

# **Syllabus of the First, Second, Third, Fourth, Fifth and Sixth Semester of the FYUGP English (Dibrugarh University), 2023**

**(Recommended by the FYUGP Board of Studies (English) in the meeting convened on 22.11. 2022, and partially revised on 10.02.2023 and on 28.05.2024 at the Department of English, Dibrugarh University)**

## **Preamble:**

The importance of English as a global language does not require any proof or validation. In the Indian context too, apart from Hindi, English has served as the link language between Indians belonging to different regions, and also with the rest of the world. In a highly digitized, technologically-advanced condition that humans are enmeshed in, English is playing an even greater role in generating, disseminating, and connecting people seamlessly from all walks of life. Therefore, the relevance of English Studies is increasing exponentially. In a radically transforming pedagogical space where acquisition of knowledge needs to be supplemented by (both hard and soft) skills, where the objective of education needs to serve both pragmatic and ethical ends, the strategy for imparting English Studies must necessarily be reconfigured in such a way that it addresses the challenges of 21<sup>st</sup> century pedagogical demands. Keeping these in context, the FYUP syllabus in English, 2023 has been designed to focus on English Studies from multiple tangents. Literary studies will continue to function as the core component of the syllabus. However, in keeping with the mandate of the National Education Policy 2020 advocating increasing vocationalisation of curricula, several skill-based courses have been designed to enable the learners to have a competitive edge over peers and rivals in crunch situations, like when facing personal interviews, group discussions, or an august audience. A significant number of generic elective courses has also been devised to cater to the needs of learners across disciplines. The syllabus has been framed in such a manner that the learners will be equipped with (i) extensive domain knowledge, (ii) 21<sup>st</sup> century skills (needed at the workplace), (iii) critical thinking, (iv) problem-solving skills, (v) leadership skills, (vi) creative acumen, and (vii) cutting-edge research skills. These skills will be crucial for the holistic development of the learners, and keeping them up to speed with the demands of a highly competitive knowledge economy of the 21<sup>st</sup> century.

## **Introduction:**

The FYUGP English syllabus offers a plethora of courses under Major, Minor, Generic Elective, Skill Enhancement, and Research components. Since the National Education Policy

2020 mandates the move towards interdisciplinarity and easing out the hard separation between exact sciences and liberal arts, various courses have been designed that would enable learners from other disciplines to engage with English Studies in many interesting ways. The facility for multiple exit and entry options in the FYUP programme will enable the learners enough breathing space and flexibility to resume their program in protracted steps, or exit with a diploma, a certificate, or a degree. In terms of the content, the core element of English Literary Studies will manifest its presence across six semesters, in that way enabling the learners with comprehensive knowledge on the historical, political, social, literary dimensions of British Literature, Indian Writing in English, American Literature, European Literature, and New Literatures across genres. Apart from literary studies, a number of courses will be pragmatically oriented to enable the learners to acquire necessary skill-sets. The objective of 21<sup>st</sup> century pedagogy is to ensure that education becomes a means to generate optimum employability, as well as to infuse a spirit of self-reliance and entrepreneurship. Therefore, the FYUP syllabus in English is framed in such a way that it promotes both critical thinking and skilling. The final year of the four-year undergraduate programme will be research-centric. This will enable meritorious learners to pursue doctoral research after completing their undergraduate course in English.

#### **Aims of the Four Year Under-Graduate Programme (FYUGP) in English:**

The aims of the Four Year Under-Graduate Programme (FYUGP) in English are:

1. To equip the learners with the historical, political, social, and cultural context of various periods of British Literature
2. To explore English literatures and translated texts from various cultural spaces
3. To enable the learners to understand and interpret literary texts from various perspectives.
4. To develop capabilities of the learners to critically evaluate issues by deploying discourses.
5. To equip students with soft skills so that they can solve problems effectively, assume leadership roles, and so forth.

#### **Graduate Attributes:**

Graduate attributes are inclusive of the disciplinary knowledge related to a particular discipline and generic attributes that the graduates of all the disciplines of study should acquire and demonstrate. Graduate attributes of the FYUP in English are:

**Disciplinary Knowledge:** The graduates should have the ability to demonstrate the attribute of comprehensive knowledge and understanding of the discipline of English. The emphasis on the historical development of English literature across the globe represented by particular texts from various genres should enable the graduates to develop a comprehensive knowledge of the various contexts surrounding the production of texts+. They should be able to read and interpret these representative works as outcomes of interconnectedness between the larger socio-political milieu and the literary representation of the same.

**Critical Thinking:** The graduates in English are expected to develop critical thinking ability through a philosophical approach in reading the texts and applying them in the analysis of real-life situations.

**Research-related Skills:** The graduates are expected to develop the attributes of research in English. They should have the basic skills to conduct research by identifying a research problem, exploring research gap, and application of theoretical frameworks in exploring areas of interdisciplinary research.

**Reflective Thinking and Problem Solving:** A successful completion of the program with its emphasis on skill-based learning should enable the graduates to understand and use their own learning and skills to meet the challenges of everyday life.

**Communication Skills:** The graduates in English should have the ability to have an effective communication in and outside the classroom. They should be able to demonstrate their thoughts and expressions in clear terms.

**Digital Learning and Competence:** The graduates should be able to develop digital learning and competence. The use of ICT tools in classroom teaching and the emphasis on digital literacy spread over the skill-based courses are expected to develop awareness among the graduates to attain proficiency in the domain. This would also prepare them for real life situations and challenges.

**Teaching Learning Process:**

The programme allows the use of varied pedagogical methods and techniques both within the classroom and beyond such as:

- Lecture
- Tutorial

- Power point presentation
- Screening of documentary films and film adaptations of literary texts
- Project Work/Dissertation
- Internship
- Group Discussion and debate
- Seminars/workshops/conferences
- Mentor- Mentee sessions

**Assessment Method:**

- Home assignment
- Seminar Presentation: Oral/Poster/Power point
- Group Discussions
- In semester examinations
- End Semester examinations

**Programme Educational Objectives (PEOs):**

**PEO 1: Graduates will acquire professional ethics and integrity and build the capacity to apply the knowledge and skills acquired**

**PEO2: Graduates will demonstrate critical thinking ability and interpret ideas**

**PEO3: Graduates will acquire the spirit of lifelong learning**

**PEO4: Graduates will demonstrate effective communication skills**

**PEO5: Graduates will acquire the skills and training to pursue higher studies both within and outside the disciplinary boundaries**

**PEO6: Graduates will acquire the knowledge of English studies in the global as well their local contexts**

**Programme Specific Outcomes(PSOs):**

**After completion of the programme the following outcomes are expected:**

**PSO1: Graduates will develop an understanding of the different ages of the history of English literature from the medieval to the present age**

**PSO2: Graduates will be engaged in learning beyond the textbooks and pursue a critical scrutiny of the socio-cultural milieu**

**PSO3: Graduates will exhibit interpersonal communication skills within and outside the classroom**

**PSO4: Graduates will apply the skills of translation, creative writing and soft skills**

**PSO5: Demonstrate competencies required for preparing one for the prospects of diverse professions.**

**Programme Outcomes (POs):**

An undergraduate student of English should be able to:

**PO 1. Develop an understanding of the major concepts, theoretical perspectives and recent areas of studies in English literature.**

**PO 2. Use critical thinking ability in both understanding a text and in analyzing real life situations.**

**PO 3. Develop a critical approach towards the socio-political and cultural milieu of a society through the study of literary texts**

**PO 4. Apply effective communicative skills in and outside the classroom**

**PO 5. Apply the professional competencies such as digital learning, creative writing, translation.**

**PO 6. Demonstrate the abilities to pursue higher studies in English and cultural studies**

**PO 7. Demonstrate competencies in learning to update knowledge and practice targeted to improve professional knowledge and practice.**

**Course Structure: (Single Major)**

Year	Semester	Course	Title of the Course	Total Credit
Year 01	1 <sup>st</sup> Semester	C – 1	British Poetry and Drama 14 <sup>th</sup> and 17 <sup>th</sup> century	4
		Minor 1	British Poetry and Drama 14 <sup>th</sup> and 17 <sup>th</sup> century	4
		GEC - 1	Introducing English Poetry	3

		AEC 1	Modern Indian Language	4
		VAC 1	Understanding India/ Health and Wellness	2
		SEC 1	Soft Skills	3
				20
2 <sup>nd</sup> Semester		C – 2	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century	4
		Minor 2	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century	4
		GEC 2	Introducing English Drama	3
		AEC 2	English Language and Communication Skills	4
		VAC 2	Environmental Science/ Yoga Education	2
		SEC 2	Creative Writing	3
				20

