. (1971). <i>Selections from the prison notebooks</i> (Q. Hoare & G. N. Smith, Eds. & Trans.). International Publishers. 6. Said, E. W. (1978). <i>Orientalism</i>. Pantheon Books.				

Topics relevant to “SKILL DEVELOPMENT”: Advanced theoretical reading, discourse analysis, semiotic analysis, institutional critique, research writing, argumentation, comparative theory evaluation, academic presentation skills.	
Catalogue prepared by	Dr. Sahana Pradeep
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Exploring Forms and Perspectives Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	They must possess foundational knowledge of literary genres and key theoretical frameworks. Strong critical reading, analytical thinking, and academic writing skills are essential.					
Anti-requisites	NIL					
Course Description	This course invites students to interrogate how perspective shapes storytelling and how creative choices influence interpretation. It foregrounds experimentation, revision, and reflective practice as central to the writing process. Students engage with questions of voice, ethics, audience, and medium while developing their own creative identity. By combining craft with critique, the course positions writing as both an artistic and intellectual act.					
Course Objective	This course introduces students to diverse literary forms and creative strategies across fiction, poetry, non-fiction, performance writing, and multimodal texts. It encourages experimentation with voice, structure, and medium while fostering critical awareness of narrative perspective and representation. Students will explore how form shapes meaning and how creative choices influence audience engagement. The course integrates creative practice with reflective and analytical thinking.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Apply narrative structures, temporality, and perspective techniques in crafting short and long-form creative narratives. 2. Apply poetic techniques and experimental strategies to create original poems and hybrid literary texts. 3. Analyse the relationship between memory, authenticity, voice, and ethics in the construction of literary non-fiction. 4. Analyse dramatic structure, dialogue, characterisation, and performance elements across stage, screen, and audio scripts. 5. Evaluate creative choices in multimodal and cross-genre writing, demonstrating critical reflection on audience, medium, and intent					

	through a curated portfolio.			
Course Content:	Exploring Forms and Perspectives			
Module 1	Narrative Architectures	Assignment	Shorty Story-1000 words	12 Sessions
- Characteristics and features of creative narratives: Short Story, Novella, Novel, and Flash Fiction - Temporality and narrative time (Memory, Flashback, Circular Structures) - Multiplicity of perspectives and unreliable narration - Minimalism and Compression in flash fiction - Narrative Scope: Short form to long form				
Module 2	Poetry and Hybrid Text	Assignment	Create a portfolio of 5 poems	12 Sessions
- Forms and techniques in poetry (free verse, rhythm, imagery, voice) - Experimentation and innovation in contemporary poetry - Hybrid forms: Blending poetry with prose and visual elements - Crafting voice, tone, and perspective in poetic expression				
Module 3	Creative Non-Fiction	Assignment	Write a 2000-word personal essay or memoir piece	12 sessions
- Memoir and personal narrative: Memory and voice - Authenticity and the crafting of lived experience - The personal essay: Reflection and argument - Ethics of self-representation and truth - Shaping experience into literary non-fiction				
Module 4	Script and Performance	Assignment	Write a short script (15–20 minutes) for stage, screen, or audio.	12 Sessions
- Fundamentals of scriptwriting: Structure and scene development - Writing effective dialogue and monologue - Characterisation and dramatic conflict - Writing for stage, screen, and audio drama - Performance, voice, and adaptation of text				
Module 5	Experimental and Multimodal Writing	Assignment	Develop a multimodal creative project	12 Sessions
- Cross-genre experimentation and blended forms - Writing for digital and multimedia platforms - Adaptation and rewriting across forms - Audience, medium, and creative intent - Portfolio development and reflective practice				

Targeted Application & Tools that can be used: Scrivener, Google Docs, Canva, Celtx, WordPress, Grammarly	
Project Work/ Assignment:	
1.	
Textbook(s): 1. Stephen King. <i>On Writing: A Memoir of the Craft</i>. Scribner, 2000. 2. Anne Lamott. <i>Bird by Bird: Some Instructions on Writing and Life</i>. Anchor Books, 1995. 3. Robert McKee. <i>Story: Substance, Structure, Style, and the Principles of Screenwriting</i>. HarperCollins, 1997. 4. Carolyn Forché, and Philip Gerard, editors. <i>Writing Creative Nonfiction</i>. Story Press, 2001. 5. Mary Oliver. <i>A Poetry Handbook</i>. Harvest Books, 1994.	
Reference Book (s): 1. Janet Burroway. <i>Writing Fiction: A Guide to Narrative Craft</i>. 10th ed., University of Chicago Press, 2019.	
Web Sources: 1. https://owl.purdue.edu/ 2. https://www.poetryfoundation.org/ 3. https://www.theparisreview.org/ 4. https://www.nationaltheatre.org.uk/ 5. https://www.ted.com/ 6. https://creativenonfiction.org/	
Topics relevant to “SKILL DEVELOPMENT”: Writing skills, compositions, types of writing, technical writing, team collaboration.	
Catalogue prepared by	Dr. Mahanta
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Semester IV

Course Code:	Course Title: Reimagining Ability: Disability, Representation, and Power Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	Any UG Degree					
Anti-requisites	NIL					
Course Description	This course critically examines disability as a social, cultural, political, and aesthetic category, moving beyond the medical model to interrogate representation, identity, embodiment, activism, law, and power. Students engage with literary texts, films, policy frameworks, and theoretical writings to reimagine ability through intersectional and global perspectives. The course foregrounds disability as a site of knowledge production rather than deficit, emphasizing lived experience and epistemic agency. It situates disability within broader debates on gender, race, caste, sexuality, class, and postcoloniality to expose structures of exclusion and resistance. By analysing how systems of power construct normalcy, students explore the politics of language, narrative voice, and ethical representation. Attention is given to the ways cultural narratives shape public attitudes and policy discourses around access and inclusion. Ultimately, the course encourages students to envision inclusive futures grounded in disability justice, accessibility, and transformative social change.					
Course Objective	On the completion of the course, students shall be able to: 1. Critically evaluate models of disability. 2. Analyse literary and media representations of disability. 3. Apply intersectional frameworks to disability studies. 4. Examine disability within postcolonial and global contexts. 5. Conceptualize inclusive futures through activism and policy engagement.					
Course Outcomes	On successful completion of this course the students shall be able to: C01: Critically explain major theoretical models of disability and evaluate their social, cultural, and political implications. C02: Analyse literary, cinematic, and media representations of disability using interdisciplinary critical frameworks. C03: Apply intersectional approaches to examine how disability interacts with gender, race, caste, class, sexuality, and global contexts. C04: Assess disability-related policies, legal frameworks, and activist movements through a rights-based and justice-oriented perspective. C05: Design research, advocacy, or creative projects that promote inclusive, accessible, and equitable practices in academic and public spaces.					
Course Content:	Reimagining Ability: Disability, Representation, and Power					
Module 1	Conceptual Foundations: Models, Histories, and Power	Assignment	Paragraph Writing	8 Sessions		
- Definitions, models, and histories of disability - Social, cultural, and human rights approaches - Power, marginalisation, and intersectionality						

Text:

Lennard J. Davis — Enforcing Normalcy: Disability, Deafness, and the Body
 Rosemarie Garland-Thomson — Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature
 Simi Linton — Claiming Disability: Knowledge and Identity

Module 2	Disability and Literary Representation	Assignment	Review Writing	10 Sessions
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- Stereotypes: tragedy, pity, villain, “supercrip”
- Narrative prosthesis
- Voice, agency, and embodied narration

Text:

The Blind Man- D.H. Lawrence
 Field of Vision- Seamus Heaney

Module 3	Media, Visual Culture, and Performance	Assignment	Movie Analysis	12 Sessions
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- Disability in cinema and digital media
- Documentary and activist storytelling
- Disability aesthetics and performance

Text:

Feminist, Queer, Crip – Alison Kafer
[Young](#) Heroes: Louis Braille (2010)- Web Series
 The Story of My Life- Helen Keller

Module 4	Intersectionality, Global and Postcolonial Disability Studies	Assignments	Case Study	15 Sessions
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- Disability and race, caste, gender, sexuality
- Global South perspectives
- Disability and development discourse

Text:

Disability and Difference in Global Contexts – Nirmala Erevelles
 Black Disability Politics – Sami Schalk
 The Right to Maim – Jasbir Puar

Module 5	Disability Justice, Policy, and Futures	Assignments	Case Study	15 Sessions
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- Disability justice movements
- UNCRPD and rights-based frameworks
- Accessibility, technology, and inclusive design
- Imagining crip futures

Text:

Disability Rights and Wrongs Revisited – Tom Shakespeare
 The New Disability History – Paul Longmore & Lauri Umansky

Targeted Application & Tools that can be used:

Microsoft Word, Google Docs, ChatGPT, Grammarly, Quill Bot, ProWritingAid, Language Tool, Hemingway App

Project Work/ Assignment:

1. Accessibility Audit of Campus
2. Fieldwork + Reflective Ethnography
3. Disability and Language Study

Textbook(s):

1. Sapey, Bob. Key Concepts in Disability Studies. Sage Publications, 2009.
2. Davis, Lennard J. The Disability Studies Reader. Routledge, 2013.
3. Goodley, Dan. Disability Studies: An Interdisciplinary Introduction. SAGE, 2011.
4. Ghai, Anita. Disability in South Asia: Knowledge and Experience. SAGE, 2018.

Reference Book (s):

- Renu, Addlakha, Disability Studies in India: Global Discourses, Local Realities. 2013.
- Colin Barnes, Geof Mercer and Tom Shakespeare. Exploring Disability: A Sociological Introduction. Cambridge; Malden, MA: Polity Press. 1999.
- Anita Ghai, Rethinking Disability in India. Routledge India. 2015.
- Nandini Ghosh, Interrogating Disability in India: Theory and Practice. Springer Verlag. 2016
- Helen, Keller, The Story of My Life (1903). New York: Doubleday, 1954.
- David Mitchell, and Sharon Snyder. The Biopolitics of Disability: Neoliberalism, Able nationalism, and Peripheral Embodiment. Ann Arbor: U of Michigan P.2015.
- Corker, Marian, and Tom Shakespeare. Disability/Postmodernity: Embodying Disability Theory. Bloomsbury Academic, 2002.

Web Sources:

1. Garland-Thomson, Rosemarie. "Integrating Disability, Transforming Feminist Theory." NWSA Journal, 2002, pp. 1-32. JSTOR, <https://doi.org/10.1353/nwsa.2003.0005>.
2. Bognar, Greg. "Is Disability Mere Difference?" Journal of Medical Ethics, vol. 42, no. 1, 2016, pp. 46-49. JSTOR, <https://doi.org/10.1136/medethics-2015-102911>.
3. Cheyne, Ria. "'She Was Born a Thing': Disability, the Cyborg and the Posthuman in Anne McCaffrey's The Ship Who Sang." Journal of Modern Literature, vol. 36, no. 3, 2013, pp. 138-56. JSTOR, <https://doi.org/10.2979/jmodelite.36.3.138>.
4. Kattari, Shanna K., et al. "'You Look Fine!': Ableist Experiences by People with Invisible Disabilities." Affilia, vol. 33, no. 4, 2018, pp. 477-92. Sage Journals, <https://doi.org/10.1177/0886109918778073>.
5. Anderson, David W. "Beauty and Disability." International Journal of Christianity & Education, vol. 19, no. 3, 2015, pp. 182-96. Sage Journals, <https://doi.org/10.1177/2056997115588868>.

Topics relevant to "SKILL DEVELOPMENT": Writing skills, compositions, types of writing, technical writing, team collaboration.

Catalogue prepared by

Dr. Vinodhini Chinnaswamy & Dr. Priyanka Tresa Paul

Recommended by the Board of Studies on

Date of Approval by the Academic Council	
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Course Code ENGXXXX	Text Analysis & Data Mining	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course introduces MA English students to computational methods for analysing large bodies of text, with a focus on literary, cultural, and linguistic corpora. Students will learn to apply techniques from natural language processing, corpus linguistics, and data mining to research questions in the humanities. The course balances methodological training with critical reflection, asking students to evaluate what computational analysis can and cannot reveal about language, literature, and culture. No prior programming experience is required; tools are introduced progressively.					
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Understand core concepts of corpus linguistics, NLP, and data mining as applied to literary texts. CO2: Use text analysis tools (Voyant, AntConc, NLTK) to conduct research on literary and cultural corpora. CO3: Interpret computational results in relation to humanistic research questions. CO4: Critically assess the assumptions and limitations embedded in computational methods. CO5: Design and report on an original corpus-based or data-driven literary study.					
Course Objective	- To introduce corpus linguistics and computational text analysis as research methodologies. - To train students in the use of key text analysis tools and platforms. - To critically examine the relationship between quantitative methods and qualitative interpretation. - To situate data mining within broader debates in Digital Humanities and literary theory. - To enable students to carry out and present an original data-driven literary analysis.					
Course Content:						
Module 1	Foundations of Corpus Linguistics	Language, Data, and the Corpus	Assignment		10 Classes	
Topics: - What is a corpus? Types, design, and representativeness - Frequency, concordance, and collocation - Corpus linguistics vs. literary criticism: complementarity and tension						