The students on exit shall be awarded Undergraduate Certificate (in the Field of Study/Discipline) after securing the requisite 40 Credits in Semester 1 and 2 provided they secure 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during 1<sup>st</sup> and 2<sup>nd</sup> Semester

Year 02	3 <sup>rd</sup> Semester	C – 3	British Literature – 18 <sup>th</sup> Century	4
		C – 4	Literary Criticism I	4
		Minor 3	British Literature – 18 <sup>th</sup> Century	4
		GEC – 3	Introducing English Fiction	3
		VAC 3	Digital and Technological Solutions/ Digital Fluency	2
		SEC – 3	Translation Studies and Practice	3

Year	Semester	Course	Title of the Course	Total Credit
Year 02	4 <sup>th</sup> Semester	C-5	British Literature- Romantic Period	4

		C-6	British Literature- 19 <sup>th</sup> Century	4
		C-7	Indian Classical Literature	4
		C-8	Indian Writing in English	4
		Minor 4	British Literature – Romantic Period	4
	<b>Total Credits</b>			<b>20</b>
<b>Grand Total (Semester I, II, III and IV)</b>				
The students on exit shall be awarded “Undergraduate Diploma in English” after securing the requisite 80 Credits on completion of Semester IV, provided they secure additional 4 credit in skill-based vocational courses offered during First Year or Second Year summer term				
<b>Year 03</b>	<b>5<sup>th</sup> Semester</b>	C – 9	British Literature- Early 20th Century	4
		C-10	European Classical Literature	4
		C 11	Literary Criticism II	4
		Minor 5	British Literature- 19 <sup>th</sup> Century	4
			Internship/Community Engagement	4
			<b>Total Credits</b>	<b>20</b>
<b>Year 03</b>	<b>6<sup>th</sup> Semester</b>	C – 12	Postcolonial Literature	4
		C – 13	World Literature	4

		<b>C-14</b>	<b>American Literature</b>	<b>4</b>
		<b>C-15</b>	<b>Literary Theory</b>	<b>4</b>
		<b>Min 6</b>	<b>British Literature- Early 20th Century</b>	<b>4</b>
	<b>Total Credit</b>			<b>20</b>
	<b>Grand Total (Semester I, II, III and IV, V, VI)</b> <b>The students on exit shall be awarded “Bachelor of Arts in English (Honours)” after securing the requisite 120 Credits on completion of Semester 6</b>			

**Abbreviations Used:**

- **C = Major**
- **GEC = Generic Elective Course / Multi-Disciplinary Course**
- **AEC = Ability Enhancement Course**
- **SEC = Skill Enhancement Course**
- **VAC = Value Added Course**

**BA in English (FYUGP)**  
**Detailed Syllabus of First Semester**

**Title of the Course** : **British Poetry and Drama: 14<sup>th</sup> to 17<sup>th</sup> Century**  
**Course Code** : **C-1**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**



**Course Objectives:**

- to acquaint learners with British poetry and drama from Chaucer to Shakespeare
- to familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- to discuss William Shakespeare’s prescribed plays and sonnets in a detailed manner  
Marlowe’s play encapsulates the spirit of the Renaissance
- Understand the spirit of the Renaissance era encapsulated through Christopher Marlowe’s play

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)</b> <ul style="list-style-type: none"> <li>• Age of Chaucer</li> <li>• Renaissance and the Pre-Elizabethan Period</li> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Shakespeare and his contemporaries</li> <li>• Metaphysical poetry</li> </ul>	10	02	-	12
<b>II (15 Marks)</b>	<b>POETRY</b> Geoffrey Chaucer, <i>The Nun’s Priest’s Tale</i> William Shakespeare, Sonnet 30, 116 John Donne, ‘The Sunne Rising’, ‘Death be Not Proud’	12	02	-	14
<b>III (15 Marks)</b>	<b>ELIZABETHAN/RENAISSANCE DRAMA</b> Christopher Marlowe, <i>Doctor Faustus</i>	14	02	-	16

<b>IV (20 Marks)</b>	<b>SHAKESPEAREAN DRAMA</b> William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the Age of Chaucer**

LO1: Understand the cultural and social norms of the Age of Chaucer, including them feudal system and the role of the Church

LO2: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.

LO3: Assess the characteristics of medieval poetry with special reference to Chaucer's *The Nun Priest's Tale*.

**CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe**

LO1: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.

LO3: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO4: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

**CO3: Trace the development of Romantic comedy during the Elizabethan age**

LO1: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.

LO2: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

**CO4: Describe Metaphysical Poetry and its thematic complexity**

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne

LO3: Critique John Donne’s contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	
Procedural		CO1,CO2, CO3		CO2,CO4	CO2, CO4	
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓

CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests: 10x2=20  
Marks
02. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ=10 marks  
Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
Unit 4: 1LAQ+ 2 SA = (10+5+5) =20 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

- Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.
- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.
- John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.
- Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.

<b>Title of the Course</b>	:	<b>British Poetry and Drama: 14th to 17th Century</b>
<b>Course Code</b>	:	<b>Minor 1</b>
<b>Nature of the Course</b>	:	<b>Minor</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- to acquaint learners with British poetry and drama from Chaucer to Shakespeare
- to familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- to discuss William Shakespeare’s prescribed plays and sonnets in a detailed manner  
Marlowe’s play encapsulates the spirit of the Renaissance
- Understand the spirit of the Renaissance era encapsulated through Christopher Marlowe’s play

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)</b> <ul style="list-style-type: none"> <li>• Age of Chaucer</li> <li>• Renaissance and the Pre-Elizabethan Period</li> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Shakespeare and his contemporaries</li> <li>• Metaphysical poetry</li> </ul>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>POETRY</b> Geoffrey Chaucer, <i>The Nun’s Priest’s Tale</i> William Shakespeare, Sonnet 30, 116 John Donne, ‘The Sunne Rising’, ‘Death be Not Proud’	16	02	-	18
<b>III</b> <b>(15 Marks)</b>	<b>ELIZABETHAN/RENAISSANCE DRAMA</b> Christopher Marlowe, <i>Doctor Faustus</i>	12	02	-	14

<b>IV</b> <b>(20 Marks)</b>	<b>SHAKESPEAREAN DRAMA</b> William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the Age of Chaucer**

LO1: Understand the cultural and social norms of the Age of Chaucer, including them feudal system and the role of the Church

LO2: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.

LO3: Assess the characteristics of medieval poetry with special reference to Chaucer's *The Nun Priest's Tale*.

**CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe**

LO1: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.

LO3: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO4: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

**CO3: Trace the development of Romantic comedy during the Elizabethan age**

LO1: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.

LO2: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

**CO4: Describe Metaphysical Poetry and its thematic complexity**

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne

LO3: Critique John Donne’s contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4</b>		<b>CO1,CO2,CO3, CO4</b>	<b>CO1,CO2,CO3, CO4</b>	
<b>Procedural</b>		<b>1,CO2,CO3,CO4</b>		<b>CO2,CO4</b>	<b>CO2, CO4</b>	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**(40 Marks)**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ =10 marks

Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 3: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 4: 1 LAQ+ 2 SA = (10+5+5)=20 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.

John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.

**Title of the Course : Introducing English Poetry**  
**Course Code : GEC-1**  
**Nature of the Course : Generic Elective Course (GEC)**  
**Total Credits : 03**  
**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.