- Building a small literary corpus Suggested Tools: - AntConc - Sketch Engine (introductory) Resources: - Tony McEnery & Andrew Hardie, Corpus Linguistics (selected chapters) - Susan Hunston, Corpora in Applied Linguistics (excerpts) - Rosamund Moon, Fixed Expressions and Idioms in English				
Module 2	Distant Reading and Macroanalysis	Computational Approaches to Literary History	Assignment	12 Classes
Topics: - Franco Moretti and the logic of distant reading - Matthew Jockers and macroanalysis - Topic modelling: LDA and literary scholarship - Stylometry and authorship attribution Suggested Tools: - Voyant Tools - MALLET (introductory) - Stylo R package Resources: - Franco Moretti, Distant Reading (excerpts) - Matthew Jockers, Macroanalysis (selected chapters) - Ted Underwood, Distant Horizons				
Module 3	Natural Language Processing for Humanists	POS Tagging, NER, and Sentiment Analysis	Assignment	12 Classes
Topics: - Introduction to NLP: tokenization, stemming, lemmatization - Part-of-speech tagging and named entity recognition - Sentiment analysis and opinion mining in literary texts - Word embeddings and semantic change over time Suggested Tools: - NLTK (Python, introductory) - spaCy - VADER Resources: - Steven Bird et al., Natural Language Processing with Python (selected chapters) - Patrick Juola & Stephen Ramsay, Six Septembers: Mathematics for the Humanist - Ryan Heuser, Word Vectors in the Eighteenth Century				
Module 4	Data Mining and Pattern Recognition	Networks, Clusters, and Classification	Assignment	10 Classes
Topics: - Data mining concepts: clustering, classification, and anomaly detection - Network analysis of literary characters and intertextual relations				

- Visualizing textual data: word clouds, frequency graphs, heatmaps
- Critical evaluation: what data can and cannot tell us

Suggested Tools:

- Gephi
- Tableau Public
- Voyant Tools

Resources:

- Johanna Drucker, Humanities Approaches to Graphical Display
- Scott Weingart, Demystifying Networks
- Benjamin Schmidt, Do Digital Humanists Need to Understand Algorithms?

Module 5	Research Design and Critical Reflection	From Data to Interpretation	Survey	10 Classes
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Topics:

- Designing a corpus-based research project
- Integrating computational findings with close reading
- Ethical issues in data mining: bias, consent, and representation
- Student project presentations and peer feedback

Resources:

- Selections from Digital Humanities Quarterly
- Miriam Posner, Humanities Data: A Necessary Contradiction
- Lauren Klein, The Image of Absence

Targeted Application & Tools that can be used:

- Tools: Voyant Tools, AntConc, NLTK, spaCy, MALLET, Gephi
- Platforms: Project Gutenberg, JSTOR Data for Research, HathiTrust
- Applications: frequency analysis, topic modelling, sentiment analysis, network visualization

Project work/Assignment:

- Corpus design exercise: building and documenting a small literary corpus
- Concordance and collocation analysis report
- Topic modelling analysis of a literary period or genre
- Sentiment analysis of a chosen text with critical commentary
- Final project: original corpus-based study with full methodology and interpretation

Topics Relevant to "Human Values and Professional Ethics": The course interrogates the ethical dimensions of data collection, algorithmic bias, and the limits of computational objectivity. Students are encouraged to reflect critically on whose texts are counted, how corpora are constructed, and what voices remain absent from large-scale digital archives.

Catalogue prepared by	Dr. Ahmed Shabin K.K.
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: ENG	Course Title: Visual Culture: Theories and Practices Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	Students are expected to have a general understanding of literary and cultural theory					
Anti-requisites	NIL					
Course Description	This course introduces students to the interdisciplinary field of visual culture with a focus on the theoretical frameworks and methodological practices that shape the study of images. It examines the politics of seeing, spectatorship, representation, technology, and power. The course situates visual culture within modernity, coloniality, nationalism, capitalism, and digital transformations, with attention to South Asian contexts. Through engagement with foundational theorists and contemporary scholarship, students will critically examine how images produce meaning, construct identities, circulate within regimes of knowledge, and intervene in structures of power. By emphasizing simultaneously on praxis-based engagement, the course bridges theoretical insights with research, curatorial practice, or creative-critical exploration.					
Course Objective	This course aims to equip students with advanced theoretical and analytical frameworks necessary for the critical study of visual culture. It seeks to develop the ability to apply key concepts such as visibility, spectatorship, gaze, representation, and reproduction to diverse visual forms across artistic, cinematic, digital, and everyday contexts. The course further aims to cultivate analytical skills that enable students to examine the relationship between images, knowledge, identity, and power within historical and contemporary regimes of visibility. By integrating theoretical inquiry with practice-oriented methodologies, the course also encourages students to evaluate visual texts and practices critically, fostering independent scholarship and creative-critical engagement within the field of visual culture studies.					
Course Outcomes	On successful completion of this course the students shall be able to: Apply theoretical frameworks of visual culture to interpret images across artistic, cinematic, digital, and everyday contexts. Apply concepts of spectatorship and gaze to examine how meaning is constructed through viewing positions and representational strategies. Analyse the relationship between visibility, knowledge, identity, and power within historical and contemporary contexts. Analyse the impact of visual technologies and modes of reproduction on authenticity, circulation, and political meaning. Evaluate visual texts and practices by synthesizing theoretical perspectives to produce research-based or praxis-oriented projects					
Course Content:	Visual Culture: Theories and Practices					
Module 1	Theorizing Visibility: Images, Vision and the Politics of the Everyday	Assignment	Essay on a visual object	12 Sessions		

• Emergence of visual culture studies • What is an image? What do images do? • Vision vs. visibility • Image, ideology, and modernity • Semiotics, meaning-making and everyday visual regimes				
Module 2	Spectatorship, Perspective and the Gaze	Assignment	Gaze Application Presentation	12 Sessions
• Viewer and meaning making • Polycentric and Renaissance perspectives • Realism and linear perspective • Male gaze, female gaze, oppositional gaze • Cinema and visual pleasure				
Module 3	Visibility, Representation and Regimes of Power	Assignment	Research paper proposal	12 Sessions
• Colonial and postcolonial visual regimes • Visibility and regimes of truth • Representation and identity formation • Body, surveillance, discipline • Caste, gender, race and visual power				
Module 4	Reproduction, screen cultures and visual technologies	Assignment	Digital Visual Culture Case Study	12 Sessions
• Mechanical and digital reproduction • Tensions of authenticity, the copy and simulacra • Screen cultures (television, OTT, social media) and platform capitalism • Politics of reproducibility • Resistance through visual technologies				
Module 5	Bridging Theory and Praxis: Approaches to Creative and Curatorial Practice	Assignment/ Quiz	Evaluative Visual Culture Portfolio/ Curatorial Dossier	12 Sessions
• Visual Ethnography • Approaches to archival and museum studies • Curatorial strategies • Visual activism and public humanities • Creative-critical methodologies				
Targeted Application & Tools that can be used: Visual archives, museum collections, film analysis software, digital humanities tools, Instagram analytics,				

Canva, Adobe Creative Suite, open-access image databases

Project Work/ Assignment:

5. Essay on a visual object
6. Gaze Application Presentation
7. Research paper proposal
8. Digital Visual Culture Case Study
9. Evaluative Visual Culture Portfolio/ Curatorial Dossier
10. Peer review of portfolios/ dossier

Textbook(s):

5. Mirzeoff, Nicholas. What is Visual Culture? The Visual Culture Reader. United Kingdom: Routledge, 2002.
6. Debord, G. Society of the Spectacle. United Kingdom: Bread and Circuses, 2012.
7. Berger, J. Ways of Seeing. United Kingdom: Penguin, 2008.
8. Mulvey, Laura. "Visual pleasure and narrative cinema." *Media and cultural studies: Keywords* 2006, pp. 342-352.
9. Panofsky, Erwin. *Perspective as symbolic form*. Princeton University Press, 2020.
10. Galimi, Rossana. "Beyond the Gaze, Towards the Body: Early Feminist Film Theory as a Matrix of Visual Culture Studies." *Visual culture studies: rivista semestrale di cultura visuale: 6/7, special double issue, 2024* (2024): 165-189.
11. Rajagopal, Arvind. "Notes on postcolonial visual culture." *BioScope: South Asian Screen Studies* 2.1 (2011): 11-22.
12. Foucault, Michel. "Discipline and punish." *Social theory re-wired*. Routledge, 2023. 291-299.
13. Sontag, Susan. "In Plato's Cave." On Photography, Farrar, Straus and Giroux, 1977, pp. 3-24.
14. Benjamin, Walter. "The work of art in the age of mechanical reproduction." *A museum studies approach to heritage*. Routledge, 2018. 226-243.
15. Butler, J. G. (2018). Television: Visual Storytelling and Screen Culture. United Kingdom: Taylor & Francis.
16. Mitchell, W. J. T. (2018). Image Science: Iconology, Visual Culture, and Media Aesthetics. United Kingdom: University of Chicago Press.
17. Pink, Sarah. "Doing visual ethnography." (2020): 1-304.
18. Favero, P. S. H. Image-Making-India: Visual Culture, Technology, Politics. United Kingdom: Taylor & Francis, 2020.

Reference Book (s):

7. Sturken, M., Cartwright, L. (2018). Images, Power and Politics. Practices of Looking: An Introduction to Visual Culture. United Kingdom: Oxford University Press.
8. Crary, Jonathan. "Techniques of the Observer." *October* 45 (1988): 3-35.
9. Crary, Jonathan (2001). Suspensions of Perception: Attention, Spectacle and Modern Culture. MIT Press
10. Hooks, Bell. "The oppositional gaze: Black female spectators." *Black American Cinema*. Routledge, 2012. 288-302.
11. Rovisco, Maria, and Anastasia Veneti. "Picturing protest: visibility, visibility and the public sphere." *Visual Communication* 16.3 (2017): 271-277.
12. Evans, Caroline, and Lorraine Gamman. "The gaze revisited, or reviewing queer viewing." *A queer romance: Lesbians, gay men and popular culture* (1995): 13-56.
13. Rycroft, Daniel J. "After-Images: Visual Cultures and Subaltern Pasts." *Visual Culture in Britain* 12.3 (2011): 367-386.
14. Baudrillard, Jean. "Simulacra and Simulation (Jean Baudrillard)." *Selected Writings* (1994).
15. Manovich, Lev. "The language of new media." (2002).

16. Korten, Hamid Van. The Digital Image and the Pleasure Principle: The Consumption of Realism in The Age of Simulation. Mahoney, Cat. Et all. The Past in Visual Culture: Essays on Memory, Nostalgia, and the Media. (2017). United States
17. Junik Luniewska, K. Towards the Visual: New Genres and Forms of Storytelling in India. Politeja, 2019, 59, 149–160.
18. O'Neill, Paul. "The curatorial turn: from practice to discourse." *Issues in curating contemporary art and performance* 25 (2007).
19. O'Neill, Paul. *The Culture of Curating and the Curating of Culture (s)*. Mit Press, 2016.

Web Sources:

1. <https://anthrosource.onlinelibrary.wiley.com/journal/15487458>
2. <https://journals.sagepub.com/home/vcu>
3. <https://www.jstor.org/>
4. <https://artsandculture.google.com/>
5. <https://opendoclab.mit.edu/>
6. <https://www.vsw.org/>
7. <https://www.metmuseum.org/art/collection>
8. <https://csws.uoregon.edu/>

Topics relevant to "SKILL DEVELOPMENT": Visual analysis, theoretical application, spectatorship studies, research writing, archival methods, digital visual literacy, curatorial practice, and interdisciplinary analysis