- to enable learners to understand the different kinds of poetry that have been composed from the sixteenth century to the twenty-first century.
- to introduce learners to the different elements of poetry, like figurative language, symbol, allegory etc., things which add to the aesthetic value and beauty of poetry.
- To discuss certain theories of poetry which have had a tremendous influence on readers and practitioners of this craft.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (15 Marks)</b>	<b>INTRODUCTION TO POETRY</b> 1. <b>Definition</b> 2. <b>Types:</b> sonnet, lyric, ode, ballad, epic, elegy, concrete poetry, dramatic monologue, slam movement	08	02	-	10
<b>II (15 Marks)</b>	<b>MOVEMENTS</b> Metaphysical poetry, Romantic, Victorian, Modern, Postmodern	08	02		10
<b>III (15 Marks)</b>	<b>ELEMENTS OF POETRY</b> simile, metaphor, personification, symbol, allegory, , imagery, conceit, hyperbole, transferred epithet, meter, rhyme, sprung rhythm, synecdoche, paradox, anti-climax, onomatopoeia, oxymoron, euphemism, chiasmus, anaphora, litotes, apostrophe, enjambment and end-stopped lines, zeugma	12	02	-	14
<b>IV (15 Marks)</b>	<b>THEORY OF POETRY</b> Coleridge: Fancy and Imagination ( <i>Biographia Literaria</i> , Chapter 13 &14) Wordsworth: “Preface to <i>Lyrical Ballads</i> ” T. S. Eliot: “Tradition and the Individual Talent”	09	02	-	11

	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Compulsory Readings:**

- Shakespeare: “Since Brass, Not Stone” (Sonnet 65)
- Donne: “Go and catch a falling star”
- Burns: “O my luv is like a red, red rose”
- Wordsworth: “She dwelt among the untrodden ways”
- Keats: “Ode to Autumn”
- W. B. Yeats: “The Second Coming”

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: State the fundamental definition and nature of poetry, and its types**

- LO1: Identify and differentiate between various types of poetry
- LO2: Analyse the structural and thematic elements of different poetic forms
- LO3: Appreciate the historical and cultural contexts of various poetic types

**CO2: Demonstrate a comprehensive understanding of the elements of poetry and analyse their use in various poems**

LO1: Identify the key elements of poetry such as allegory, paradox, zeugma etc.

LO2: Apply the understanding of poetic techniques like meter, rhyme, imagery in the practices of poetry composition

**CO3 Evaluate the key characteristics and themes of Metaphysical, Romantic, Victorian, Modern, and Postmodern movements**

LO1: Distinguish and highlight similarities and differences between the different movements.

LO2: Identify literary works and authors associated with each movement.

**CO4: Develop a comprehensive understanding of the theoretical underpinning of poetry as discussed by Coleridge, Wordsworth, and T.S. Eliot**

LO1: Discuss Coleridge’s concept of Fancy and Imagination

LO2: Outline Wordsworth’s views on poetry

LO3: Illustrate Eliot’s concept of ‘Tradition’ and Theory of Impersonality

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4	CO2, CO3	CO1,CO2,C O3, CO4	CO1,CO2,C O3, CO4	
Procedural		CO2,CO3,C O4		CO2,CO3, CO4		
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes Of In-Semester Assessment:**

01. Two Sessional tests:

02. Any two of the following activities listed below:

**(40 Marks)**

10x2=20 Marks

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+ 1 SA= (10+5) =15 marks
  - Unit 2: 1 LAQ+ 1 SA= (10+5) = 15 marks
  - Unit 3: 1 LAQ+1 SA = (10+ 15) =15 marks
  - Unit 4: 3SA= (3 x 5) = 15 marks
- \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition, Wadsworth Cengage, 2015.

Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.

Murfin, Ross C., Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Fourth Edition, Bedford/St. Martins, 2019.

Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition. Palgrave, 2002.

Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2004.

**Title of the Course** : **Soft Skills**  
**Course Code** : **SEC-1**  
**Nature of the Course** : **Skill Enhancement Course (SEC)**  
**Total Credits** : **03**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to motivate learners to develop a positive attitude, leadership skills, emotional intelligence and other personal attributes crucial for success in business or career.
- To enable learners to inculcate various interpersonal skills, including proper communication skills so that they would have the confidence to participate in group discussions, appear for interviews, engage in public speaking etc.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>SOFT SKILLS IN COMMUNICATION</b> Soft skills in communication Soft skills and intercultural communication Models of communication	08	02	-	10

<p align="center"><b>II</b> <b>(15 Marks)</b></p>	<p><b>TYPES OF SOFT SKILLS</b></p> <ul style="list-style-type: none"> <li>▪ verbal and written communication skills: active listening, interactive speaking, reading different types of texts, writing for formal and business contexts</li> <li>▪ Cross-Cultural etiquette: cultural awareness, cultural sensitivity, cultural flexibility, cross-cultural communication</li> </ul>	08	02	-	10
<p align="center"><b>III</b> <b>(15 Marks)</b></p>	<p><b>SOFT SKILLS AND CAREER PREPARATION</b></p> <ul style="list-style-type: none"> <li>▪ Using the Microsoft Office: word, excel, power point; working online and offline; telephone and face to-face etiquette in professional communication</li> </ul>	10	02		12
<p align="center"><b>IV</b> <b>(15 Marks)</b></p>	<p><b>SOFT SKILLS IN GETTING JOBS, AND ON THE JOB</b></p> <p>Writing a CV  Writing job applications  GD Skills  Interview skills  Emotional Intelligence  Time and stress management  Teamwork  Networking  Presentation skills  Making meetings work: preparing, executing, following up  Negotiation skills  Crisis management</p>	11	02	-	13
<b>Total</b>		<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (Cos) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop proficiency in verbal and written communication skills for effective personal, academic, and professional interactions.**

LO1: Demonstrate active listening skills in various contexts (academic discussions, professional meetings, etc.).

LO2: Engage in interactive speaking activities, including group discussions and presentations.

LO3: Produce well-structured written documents for formal and business contexts, including emails, reports, and memos.

**CO2: Cultivate an understanding and appreciation of cultural diversity to communicate effectively in cross-cultural settings.**

LO1: Demonstrate awareness of cultural norms and etiquette in various international contexts.

LO2: Assess and compare the effectiveness of various communication strategies used in multicultural environments.

LO3: Apply empathic listening and speaking techniques in multicultural dialogue/conversation sessions

**CO3: Acquire essential technological and professional communication skills for career readiness and advancement.**

LO1: Prepare for and perform successfully in job interviews

LO2: Participate effectively in group discussions, demonstrating clear articulation and collaboration.

LO3: Apply principles of emotional intelligence to manage interpersonal relationships and workplace dynamics

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1,CO2, CO3</b>	<b>CO1,CO2, CO3</b>			<b>CO3</b>
<b>Procedural</b>		<b>CO1,CO2,</b>				

		<b>CO3</b>				
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
<b>CO1</b>		✓		✓	✓	✓	✓
<b>CO2</b>		✓		✓	✓	✓	✓
<b>CO3</b>		✓		✓	✓	✓	✓

#### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional tests:

10x2=20Marks

02. Any two of the following activities listed below:

10x2=20Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

#### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+ 1 SA = (10+5) = 15 marks

Unit 2: 1 LAQ+ 1SA (10+5) = 15 marks

Unit 3: 3 SA= (5+5+5)=15 marks

Unit 4: 3 SA (5+5+ 5) = 15 marks

\*LAQ= Long Answer Question; SA= Short Answer

#### Suggested Readings:

1. *English and Soft Skills*. S.P. Dhanavel. Orient Black Swan 2013
2. *Business English*. Sharmistha Panja *et al.* Pearson, 2009.
3. *Fluency in English - Part II*, Oxford University Press, 2006.
4. *Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997.
5. *Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.
6. *Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.

## Second Semester

**Title of the Course** : **British Poetry and Drama: 17<sup>th</sup> to 18<sup>th</sup> Century**  
**Course Code** : **C-2**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

### Course Objectives:

- to acquaint learners with British poetry, especially epic and the mock-epic,
- to study Jacobean drama
- to familiarize learners with the historical context of the period – from the Puritan Interregnum to the Restoration of Charles II.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• Puritan period</li> <li>• Restoration</li> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock Epic and Satire</li> <li>• The Comedy of Manners</li> </ul>	12	02	-	14
<b>II</b> <b>(20 Marks)</b>	<b>PURITAN EPIC</b> John Milton, <i>Paradise Lost: Book 1</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>JACOBEAN DRAMA</b> John Webster, <i>The Duchess of Malfi</i>	14	02	-	16



<b>IV (15 Marks)</b>	<b>NEOCLASSICAL/AUGUSTAN MOCK EPIC</b> John Dryden, <i>Mac Flecknoe</i>	12	02	-	14
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

### Course Outcomes (Cos) and the corresponding Learning Outcomes

Students will be able to

**CO1: Evaluate the socio-political and cultural contexts of the 17th century and their impact on different literary works**

LO1: Outline an understanding of the Puritan period, the Interregnum, and the Restoration period via the reading of different works produced during the time period.

LO2: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.