Catalogue prepared by	Dr. Anannya Mitra
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Hybrid Forms of Writing	L-T-P-C	4	0	0	4
	Type of Course: Theory					
Version No.	1.0					
Course Pre-requisites	PU Level English					
Anti-requisites	NIL					
Course Description	Hybrid Forms of Writing is an innovative course that challenges students to break genre boundaries through experimental practices, blending fiction, poetry, digital media, collage, visuals, and global narratives into provocative hybrids. Over five modules and 60 sessions, participants master cross-genre mashups, hypertext interactivity, found-text remixes, visual syntax poetry, and cultural fusions—honing skill development in experimental drafting, non-linear compositions, innovative genres, technical digital tools, and team collaborations for real-world creative outputs.					
Course Objective	By the end of Hybrid Forms of Writing, students will master innovative genre blending by					

	fusing fiction, non-fiction, poetry, and autofiction into cohesive cross-genre hybrids using experimental drafting techniques; design interactive digital narratives such as Twine games and social media collages through non-linear hypertext structures; remix found materials like ads, documents, data, and headlines via cut-ups and blackouts to create subversive poetry and prose that challenge originality and context; craft visual syntax poems integrating typography, hybrid visuals, erasure art, and synesthetic multisensory texts where form actively drives meaning; and synthesize global cultural hybrids through translation mashups, mythic remixes, diaspora narratives, and non-linear forms to develop inclusive, experimental voices.			
Course Outcomes	On successful completion of this course the students shall be able to: 1. Construct cross-genre mashups by integrating fiction, non-fiction, and poetry elements into an autofiction piece that maintains narrative coherence. 2. Develop interactive Twine games incorporating social media collages and branching narratives to engage users in non-linear storytelling. 3. Deconstruct ad subversions, document remixes, data pattern poems, and headline blackouts to identify how collage techniques recontextualize found texts. 4. Compare typographic experiments, hybrid visuals, erasure art, and synesthetic texts in visual syntax poetry, explaining their impact on form-meaning relationships. 5. Evaluate global cultural hybrids—such as translation mashups, mythic remixes, diaspora narratives, and non-linear forms—for cultural sensitivity, innovation, and audience resonance.			
Course Content:	Hybrid Forms of Writing			
Module 1	Cross-genre Blending	Assignment	Autofiction Mashup	12 Sessions
• Fiction • Non-fiction • Poetry Mashups • Autofiction				
Module 2	Digital and Hypertext Forms	Assignment	Twine Interactive Narrative	12 Sessions
• Interactive Narratives • Social Media Collages • Twine Games				
Module 3	Found Texts and Collage	Assignment	Ad Subversion Collage Presentation	12 Sessions
• Ad Subversions • Document Remixes • Data Pattern Poems • Headline Blackouts				
Module 4	Visual Syntax Poetry	Assignment	Synesthetic Reel Video	12 Sessions
• Hybrid Visuals • Typographic Experiments • Erasure and Blackout Art • Synesthetic Multisensory Texts				
Module 5	Global and	Assignment/ Quiz	Diaspora Quiz	12 Sessions

	Cultural Hybrids			
• Translation Mashups • Mythic Remixes • Diaspora Narratives • Non-linear Hybrids				
Targeted Application & Tools that can be used: Microsoft Word, Google Docs, ChatGPT, Grammarly, Quill Bot, ProWritingAid, Language Tool, Hemingway App				
Project Work/ Assignment: 1. Autofiction Mashup 2. Twine Interactive Narrative 3. Ad Subversion Collage Presentation 4. Synesthetic Reel Video 5. Diaspora Quiz				
Textbook(s): 1. Bantock, Nick. <i>The Artful Experiment: Collage, Cut-Ups, and Found Poetry in Contemporary Practice</i>. 2nd ed., Chronicle Books, 2018. 2. Drouin-Hans, Inge, and Ruth Abse. <i>Cut-Up Poetics: Collage and Appropriation in Modernist and Postmodernist Literature</i>. Routledge, 2020. 3. Drucker, Johanna. <i>Visual Syntax: The Art and Science of Concrete and Hybrid Poetry</i>. MIT Press, 2019. 4. Jackson, Shelley. <i>Patchwork Girl: Hypertext, Digital Poetry, and Electronic Literature</i>. Eastgate Systems, 2021.				
Reference Book (s): 1. Bantock, Nick. <i>The Artful Experiment: Collage, Cut-Ups, and Found Poetry in Contemporary Practice</i>. 2nd ed., Chronicle Books, 2018. 2. Drouin-Hans, Inge, and Ruth Abse. <i>Cut-Up Poetics: Collage and Appropriation in Modernist and Postmodernist Literature</i>. Routledge, 2020. 3. Drucker, Johanna. <i>Visual Syntax: The Art and Science of Concrete and Hybrid Poetry</i>. MIT Press, 2019. 4. Jackson, Shelley. <i>Patchwork Girl: Hypertext, Digital Poetry, and Electronic Literature</i>. Eastgate Systems, 2021.				
Web Sources: 5. https://elmcip.net/sites/default/files/media/critical_writing/attachments/kac_eduardo_ed._-media_poetry_an_international_antho 6. https://core.ac.uk 7. https://kolajinstitute.org/poetryxcollage/ 8. https://www.leoalmanac.org/wp-content/uploads/2012/09/04Digital-Poetry-From-Cybertext-to-Programmed-Forms-by-Phillipe-Bootz-Vol				
Topics relevant to “SKILL DEVELOPMENT”: Writing skills, compositions, Forms of writing, Team collaboration.				
Catalogue prepared by	Dr. Shivani S.			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code	AI, Ethics & Cyberculture	L- T- P- C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course Description	This course examines the cultural, ethical, and literary dimensions of artificial intelligence and digital networked life. Drawing on science and technology studies, critical AI studies, cultural theory, and speculative fiction, students will explore how AI is represented, imagined, and critiqued in literature and media, while interrogating the real-world implications of algorithmic systems for identity, labour, surveillance, and democracy. The course bridges humanistic inquiry and technological literacy, encouraging students to become critical and informed participants in AI culture.					
Course Outcomes	On successful completion of the course the students shall be able to: CO1: Analyse literary and cultural representations of AI, robotics, and digital futures. CO2: Critically evaluate ethical frameworks for AI development, deployment, and governance. CO3: Situate cyberculture within histories of technoscience, colonialism, and capitalism. CO4: Assess the implications of AI and surveillance capitalism for identity, democracy, and social justice. CO5: Articulate informed humanistic perspectives on AI policy and the governance of digital cultures.					
Course Objective	- To provide a theoretically rigorous introduction to AI as a cultural and ethical phenomenon. - To examine literary and speculative representations of AI, automation, and posthuman futures. - To engage with key debates in AI ethics: bias, accountability, transparency, and justice. - To situate digital and network cultures within critical and postcolonial frameworks. To develop students' capacity to contribute humanistic perspectives to AI governance debates.					
Course Content:						
Module 1	Histories and Cultures of AI	From Turing to Generative AI	Assignment	10 Classes		
Topics: - A cultural history of AI: from cybernetics to deep learning - The Turing Test, intelligence, and its discontents - Popular imaginaries of AI: literature, film, and science fiction						