LO3: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of 17th century

**CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century**

LO1: Analyse the characteristics of mock-epic and satire along with examples

LO2: Critique the role and representation of women in the 17th century

LO3: Discuss the development of Comedy of manners and its key characteristics

**CO3: Prepare in-depth analyses of the major 17th century texts**

LO1: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*

LO2: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*

LO3: Interpret John Dryden's *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

**CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives**

LO1: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature

LO2: Formulate innovative research questions that would push the boundaries of traditional literary analysis

**Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1,CO2, CO3, CO4		CO1,CO2, CO3,CO4	CO1,CO2, CO3,CO4	
Procedural		CO1,CO2, CO3,CO4		CO1,CO2, CO3,CO4		
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓

CO4	✓	✓	✓			✓	✓
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**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks
- \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. *The Holy Bible, Genesis*, chaps. 1 – 4, *The Gospel according to St. Luke*, chaps. 1 – 7 and 22 – 4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.
5. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

**Title of the Course :** British Poetry and Drama: 17th to 18th Century  
**Course Code :** Minor 2  
**Nature of the Course :** Minor  
**Total Credits :** 04  
**Distribution of Marks :** 60 (End Sem) + 40 (In-Sem)

**Course Objectives:**

- to acquaint learners with British poetry, especially epic and the mock-epic,
- to study Jacobean drama
- to familiarize learners with the historical context of the period – from the Puritan Interregnum to the Restoration of Charles II.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• Puritan period</li> <li>• Restoration</li> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock Epic and Satire</li> <li>• The Comedy of Manners</li> </ul>	12	02	-	14
<b>II</b> <b>(20 Marks)</b>	<b>PURITAN EPIC</b> John Milton, <i>Paradise Lost: Book 1</i>	12	02	-	14
<b>III</b> <b>(15 Marks)</b>	<b>JACOBEAN DRAMA</b> John Webster, <i>The Duchess of Malfi</i>	14	02	-	16
<b>IV</b> <b>(15 Marks)</b>	<b>NEOCLASSICAL/AUGUSTAN MOCK EPIC</b> John Dryden, <i>Mac Flecknoe</i>	14	02	-	16
<b>Total</b>		<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

Where,

*L: Lectures*

*T: Tutorials*

*P: Practicals*

## **Course Outcomes (Cos) and the corresponding Learning Outcomes**

Students will be able to

### **CO1: Evaluate the socio-political and cultural contexts of the 17th century and their impact on different literary works**

LO1: Outline an understanding of the Puritan period, the Interregnum, and the Restoration period via the reading of different works produced during the time period.

LO2: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.

LO3: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of 17th century

### **CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century**

LO1: Analyse the characteristics of mock-epic and satire along with examples

LO2: Critique the role and representation of women in the 17th century

LO3: Discuss the development of Comedy of manners and its key characteristics

### **CO3: Prepare in-depth analyses of the major 17th century texts**

LO1: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*

LO2: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*

LO3: Interpret John Dryden's *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

### **CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives**

LO1: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature

LO2: Formulate innovative research questions that would push the boundaries of traditional literary analysis

## **Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1,CO2, CO3, CO4		CO1,CO2, CO3,CO4	CO1,CO2, CO3,CO4	
Procedural		CO1,CO2, CO3,CO4		CO1,CO2, CO3,CO4		
Metacognitive						

#### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

#### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional tests: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
  - Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

#### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ=10 marks  
Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks  
Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. *The Holy Bible, Genesis*, chaps. 1 – 4, *The Gospel according to St. Luke*, chaps. 1 – 7 and 22 – 4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.
5. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

**Title of the Course** : **Introducing English Drama**  
**Course Code** : **GEC-2**  
**Nature of the Course** : **Generic Elective Course (GEC)**  
**Total Credits** : **03**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To equip learners with a basic understanding of drama as an art form
- To acquaint learners with the history of English drama from the beginning to the twentieth century
- To introduce learners to different elements and types of drama, so as to enable them with a comprehensive overview of the tools, techniques, and movements of English drama from its origin to the present

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15</b> <b>Marks)</b>	<b>HISTORY OF DRAMA</b> Origin and growth of drama in England, miracle plays, morality plays, interlude, The Elizabethan Playhouse (Public and Private theatre), Types of theatre spaces: proscenium theatre, arena theatre or island stage, thrust stage.	08	02	-	10

<b>II (15 Marks)</b>	<b>ELEMENTS OF DRAMA</b> Dramatic design – Gustav Freytag’s Pyramid Elements of drama – plot, character, setting, dialogue, costume, three unities, prologue, epilogue, soliloquy, asides.	10	02	-	12
<b>III (15 Marks)</b>	<b>THEORIES OF DRAMA</b> <i>Aristotle: Poetics</i>	09	02		11
<b>IV (15 Marks)</b>	<b>TYPES OF DRAMA</b> Tragedy: classical Greek tragedy, Senecan or revenge tragedy; Comedy: romantic comedy, tragicomedy, comedy of manners; problem play, epic theatre, absurd drama, kitchen sink drama.	10	02	-	12
<b>Total</b>		<b>37</b>	<b>08</b>	-	<b>45</b>
		<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Trace the origin and growth of drama in England and its various forms**

LO1: Analyse the key characteristics of miracle plays, morality plays, and interludes in

medieval England.

LO2: Examine the role of the church in shaping the narratives of early English drama

LO3: Distinguish the contribution of key playwrights in the transformation of English drama.



LO4: Demonstrate the social and political context of medieval and Elizabethan England

to the content and themes of dramatic works.

**CO2: Evaluate the different types of theatre spaces**

LO1: Describe and distinguish different types of theatre spaces such as proscenium theatre, arena theatre or island stage, and thrust stage.

LO2: Outline the historical development and significance of various theatre space designs

LO2: Analyse key characteristics of Elizabethan playhouse, including public and private theatres.

LO4: Analyse the role of public and private playhouses, such as the Globe and the Blackfriars respectively.

**CO3: Explain the elements of drama and their significance in theatrical productions**

LO1: Analyse Gustav Freytag's Pyramid, identifying exposition, rising action, falling action, climax and denouement.

LO2: Analyse the three unities of classical drama (unity of time, unity of place, unity of action).

LO3: Identify the purpose and function of prologues, epilogues, soliloquies, and asides in drama.

LO4: Describe the role of the plot in a dramatic work.

**CO4: Evaluate Aristotle's *Poetics* and its significance in the context of theories on drama**

LO1: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnorisis,

Peripeteia as outlined by Aristotle in *Poetics*.

LO2: Analyse Aristotle's views on Tragedy, Comedy, and Tragic Hero.

LO3: Discuss plot (mythos), character (ethos), thought (dianoia), diction (lexis), melody

(melos), and spectacle (opsis) as proposed by Aristotle.

**CO5: Develop a comprehensive understanding of the various types of drama**

LO1: Analyse the key characteristics of classical Greek tragedies and Senecan or Revenge tragedies.

LO2: Discuss the key characteristics of Romantic comedies, Tragicomedies and Comedy of Manners.

LO3: Outline the key characteristics of Problem play, Epic theatre, Absurd drama, Kitchen sink drama with examples.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4,CO5	CO2, CO3	CO1,CO2,CO3, CO4, CO5	CO1,CO2,CO3, CO4, CO5	
Procedural		CO2,CO3,CO4, CO5		CO2,CO3, CO4, CO5	CO2, CO3 CO4,CO5	
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

CO5	✓	✓	✓		✓	✓	✓
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**Modes Of In-Semester Assessment:**

**(40 Marks)**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition, Wadsworth Cengage, 2015.

Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012

Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.

Childs, Peter *et al.* *The Routledge Dictionary of Literary Terms*. Routledge, 2006.

Cuddon, J A. *A Dictionary of Literary Terms and Literary Theory, Fifth Edition*. Wiley-Blackwell, 2013.

Murfin, Ross C., Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Fourth Edition, Bedford/St. Martins, 2019.

Nicoll, Allardyce. *British Drama*. Barnes and Noble Books ,1978.

Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition. Palgrave, 2002.

Prince, Gerald. *A Dictionary of Narratology*. University of Nebraska Press, 1987.

Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2004.