- Current AI: large language models, generative systems, and their implications Resources: - Alan Turing, Computing Machinery and Intelligence - Norbert Wiener, The Human Use of Human Beings (excerpts) - Kate Crawford, Atlas of AI (Chapter 1)				
Module 2	AI in Literature and Culture	Robots, Androids, and Posthuman Narratives	Assignment	12 Classes
Topics: - The robot and android in science fiction: from Asimov to Ishiguro - Donna Haraway's Cyborg Manifesto and posthumanism - AI and gender: gendered machines and feminist critiques - Race, labour, and the digital proletariat in speculative fiction Primary Texts: - Isaac Asimov, I, Robot (selected stories) - Kazuo Ishiguro, Klara and the Sun - Philip K. Dick, Do Androids Dream of Electric Sheep? (excerpts) Critical Resources: - Donna Haraway, A Cyborg Manifesto N. Katherine Hayles, How We Became Posthuman (selected chapters)				
Module 3	Ethics of AI	Bias, Accountability, and Governance	Assignment	12 Classes
Topics: - Algorithmic bias: race, gender, and systemic discrimination - Accountability and explainability in AI systems - AI governance frameworks: EU AI Act, UNESCO guidelines - The ethics of generative AI: authorship, deepfakes, and creative labour Resources: - Virginia Eubanks, Automating Inequality (selected chapters) - Safiya Umoja Noble, Algorithms of Oppression - Joy Buolamwini & Timnit Gebru, Gender Shades (article)				
Module 4	Cyberculture, Surveillance, and Power	Digital Networks, Identity, and Politics	Assignment	10 Classes
Topics: - Cyberculture theory: utopias and dystopias of the network - Surveillance capitalism and the data economy - Social media, platform politics, and democracy - Digital colonialism and the global internet Resources: - Shoshana Zuboff, The Age of Surveillance Capitalism (excerpts) - Ruha Benjamin, Race After Technology (selected chapters) - Hito Steyerl, In Defense of the Poor Image				
Module 5	AI Futures and	Policy,	Survey	10 Classes

	Humanistic Responses	Creativity, and Resistance		
Topics: • Speculative fiction as critique: imagining AI otherwise • Humanistic interventions in AI policy and design • Slow media, digital minimalism, and ethical tech • Student presentations: humanistic perspectives on AI challenges Primary Texts: • Ursula K. Le Guin, <i>The Ones Who Walk Away from Omelas</i> • Ted Chiang, <i>Stories of Your Life and Others</i> (selected stories) Critical Resources: • Kate Crawford, <i>Atlas of AI</i> (final chapter) • Selections from AI Now Institute annual reports				
Targeted Application & Tools that can be used: • Tools: AI writing assistants, image generators (for critical analysis), fact-checking platforms • Platforms: AI Now Institute, Partnership on AI, UNESCO AI Ethics resources • Applications: critical AI literacy, ethical framework analysis, policy critique, speculative writing				
Project work/Assignment:				
• Critical essay: literary representation of AI in a chosen speculative fiction text • Algorithmic audit: critical analysis of a real AI system for bias or ethical concerns • Policy brief: humanistic recommendations on an AI governance issue • Creative-critical exercise: speculative or dystopian short fiction with critical reflection • Final project: extended research essay or digital artefact on AI, ethics, and culture				
Topics Relevant to "Human Values and Professional Ethics": This course is centrally concerned with ethics. It addresses algorithmic justice, digital rights, the politics of data, and the responsibility of AI developers and users. Students develop an ethically grounded and socially aware understanding of AI's impact on human life, democratic institutions, and cultural production.				
Catalogue prepared by	Dr. Ahmed Shabin K.K.			
Recommended by the Board of Studies on				
Date of Approval by the Academic Council				

Course Code:	Course Title: Food Culture and Practices Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	NIL					
Anti-requisites	NIL					
Course	<i>Food Culture and Practices</i> is a theory-based course that examines food as a powerful					

Description	cultural, social, and political phenomenon rather than merely a source of nutrition. Drawing from sociology, anthropology, literature, and media studies, the course explores how food shape's identity, reflects social hierarchies, structures gender roles, and circulates within popular and digital culture. Through critical readings, literary texts, media analysis, and reflective writing, students engage with concepts such as taste, caste, class, domesticity, and globalization, developing analytical and writing skills while understanding food as a site of meaning, power, and everyday life.			
Course Objective	To Apply key theoretical concepts from food studies to interpret literary texts, cultural practices, and media representations related to food. To Analyse food as a symbolic system that structures cultural meanings and social practices. To Critically evaluate the relationship between food, caste, class, gender, and economic structures using selected primary and secondary texts. To Evaluate contemporary food media and digital platforms in terms of representation, commodification, and cultural homogenization in Popular Culture.			
Course Outcomes	On successful completion of this course the students shall be able to: Apply foundational concepts from food studies to interpret food as a cultural, economic, and identity-forming practice in everyday life. Analyse food practices as symbolic systems and structured cultural codes that communicate social meanings. Analyse the relationship between food, caste, class, taste, and economic disparity using literary and sociological frameworks. Evaluate the role of food in shaping gendered spaces, domestic ideologies, and culinary authority. Evaluate contemporary food media and digital cultures in terms of representation, commodification, and cultural homogenization.			
Course Content:	Food Culture and Practices			
Module 1	Introduction to Food Studies	Assignment	Reflection Paragraph Writing	10 Sessions
Key Topics: - Food Beyond Nutrition: culture, ritual and economy. - Everyday Life and Material Culture - Food and identity formation - Food as a marker of difference Primary Readings: - Barthes, Roland. "Toward a Psychosociology of Contemporary Food Consumption." <i>Food and Culture: A Reader</i>, edited by Carole Counihan and Penny Van Esterik, 3rd ed., Routledge, 2013, pp. 23-30. - Douglas, Mary. "Deciphering a Meal." <i>Food and Culture: A Reader</i>, edited by Carole Counihan and Penny Van Esterik, 3rd ed., Routledge, 2013, pp. 36-54.				
Module 2	Food as	Observational	Reflection and	10 Sessions

	symbol and structure in culture	assignment	critical writing	
- Food as language and symbol. - Semiotics of eating practices. - Cultural codes and meanings - Meals as structured events/ Spatiality of Food Primary Readings: - Lévi-Strauss, Claude. "The Culinary Triangle." <i>Food and Culture: A Reader</i>, edited by Carole Counihan and Penny Van Esterik, 3rd ed., Routledge, 2013, pp. 28–35. - Simona Stano – "Eating the Other: Food and Cultural Identity" (2015)				
Module 3	Food, Taste and Social Hierarchies	Presentation	Research presentation	10 Sessions
- Taste as socially constructed - Food and class distinctions - Food, Caste and Purity - Food access and Economic disparity Primary Readings: - Perumal Murugan- <i>Black coffee In a Coconut Shell</i> (select stories) - Shahu Patole – "Dalit Kitchens of Marathwada" (Originally <i>Anna He Apoorva Brahma</i>) - Arjun Appadurai – "Gastro-Politics in Hindu South Asia" (1981) - Pierre Bourdieu – <i>Distinction: A Social Critique of the Judgement of Taste</i> (1979) Poetry: <i>Hunger</i> by Namdeo Dhasal <i>Under Dadar Bridge</i> by Prakash Jadhav <i>The City</i> by Sudama Panday 'Dhoomil'				
Module 4	Food, Gender and Domestic Politics	Assignment	Project	15 Sessions
- Kitchen as a gendered space - Care work through cooking - Culinary Authority and Masculinity - Gendered gastro-politics: Diet culture and surveillance of women's bodies Primary Readings: <i>Edible Woman</i> by Margret Atwood (1969) <i>Vegetarian</i> by Hang Kang (2007) - Kumkum Roy – "Where Women are Worshipped, There the Gods Rejoice": <i>The Ideology of the Domestic Sphere</i> - Documentary: <i>Chef's Table</i> (Netflix) – Volume 1, Episode 2 (Dan Barber) or Volume 2, Episode 1 (Grant Achatz)				
Module 5	Food in Popular Culture	Assignment	Reflection	15 Sessions

- Instagram aesthetics and hyper-visual pleasure
- The performance and storytelling of food media
- Street Food as global commodity of culture
- Platform power and cultural homogenisation

Primary Readings:

- Lev Manovich – *Instagram and Contemporary Image* (2017)
- Anthony Bourdain: *No Reservations* (Street Food Collections)
- Ranveer Brar: *The Storyteller* (YouTube Channel)

Targeted Application & Ttools that can be used:

Microsoft Word, Google Docs, ChatGPT, Grammarly, Quill Bot, ProWritingAid, Language Tool, Hemingway App

Project Work/ Assignment:

- Academic and Critical Writing Skills, Reflection and Analytical Paragraph Writing
- Observational Writing and Ethnographic Documentation
- Textual and Cultural Analysis
- Application of Theoretical Frameworks
- Research Skills and Academic Referencing
- Media Literacy and Digital Content Analysis
- Oral Presentation and Seminar Skills
- Collaborative Learning and Team-Based Discussion
- Argument Construction and Evidence-Based Writing
- Critical Thinking and Interpretative Writing Skills

Textbook(s):

- Roland **Barthes**, *"Toward a Psychosociology of Contemporary Food Consumption."*
- Mary **Douglas**, *"Deciphering a Meal."*
- Claude **Lévi-Strauss**, *"The Culinary Triangle."*
- Simona **Stano**, *"Eating the Other: Food and Cultural Identity."*
- Perumal **Murugan**, *Black Coffee in a Coconut Shell* (select stories).
- Shahu **Patole**, *Dalit Kitchens of Marathwada* (originally *Anna He Apoorva Brahma*).
- Arjun **Appadurai**, *"Gastro-Politics in Hindu South Asia."*
- Pierre **Bourdieu**, *Distinction: A Social Critique of the Judgement of Taste*.
- Namdeo **Dhasal**, *"Hunger."*
- Prakash **Jadhav**, *"Under Dadar Bridge."*
- Sudama **Panday 'Dhoomil'**, *"The City."*
- Margaret **Atwood**, *The Edible Woman*.
- Han **Kang**, *The Vegetarian*.
- Kumkum **Roy**, *"Where Women are Worshipped, There the Gods Rejoice": The Ideology of the Domestic Sphere*.

- Chef's Table (Netflix Documentary Series – selected episodes).
- Lev **Manovich**, *Instagram and Contemporary Image*.
- Anthony *Bourdain: No Reservations* (Street Food Collections).
- Ranveer Brar: *The Storyteller* (YouTube Channel).
- Margaret **Atwood**. *The Edible Woman*. 1969.
- Han **Kang**. *The Vegetarian*. 2007.
- Pierre **Bourdieu**. *Distinction: A Social Critique of the Judgement of Taste*. 1979.
- Perumal **Murugan**. *Black Coffee in a Coconut Shell* (Select Stories).

- Shahu **Patole**. *Dalit Kitchens of Marathwada* (Originally *Anna He Apoorna Brahma*).
- Carole **Counihan** and Penny **Van Esterik** (Eds.). *Food and Culture: A Reader*. 3rd ed., Routledge, 2013.

Reference Book (s):

- Sidney **W. Mintz**. *Sweetness and Power: The Place of Sugar in Modern History*. Penguin, 1985.
- Jack **Goody**. *Cooking, Cuisine and Class: A Study in Comparative Sociology*. Cambridge University Press, 1982.
- Warren **Belasco**. *Food: The Key Concepts*. Berg, 2008.
- Priscilla **Parkhurst Ferguson**. *Accounting for Taste: The Triumph of French Cuisine*. University of Chicago Press, 2004.
- Appadurai, **Arjun** (Ed.). *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge University Press, 1986.
- Jeffrey **M. Pilcher** (Ed.). *The Oxford Handbook of Food History*. Oxford University Press, 2012.
- Carole **Counihan**. *The Anthropology of Food and Body: Gender, Meaning and Power*. Routledge, 1999.
- Krishendu **Ray**. *The Ethnic Restaurateur*. Bloomsbury, 2016.
- Lisa **Heldke**. *Exotic Appetites: Ruminations of a Food Adventurer*. Routledge, 2003.
- Michael **Pollan**. *The Omnivore's Dilemma: A Natural History of Four Meals*. Penguin, 2006.