**Title of the Course : English Language and Communication Skills**

**Course Code : AEC-2**

**Nature of the Course : Ability Enhancement Course (AEC)**

**Total Credits : 04**

**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to introduce students to the theory, fundamentals and tools of communication

- to develop in them vital communication skills integral to personal, social and professional interactions
- to develop the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal
- to focus on developing an interactive mode of teaching-learning process
- to focus on various dimensions of communication skills, for instance, speaking skills, social interactions in professional situations such as interviews, group discussions, reading skills, writing skills etc.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>COMMUNICATION: THEORY AND TYPES</b> Theory of Communication Types and modes of Communication Verbal and Non-verbal (Listening, Speaking and Writing,) Barriers and Strategies Interpersonal and Group Communication	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>SPEAKING SKILLS</b> Conversation Skills Group Discussion Effective Communication Public Speaking Interview	16	02	-	18
<b>III</b> <b>(15 Marks)</b>	<b>READING AND UNDERSTANDING</b> Close Reading Comprehension Summary Paraphrasing Analysis and Interpretation	14	02	-	16

<b>IV (15 Marks)</b>	<b>WRITING SKILLS</b> Documenting Report Writing Making Notes Letter Writing Email writing	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where, L: Lectures T: Tutorials P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Discuss Communication Theory, Types and Modes**

LO1: Analyse and distinguish between Verbal and Non-Verbal communication

LO2: Recognise the barriers to effective communication and develop strategic approaches to overcome those barriers.

LO3: Enhance interpersonal and group communication skills

**CO2: Engage in advanced speaking skills**

LO1: Demonstrate the ability to engage in meaningful dialogues, via employing techniques that enhance clarity and prevent miscommunication.

LO2: Evaluate the dynamics of group discussions by identifying the roles of the participants and the required strategies to maintain productive communication.

LO3: Demonstrate effective performance in interviews.

**CO3: Develop the ability to read and understand texts by demonstrating skills in comprehension, summarisation, paraphrasing, analysis and interpretation**

LO1: Identify and interpret key themes, symbols and motifs in a given text.

LO2: Exhibit comprehension of texts by accurately answering content related questions.

LO3: Paraphrase complex passages from a text and express the ideas in one's own words

LO4: Analyse and interpret the symbolic meanings of text/s.

**CO4: Develop proficiency in diverse writing skills**

LO1: Analyse and structure information to produce clear, concise and well-organised

reports.

LO2: Develop effective note-taking strategies and synthesise notes to create comprehensive summaries of lectures, readings, and discussions

LO3: Compose clear and effective letters/ applications.

**Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4	CO2	CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	CO4
<b>Procedural</b>		CO2,CO3,CO4	CO2	CO2,CO3,CO4	CO2,CO3,CO4	CO4
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
<b>CO1</b>	✓	✓		✓	✓	✓	✓
<b>CO2</b>		✓		✓	✓	✓	✓
<b>CO3</b>		✓		✓	✓	✓	✓
<b>CO4</b>		✓		✓	✓	✓	✓

**Modes of In-Semester Assessment:****40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:****60 Marks**

Unit 1: 3 short answer questions(5x3) =15 marks

Unit 2: 3 short answer questions (5x3) =15 marks

Unit 3: 3 short answer questions (5x3) =15 marks

Unit 4: 3 short answer questions (5x3) =15 marks

**Suggested Readings:**

1. *Business English*, Pearson, 2008.
2. *Fluency in English - Part II*, Oxford University Press, 2006.
3. *Language, Literature and Creativity*, Orient Black Swan, 2013.
4. *Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997.
5. *Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.
6. *Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.

<b>Title of the Course</b>	<b>:</b>	<b>Creative Writing</b>
<b>Course Code</b>	<b>:</b>	<b>SEC-2</b>
<b>Nature of the Course</b>	<b>:</b>	<b>Skill Enhancement Course (SEC)</b>
<b>Total Credits</b>	<b>:</b>	<b>03</b>
<b>Distribution of Marks</b>	<b>:</b>	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer
- To help learners to understand the principles of creative writing and the distinction between the literary genres
- To explain the differences in writing for various literary and social media
- To hone the creative and critical faculties of learners
- To enable learners to put into practice the various forms of creative writing that they have studied through the course
- To encourage the imaginative and critical faculties of the learner so through application-based teaching

- To enable the learner to articulate their thought processes in a spontaneous and creative manner.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>Fundamentals of Creative Writing:</b> <ul style="list-style-type: none"> <li>• Meaning and Significance of Creative Writing</li> <li>• Genres of Creative Writing: poetry, fiction, non-fiction, drama and other forms</li> </ul>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>Elements of Creative Writing:</b> <ul style="list-style-type: none"> <li>• Plot, Setting, Character, Dialogue, Point of View</li> <li>• Literary Devices and Figurative Language</li> <li>• Elements of Style</li> <li>• Grammar and the Structure of Language</li> </ul>	10	02	-	12
<b>III</b> <b>(15 Marks)</b>	<b>Forms and Practices:</b> <ul style="list-style-type: none"> <li>• Fiction: short story and novel</li> <li>• Poetry</li> <li>• Drama</li> <li>• Essay</li> </ul>	10	02		12
<b>IV</b> <b>(15 Marks)</b>	<b>Forms and Practices</b> <ul style="list-style-type: none"> <li>• Biography, Memoir and Autobiography</li> <li>• Travelogues, Diaries <ul style="list-style-type: none"> <li>• Web Content Writing</li> <li>• Blog Writing</li> <li>• Film reviews</li> </ul> </li> </ul>	09	02	-	11





in the process of creative writing

LO3: Develop distinctive styles of writing with different narrative techniques, sentence

structures and word choices

LO4: Demonstrate proficiency in grammar, punctuation and sentence structure to effectively convey ideas in writing.

**CO3: Exhibit a comprehensive understanding of various forms and genres of creative writing**

LO1: Create original short stories and novel excerpts that would demonstrate a mastery of narrative technique

LO2: Produce original poems that would exhibit a command of poetic devices

LO3: Develop a personal voice and style in composing essays, reflecting unique perspective and creativity.

LO4: Construct unique narrative voices and style in biographical, autobiographical forms of writing as well as in the forms of travelogues and diaries

LO6: Engage in crafting thought-proving Web Content writing, Blog Writing, Film and Book reviews.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4	CO3	CO3	CO3	CO3
Procedural		CO2,CO3	CO3	CO2,CO3, CO	CO2, CO3	CO3
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓		✓	✓	✓	✓

CO2	✓	✓		✓	✓	✓	✓
CO3	✓	✓		✓	✓	✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Prescribed Reading:**

Anjana Neira Dev *et al.* *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.

**Suggested Readings:**

Bell, Julia *et al.* *The Creative Writing Course-Book*. London: Macmillan, 2001.

Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.

Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP, 2007.

Gardner, John. *The Art of Fiction*. New York: Vintage, 1991.

Hamer, Enid. *The Metres of English Poetry*. Booksway, 2014.

King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton, 2000.

Sartre, Jean-Paul. *What Is Literature? And Other Essays*. Harvard: Harvard Univ. Press, 1988.

Show, Mark. *Successful Writing for Design, Advertising and Marketing*. New York: Laurence King, 2012.

Strunk, William and White, E. B. *The Elements of Style*. London: Longman, 1999.

## Third Semester

**Title of the Course** : **British Literature – 18<sup>th</sup> Century**

**Course Code** : **C-3**

**Nature of the Course :** Major  
**Total Credits :** 04  
**Distribution of Marks :** 60 (End Sem) + 40 (In-Sem)

**Course Objectives:**

- to discuss a wide array of texts across genres of the 18<sup>th</sup> century
- to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- to discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- to familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• Rise of the Novel</li> <li>• Periodical Press</li> <li>• Country and the City</li> <li>• “Public sphere: Coffee houses, Literary clubs</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>RESTORATION COMEDY</b> William Congreve, <i>The Way of the World</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>NOVEL</b> Daniel Defoe, <i>Robinson Crusoe</i>	14	02	-	16

<b>IV (15 Marks)</b>	<b>POETRY</b> Thomas Gray 'Elegy Written in a Country Churchyard' Alexander Pope, <i>The Rape of the Lock</i>	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Illustrate the ethos of the 18th century as reflected in literature of the period**

LO1: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply

to literature.

LO2: Discuss the impact of the Periodical Press on the 18th century literature and culture.

LO3: Compare and contrast depiction of country life and the city in 18th century literature with examples.

LO4: Explore the roles of coffee houses and literary clubs in fostering intellectual and

cultural exchange in 18th century England.

**CO2: Examine the historical context of Restoration comedy, encompassing the socio-political, cultural and literary influences**

LO1: Identify and analyse the factors that led to the rise of the Restoration comedy.

LO2: Describe the salient features of Restoration Comedy in by engaging in a concentrated analysis of the major playwrights of the genre.

LO3: Evaluate the ways in which Restoration comedies satirises the societal norms and

values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congeeve.

**CO3: Describe the rise of the novel as a genre in the 18th century**

LO1: Assess critically the impact of the 18th century novels on the development of novels as a genre.

LO2: Trace the various forms of novels that gained popularity during the period,

encompassing Realistic Novels, Epistolary novels, Sentimental novels, and Picaresque novels.

LO3: Analyse the satirical treatment of colonialism and religious hypocrisy as prevalent

in 18th century novels through a meticulous reading of the works of 18th century novelists.

**CO4: Discuss mock-epic as a genre and its literary significance**

LO1: Outline the historical and cultural context of major mock-epics of the 18th century

such as Alexander Pope’s *The Rape of the Lock*.

LO2: Analyse the use of irony, parody and satire in mock-epic texts.

LO3: Assess the humorous contrast between the elevated style of the epic and the trivial

and absurd subject matter of the mock-epic.

LO4: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

**CO5: Evaluate the form and function of elegy in 18th century English literature**

LO1: Trace elegy’s thematic focus on death, mourning, and contemplations of mortality

through a meticulous reading of Thomas Gray’s “Elegy Written in a Country Churchyard”.

LO2: Compare and contrast different 18th century elegies with that of the elegies from

different periods

LO3: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4, CO5		CO1,CO2,C O3, CO4,CO5	CO1,CO2,C O3, CO4,CO5	
Procedural		CO2,CO3,C O4		CO2,CO3, CO4	CO2, CO3 CO4	
Metacognitive						

## Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

### Learning Outcomes:

#### Recommended Readings:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth – Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

Samuel Johnson, 'Essay 156', in *The Rambler, in Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194 – 7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn. (New York: Norton, 2006) pp. 2693 – 4, 2774 – 7.

**Suggested Readings:**

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012

Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.

Ian Watt. *Rise of the Novel*. Vintage Books, 1956.

Walter Allen. *The English Novel*. Dutton, 1954.

**Title of the Course** : **Literary Criticism**  
**Course Code** : **C-4**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- acquaint the learners with the art of criticism of literary texts as have been practiced from the classical period to the early twentieth century
- provide the learners a broad survey of the history and development of literary criticism in Western culture from Plato and Aristotle to the eighteenth century
- Familiarize learners with significant ideas such as mimesis, representation, tragedy, republic, nature, the sublime, the text and so forth

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	Plato: <i>The Republic</i> Book X Aristotle- <i>Poetics</i>	12	02	-	14
<b>II</b> <b>(15 Marks)</b>	Horace- <i>Ars Poetica</i> Longinus- <i>On the Sublime</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	Phillip Sidney- <i>An Apology for Poetry</i> John Dryden- <i>An Essay of Dramatic Poesy</i>	12	02	-	14



<b>IV (15 Marks)</b>	Alexander Pope- <i>An Essay on Criticism</i> Samuel Johnson- “On Metaphysical Wit” from <i>Life of Cowley</i>	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop a comprehensive knowledge on classical literary criticism through a reading of Plato and Aristotle's works**

LO1: Analyse Plato’s views on mimesis, nature of poetry, and the role of art in society.

LO2: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnoris, Peripeteia as outlined by Aristotle in *Poetics*.

LO3: Analyse Aristotle’s views on Tragedy, Comedy, and Tragic Hero.

**CO2: Examine the foundational principles of poetic art and Roman literary criticism through a reading of Horace and Longinus**

LO1: Examine Poetry as Craft as proposed by Horace.

LO2: Define the principle of poetic decorum as proposed by Horace.

LO3 Theorise the concept of Sublimity and its five principal sources.

LO4: Analyse how Longinus’s text *On Sublimity* is a digression from thinkers like Plato and Horace

**CO3: Develop a comprehensive understanding about Philip Sidney’s *An Apology for Poetry***

LO1: Examine Philip Sidney’s defense of poetry from the attacks of Stephen Gosson.

LO2: Analyse how Sidney argues for the superiority of poetry over other branches of knowledge.

LO3: Explore Sidney’s views on the purpose of poetry, including its role to “teach and delight”

**CO4: Discuss the major arguments presented in Dryden’s *An Essay on Dramatic Poesy***

LO1: Analyse Dryden’s comparative discussion of the merits of the classical drama (Ancient Greek and Roman) versus modern drama (English and French).

LO2: Assess critically Dryden’s exploration of classical unities of time, place and action,

and his arguments for and against their observance in English drama.

LO3: Discuss the theme of Poetic Justice as explored by Dryden.

**CO5: Outline the thematic concerns in the literary criticism of the 18th century through a reading of Pope and Samuel Johnson**

LO1: Evaluate the qualities that Pope identifies as essential for sound judgment and good taste in literary criticism.

LO2: Explain Pope’s analogy between the principles of nature, wit and judgement, as outlined in *An Essay on Criticism*.

LO3: Critique the ways in which Pope distinguishes between true knowledge and superficial learning.

LO4: Examine the characteristics and significance of metaphysical wit as described Samuel Johnson in “Life of Cowley”

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4, CO5		CO1,CO2,CO3, CO4,CO5	CO1,CO2,CO3, CO4,CO5	
<b>Procedural</b>		CO2,CO3,CO4, CO5		CO2,CO3, CO4, CO5	CO2, CO3 CO4, CO5	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

CO5	✓	✓	✓			✓	✓
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**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.

Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.

Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.

Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.

Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*. California: Harcourt Brace, 1947.

D.J. Enright, and E.De Chickera. *English Critical Texts*. London: OUP, 1962.

Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt. Ltd, 2005.

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.

Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W. Norton and Company, 2001.

M. A. R Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden, MA: Blackwell Publishing, 2008.

Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.

S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume I & 2*. New Delhi: Macmillan, 2014.

Wagh, Patricia. *Literary Theory and Criticism*. London: OUP, 2006.

Wellek, Rene, and Austin Warren. *Theory of Literature*. London: Penguin, 1980.

**Title of the Course** : **British Literature – 18<sup>th</sup> Century**  
**Course Code** : **Minor 3**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to discuss a wide array of texts across genres of the 18<sup>th</sup> century
- to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- to discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- to familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• Rise of the Novel</li> <li>• Periodical Press</li> <li>• Country and the City</li> <li>• “Public sphere: Coffee houses, Literary clubs</li> </ul>	12	02	-	14
<b>II</b> <b>(15 Marks)</b>	<b>RESTORATION COMEDY</b> William Congreve, <i>The Way of the World</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>NOVEL</b> Daniel Defoe, <i>Robinson Crusoe</i>	14	02	-	16

<b>IV (15 Marks)</b>	<b>POETRY</b> Thomas Gray 'Elegy Written in a Country Churchyard' Alexander Pope, <i>The Rape of the Lock</i>	12	02	-	14
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Illustrate the ethos of the 18th century as reflected in literature of the period**

LO1: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply

to literature.

LO2: Discuss the impact of the Periodical Press on the 18th century literature and culture.

LO3: Compare and contrast depiction of country life and the city in 18th century literature with examples.

LO4: Explore the roles of coffee houses and literary clubs in fostering intellectual and

cultural exchange in 18th century England.

**CO2: Examine the historical context of Restoration comedy, encompassing the socio-political, cultural and literary influences**

LO1: Identify and analyse the factors that led to the rise of the Restoration comedy.

LO2: Describe the salient features of Restoration Comedy in by engaging in a concentrated analysis of the major playwrights of the genre.

LO3: Evaluate the ways in which Restoration comedies satirises the societal norms and

values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congeeve.

**CO3: Describe the rise of the novel as a genre in the 18th century**

LO1: Assess critically the impact of the 18th century novels on the development of novels as a genre.

LO2: Trace the various forms of novels that gained popularity during the period, encompassing Realistic Novels, Epistolary novels, Sentimental novels, and Picaresque novels.

LO3: Analyse the satirical treatment of colonialism and religious hypocrisy as prevalent in 18th century novels through a meticulous reading of the works of 18th century novelists.

**CO4: Discuss mock-epic as a genre and its literary significance**

LO1: Outline the historical and cultural context of major mock-epics of the 18th century such as Alexander Pope’s *The Rape of the Lock*.

LO2: Analyse the use of irony, parody and satire in mock-epic texts.

LO3: Assess the humorous contrast between the elevated style of the epic and the trivial and absurd subject matter of the mock-epic.

LO4: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

**CO5: Evaluate the form and function of elegy in 18th century English literature**

LO1: Trace elegy’s thematic focus on death, mourning, and contemplations of mortality through a meticulous reading of Thomas Gray’s “Elegy Written in a Country Churchyard”.