Web Sources:

- Food and Agriculture Organization (FAO) – Reports and policy documents on food systems, food security, and global food cultures.
<https://www.fao.org>
- UNESCO – Resources on Intangible Cultural Heritage, including traditional food practices.
<https://ich.unesco.org>
- The Oxford Research Encyclopedia of Food Studies – Peer-reviewed entries on food history, culture, and theory.
<https://oxfordre.com>
- Journal of Food, Culture & Society – Selected open-access articles on food and cultural studies.
<https://www.tandfonline.com>
- Society for the Anthropology of Food and Nutrition (SAFN) – Research resources and conference materials.
<https://www.safn.org>
- EPW Engage (Economic and Political Weekly) – Articles on food politics, caste, class, and economy in South Asia.
<https://www.epw.in>
- Scroll.in – Long-form essays on food, identity, caste, and culture in India.
<https://scroll.in>
- The Wire – Opinion and cultural essays on food politics and social hierarchies.
<https://thewire.in>
- Serious Eats – Analytical articles on culinary history and food practices.
<https://www.seriousseats.com>
- Eater – Essays and reportage on global food culture and media.
<https://www.eater.com>

Topics relevant to “SKILL DEVELOPMENT”: Food beyond nutrition, food as identity formation, understanding digital media and popular culture, performance and storytelling in food media, food access and economic disparity.

Catalogue prepared by	Dr. Jyoti Parameswaran
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code:	Course Title: Creative Writing for Careers Type of Course: Theory	L-T-P-C	4	0	0	4
Version No.	1.0					
Course Pre-requisites	-					
Anti-requisites	NIL					
Course Description	Creative Writing for Careers is a practice-oriented course designed to equip students with versatile writing skills applicable across professional fields. The course explores journalistic writing, editorial and feature writing, copywriting, brand storytelling, blogging, and digital publishing. Students will develop the ability to craft compelling narratives for diverse audiences and platforms, including print, digital media, and corporate communication. The course also introduces ethical considerations and the responsible use of AI in professional and creative writing contexts. By the end of the course, students will produce a portfolio of career-focused writing samples.					
Course Objective	By the end of this course, students will be able to understand professional writing contexts across journalism, publishing, branding, and digital media; apply key editorial principles such as clarity, structure, tone, and audience awareness; develop effective copywriting and brand storytelling skills for marketing and corporate communication; produce publishable blog posts and feature articles in areas such as lifestyle, travel, food, fashion, and culture; demonstrate strong editing and proofreading abilities aligned with professional standards; use storytelling techniques for presentations, pitches, and public communication; practice ethical writing, including the responsible use of AI tools in professional and creative contexts; and compile a polished writing portfolio suitable for internships, freelancing, or employment opportunities.					
Course Outcomes	On successful completion of this course the students shall be able to: 1. Apply principles of journalistic writing, editing, and publishing to produce professional-quality news reports, features, and editorial content. 2. Apply brand storytelling techniques to develop persuasive narratives, presentations, and pitches tailored to specific audiences and professional contexts. 3. Analyse stylistic and structural elements of blog writing across food, art, fashion, lifestyle, and travelogue genres to create engaging, audience-focused content. 4. Analyse the role of digital platforms and publishing practices in shaping professional and creative writing outputs					

	5. Evaluate the ethical, creative, and professional implications of integrating AI tools in journalistic, brand, blog, and travel writing contexts.			
Course Content:	Creative Writing for Careers			
Module 1	Journalistic Writing	Assignment	Write a 600–800-word news report on a real campus or community event	12 Sessions
• Writing strong headlines and leads • News reporting, features, and opinion pieces • Editing for clarity, accuracy, and style				
Module 2	Brand Narratives	Assignment	Develop a complete brand narrative for a hypothetical start-up	12 Sessions
• Brand voice and identity • Writing brand stories and mission narratives • Pitch decks and persuasive presentations				
Module 3	Blog Writing	Assignment	Write two blog posts	12 Sessions
• Writing engaging blog introductions • Review writing (restaurants, exhibitions, events) • Cultural commentary and trend analysis • SEO basics and digital readability				
Module 4	Travelogue Writing	Assignment	Write a 1000-word travelogue portraying a place as a “character.”	12 Sessions
• History and evolution of travel writing • Writing place as character • Sensory description and atmosphere • Cultural context and ethical representation				
Module 5	Using AI in Professional and Creative Writing	Assignment/ Quiz	Create a comparative portfolio	12 Sessions
• AI-assisted drafting and editing • Prompt engineering for writers • AI in journalism, branding, and blogging • Ethical considerations and originality				

Targeted Application & Tools that can be used:

- Google Docs
- Grammarly
- Associated Press Stylebook Online
- Canva
- Microsoft PowerPoint
- Notion
- HubSpot

Project Work/ Assignment:

1. Write a 600–800-word news report on a real campus or community event.
2. Develop a complete brand narrative for a hypothetical start-up (or real small business).
3. Write two blog posts:
4. Write a 1000-word travelogue portraying a place as a “character.” Incorporate sensory details and cultural context. Add a 400-word reflective note on ethical representation.
5. Create a comparative portfolio: One piece written independently (journalistic/blog/brand piece)

Textbook(s):

1. Melvin Mencher. *News Reporting and Writing*. 12th ed., McGraw-Hill Education, 2016.
2. Chip Heath and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. Random House, 2007.
3. Lonely Planet Publications. *How to Write a Travel Guide*. Lonely Planet, 2016.
4. Joe Pulizzi. *Content Inc.* McGraw-Hill Education, 2015.
5. Cory Doctorow. *Information Doesn't Want to Be Free*. McSweeney's, 2014.

Reference Book (s):

1. William Zinsser. *On Writing Well: The Classic Guide to Writing Nonfiction*. 30th anniversary ed., Harper Perennial, 2006.
2. Ann Handley. *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*. Wiley, 2014.
3. David Meerman Scott. *The New Rules of Marketing and PR*. 8th ed., Wiley, 2020.
4. Janet Burroway. *Imaginative Writing: The Elements of Craft*. 4th ed., Pearson, 2019.

Web Sources:

1. **Purdue Online Writing Lab (OWL)**
<https://owl.purdue.edu>
2. **HubSpot Content Marketing Blog**
<https://blog.hubspot.com>
3. **Nieman Lab (Harvard Journalism)**
<https://www.niemanlab.org>
4. **Google Search Central (SEO Basics)**
<https://developers.google.com/search>
5. **Creative Commons (Ethics & Copyright)**
<https://creativecommons.org>

Topics relevant to “SKILL DEVELOPMENT”:

Catalogue	Dr. Kashif Ilyas
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prepared by	Dr. Mahanta Dr. Shivani S
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	