LO2: Compare and contrast different 18th century elegies with that of the elegies from different periods

LO3: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4, CO5		CO1,CO2,C O3, CO4,CO5	CO1,CO2,C O3, CO4,CO5	
<b>Procedural</b>		CO2,CO3,C O4		CO2,CO3, CO4		
<b>Metacogniti</b>						

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### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓			✓	✓

#### Modes of In-Semester Assessment:

**40 marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

#### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

#### Recommended Readings:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth – Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

Samuel Johnson, 'Essay 156', in *The Rambler, in Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194 – 7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*,

vol. 1, ed. Stephen Greenblatt, 8th edn. (New York: Norton, 2006) pp. 2693 – 4, 2774 – 7.

**Suggested Readings:**

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.  
 Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012  
 Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.  
 Ian Watt. *Rise of the Novel*. Vintage Books, 1956.  
 Walter Allen. *The English Novel*. Dutton, 1954.

**Title of the Course : Introducing English Fiction**  
**Course Code : GEC-3**  
**Nature of the Course : Generic Elective Course (GEC)**  
**Total Credits : 03**  
**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to introduce learners to the trajectory, development, and reception of fiction, especially the novel, in terms of its established generic antecedents
- enable the learner to develop a broad-based vocabulary that would be useful in building competent frameworks for reading and critiquing narrative fiction
- to deploy audio-visual teaching aids for enhancing the understanding of the learners

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (15 Marks)</b>	<b>INTRODUCTION TO THE NOVEL AS A FORM</b> The rise of the novel as a form and genre from the eighteenth century, the emergence of the novel in the twentieth century.	08	02	-	10
<b>II (15 Marks)</b>	<b>ELEMENTS OF FICTION</b> plot, character, point(s) of view, narrative time, telling and showing, narrator, narratee, setting, implied author, implied reader, mimesis, free indirect discourse, elements from Russian formalism,	10	02	-	12



<b>III (15 Marks)</b>	<b>FORMS OF FICTION</b> realism and naturalism, picaresque, novel of character, novel of sensibility and sentiment, novel of incident, gothic, epistolary novel, stream of consciousness, self-reflexive novel, the new novel or nouveau roman, bildungsroman, erziehungsroman, künstlerroman, historical novel, romance novels, regional novel	10	02		12
<b>IV (15 Marks)</b>	<b>FORMS OF FICTION: NEW DEVELOPMENTS</b> metafiction and fabulation, intertextuality, graphic novel, campus novel, domestic novel, science fiction and fantasy, magic realism, antinovel, hypertext, nonfiction novel, crime fiction and thrillers, novella.	09	02	-	11
	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

### **Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

#### **CO1: Trace the rise of novel as a form and genre from the 18th century onwards**

LO1: Examine the role of the novel as a medium for social commentary and critique.

LO2: Distinguish the contribution of key novelists from 18th century onwards to trace the

transformation of English novel.

LO3: Discuss the influence of cultural and intellectual movements on the themes and

narrative techniques employed in the novels from 18th century onwards.

**CO2: Evaluate the different forms of fiction**

LO1: Identify and analyse the key features and thematic concerns of Realism and Naturalism, Picaresque, Novel of Sensibility and Novel of character.

LO2: Examine the thematic evolution and cultural significance of Bildungsroman, Historical novels and Romance novels.

LO3: Analyse the thematic elements of Gothic, Epistolary and Stream of Consciousness novels.

**CO3: Outline the new developments in fiction writing**

LO1: Identify the key features of metafiction and fabulative novels.

LO2: Understand Intertextuality and its use in different forms of fiction with examples

LO3: Analyse the visual and narrative techniques used in graphic novels.

LO4: Examine the treatment of magic realism in novels.

**CO4: Evaluate various elements of fiction to engage critically with complex narratives and texts**

LO1: Identify different narratorial points of view to examine the impact on storytelling.

LO2: Differentiate between telling and showing in narrative techniques.

LO3: Explain and examine the elements from Narratology and Russian Formalism.

LO4: Analyse monologic and dialogic forms of narrative.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						

<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4</b>		<b>CO1,CO2,C O3, CO4</b>	<b>CO1,CO2,C O3, CO4</b>	<b>CO4</b>
<b>Procedural</b>		<b>CO2,CO3,C O4</b>		<b>CO2,CO3, CO4</b>	<b>CO2, CO3 CO4</b>	<b>CO4</b>
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓		✓	✓	✓

### Modes of In-Semester Assessment:

**(40 Marks)**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1SA = (10+5) = 15 marks

Unit 2: 1 LAQ+1 SA = (10+5) =15 marks

Unit 3: 3 SA = (3x 5) =15 marks

Unit 4: 3 SA= (3 x 5) = 15 marks

\*LAQ= Long Answer Question; SA= Short Answer

### Compulsory Readings:

M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms, 11th edition*. Wadsworth Cengage Learning, 2015.

David Daiches. Chapters on “The Novel from Richardson to Jane Austen” and “The Twentieth – Century Novel” from *A Critical History of English Literature: The Restoration to the Present Day, Volume II*. Martin Secker and Warburg Ltd., 1996.  
 Virginia Woolf. The essay “How Should One Read a Book?” from *The Second Common Reader: Annotated Edition*. Mariner Books, 2003.

**Suggested Readings:**

Mikhail Bakhtin (Michael Holquist). *The Dialogic Imagination: Four Essays by M. M. Bakhtin*. University of Texas, 1991.  
 Ross Murfin and Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms, Fourth Edition*. Macmillan Higher Education, 2018.  
 J. A. Cuddon: *A Dictionary of Literary Terms and Literary Theory, Fifth Edition*. Wiley-Blackwell, 2013.  
 Peter Childs et al. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.  
 Gerald Prince. *A Dictionary of Narratology*. University of Nebraska Press, 1987.  
 Dinah Birch (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012.

**Title of the Course** : **Basic Concepts of Translation**  
**Course Code** : **SEC-3**  
**Nature of the Course** : **Skill Enhancement Course (SEC)**  
**Total Credits** : **03**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues;
- Enable students to deal with translation as linguistic procedure and as socially constructed and oriented activity;
- Increase students’ awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students’ contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to monitor their own progress.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>Introduction to Translation Studies</b> <ul style="list-style-type: none"> <li>• History of the practice of translation in the west - concepts and evolution</li> <li>• Basic concepts and terminology of Translation Studies.</li> </ul>	08	02	-	10

<p align="center"><b>II</b> <b>(15 Marks)</b></p>	<p><b>Central Issues and Theories of Translation</b></p> <p><b>Issues:</b></p> <p>Concept of equivalence Translatability</p> <p><b>Theories:</b></p> <p>Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere</p>	10	02		12
<p align="center"><b>III</b> <b>(15 Marks)</b></p>	<p><b>Cultural Turn in Translation</b></p> <p>The Politics of Translation</p> <p>The status of languages in the process of translation: from English to other languages or vice versa</p> <p>Postcolonial translation - Translation as part of nation building - case studies from India and other colonies; Orientalist bend in translation of classical texts</p>	10	02	-	12
<p align="center"><b>IV</b> <b>(15 Marks)</b></p>	<p><b>Methods of Translation - Role of the Translator</b></p> <p><b>Methods:</b></p> <p>Interlingual Intralingual Intersemiotic - Interpretation and Adaptation</p> <p><b>Role:</b></p> <p>The invisible translator Translator as traitor</p>	09	02	-	11

	Strategies of translation				
	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the principles and practices of Translation studies**

LO1: Trace the historical development of translation practices in Western culture.

LO2: Understand the basic concepts and terminologies in translation studies such as: source text, target text, and translational equivalence.

LO3: Trace the development of translation theories across different cultures and time periods.

**CO2: Develop a comprehensive understanding on different theories of translation**

LO1: Compare and contrast the theoretical frameworks proposed by Nida, Itamar Evan-Zohar, Jakobson, Lefevere in the context of translation studies.

LO2: Evaluate the effectiveness of different translation strategies in achieving equivalence between source and target texts.

LO3: Apply the theories of translation to practical examples thereby demonstrating an understanding on the relevance and applicability of translation theories.

**CO3: Examine the cultural, political, and postcolonial dimensions of translation**

LO1: Trace the cultural turn in translation studies.

LO2: Explain the complexities of translation as a political act.

LO3: Compare and contrast different approaches to translation in postcolonial context.

**CO4: Understand the various methods of translation and the complex role of the translator in the process of translation.**

LO1: Define and explain the concepts of interlingual, intralingual, and intersemiotic translation methods.

LO2: Discuss the role of the translator as an invisible mediator between languages and

cultures.

LO3: Evaluate the notion of translator as a traitor.

LO4: Explore and apply strategies of translation, considering the context and audience.

### Cognitive Mapping of Course Outcomes with Blooms Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	CO4
<b>Procedural</b>		CO2,CO3,CO4		CO2,CO3,CO4	CO2, CO3, CO4	CO4
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓		✓	✓	✓
CO2	✓	✓	✓		✓	✓	✓
CO3	✓	✓	✓		✓	✓	✓
CO4	✓	✓	✓		✓	✓	✓

### Modes of In-Semester Assessment:

01. Two Sessional tests:

**40 Marks**

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:****60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Required Readings:**Bassnett, Susan. *Translation Studies*. London: Methuen, 1980.Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2000.Baker, Mona, ed. *The Routledge Encyclopaedia of Translation Studies*. London: Routledge, 1998.Trivedi, Harish Susan Bassnet. *Postcolonial Translation: Theory and Practice*. London: Routledge, 1999.Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.**Suggested Readings:**Andre Lefevere—*Translation, Rewriting and the Manipulation of Literary Fame* (Routledge)Anisur Rahman (ed)—*Translation, Poetics and Practice* (Creative Books)Austin Warren and Rene Wellek, *Theory of Literature*Avadhesh K Singh (ed)—*Translation: Its Theory and Practice* (Creative Books)Eugene Nida and C Taber: *The Theory and Practice of Translation* (Leiden: E. G Brill)Harish Trivedi—*Colonial Transactions: English Literature and India* (Manchester University)Rainer Schulte and others (ed) *Theories of Translation: An Anthology of Essays from Dryden to Derrida*Sherry Simon and Paul St-Pierre—*Changing the Terms* (Orient Longman)Susan Bassnett (ed)—*Translating Literature* (Boydell and Brewer)Susan Bassnett and Harish Trivedi (eds)—*Post-colonial Translation, Theory and Practice***FOURTH SEMESTER**

**Title of the Course** : **British Romantic Literature**  
**Course Code** : **C-5**



**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60(End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to acquaint students with the historical context of the Romantic Period
- to familiarize learners with the pre-romantic poetry tradition – the precursor of Romanticism in British literary history
- to discuss Romantic poetry by reading the poetry of the chief exponents of this tradition
- to explore Romantic era novels by highlighting the dominant tropes inherent in them

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD)</b> <ul style="list-style-type: none"> <li>• Reason and Imagination</li> <li>• Conceptions of Nature</li> <li>• Literature and Revolution</li> <li>• The Gothic</li> <li>• The Romantic Lyric</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>PRE-ROMANTIC POETRY</b> William Blake, ‘The Lamb’, ‘The Chimney Sweeper’ (from <i>The Songs of Innocence and The Songs of Experience</i> ), ‘The Tyger’ (The Songs of Experience), ‘Introduction’ to <i>The Songs of Innocence</i> Robert Burns- ‘A Bard’s Epitaph’, ‘Scots Wha Hae’	12	02	-	14
<b>III</b> <b>(15 Marks)</b>	<b>ROMANTIC POETRY</b> William Wordsworth- “Tintern Abbey”, Samuel Taylor Coleridge- “Kubla Khan”, Percy Bysshe Shelley – “Ode to the West Wind”, “Ozymandias”, John Keats- “Ode to a Nightingale”, “On First Looking into Chapman’s Homer”	14	02	-	16

<b>IV (20 marks)</b>	<b>ROMANTIC NOVEL</b> Mary Shelley- <i>Frankenstein</i> Jane Austen- <i>Mansfield Park</i>	16	02	-	18
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the salient features of the Romantic Age**

LO1: Assess the gradual changes coming to socio political realm of England

LO2: Connect the contexts of the French Revolution to the transition noticed in the different genres of literature

LO3: Assess the significant roles played by reason and imagination

**CO2: Comprehend the growth of early Romantic and Romantic poetry in England**

LO1: Evaluate the renewal of the imaginative spirit in poetry replacing the earlier Neo-Classical emphasis on reason

LO2 : Apply the knowledge of poetry and poetic craft in the age in understanding the social transition

LO3: Assess the manifestation of the return to Nature in different forms adopted by poets like Wordsworth and Keats

LO4: Understand the emotive, visionary and sensuous aspects of poetry enunciated through language and lyricism.

**CO3: Trace the growth of the novel form in the Romantic age**

LO1: Analyse the explorations of social realism in the novel form through a reading of Jane Austen's novels.

LO2 : Evaluate the genre of the novel with special attention to women novelists and their writings

LO3: Examine the celebration of Nature in its majesty and terror

LO4 : Contextualise the spirit of the Gothic form in the age through a focused reading of *Frankenstein*.

**CO4: Identify the significance of the age in terms of production of literature**

LO1: Compare the development of English poetry with that of the earlier ages

LO2: Situate the new modes of writing novels with emphasis on both social realism and supernatural reality

LO3: Assess the larger impact of literature of the period in heralding significant changes in the nineteenth century.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4		CO1,CO2,C O3, CO4,	CO1,CO2,C O3, CO4	
<b>Procedural</b>		CO2,CO3,C O4		CO2,CO3, CO4	CO2,CO3,C O4	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment: 40 Marks**

03. Two Sessional tests: 10x2=20  
Marks
04. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination: 60 Marks**

- Unit 1: 1 LAQ = 10 marks  
Unit 2: 3 SA= (5+5+5) =15 marks  
Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
Unit 4: 1 LAQ+ 2 SA = (10+5+5) =20 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

- Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.  
William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.  
John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.  
Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).  
Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

<b>Title of the Course</b>	:	<b>British Literature: 19<sup>th</sup> Century</b>
<b>Course Code</b>	:	<b>C-6</b>
<b>Nature of the Course</b>	:	<b>Major</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- to acquaint students with the historical context of the 19<sup>th</sup> century, including the Victorian period
- to familiarize students with Victorian novels, through the works of Bronte and Dickens

- to discuss Victorian poetry through the works of Tennyson, Browning, Christina Rossetti, underling aesthetic, thematic and contextual difference with poetry from the preceding period, especially Romantic period.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (NINETEENTH CENTURY)</b> <ul style="list-style-type: none"> <li>• Utilitarianism</li> <li>• The 19th Century Novel</li> <li>• Marriage and Sexuality</li> <li>• Faith and Doubt</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>NINETEENTH-CENTURY NOVEL</b> Charlotte Bronte: <i>Jane Eyre</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>VICTORIAN NOVEL</b> Charles Dickens: <i>Hard Times</i>	12	02	-	14
<b>IV</b> <b>(20 marks)</b>	<b>VICTORIAN POETRY</b> Alfred Tennyson ‘Ulysses’ ‘The Defence of Lucknow’ Robert Browning ‘My Last Duchess’ ‘Fra Lippo Lippi’ Christina Rossetti ‘The Goblin Market’	16	02	-	18
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Develop a critical understanding of the socio historical reality of nineteenth century Britain**

LO1: Analyse the spiritual crisis of the age that had set due to the significant impact of scientific ideology

LO2: Examine the impact of utilitarian values on human lives and its effect on social responsibilities

LO3 : Examine the influence of ground breaking theories propounded by Darwin, Marx and Freud on the contemporary human mind

LO4: Explain concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc.

**CO2: Outline the growth of English novel in the period**

LO1 : Examine the development of working class novels fuelled by industrialisation and urbanisation

LO2: Analyse the conditioning of human mind and action by the temperament of time through a close reading of Dickens

LO3 : Evaluate the presentation of everyday life through women's point of view through a focused reading of Charlotte Bronte

LO4: Examine the significant developments in narrative strategy of novels written in the period

**CO3: Analyse the developments in English poetry in the Victorian age**

LO1 : Develop an understanding of new forms of poetry such as Dramatic Monologue and Pre-Raphaelite poetry

LO2 : Examine the spirit of adventure and the glory of colonial expansion in poems by Tennyson

LO3 : Discuss the presentation of other forms of reality and the women's question in Christina Rosetti's poems

LO4: Examine the presentation of love and reality in poems by Browning

**CO4: Assess the contribution of the Victorian Age in shaping British Literature**

LO1 : Compare the spirit of the time and its heralding of scientific thought to that of the Romantic ideals of the earlier age

LO2 : Interpret the significant rise of the novel form in effectively representing the contradictory and oppositional drives and processes of the age

LO3 : Explain the vital positioning of the questions of marriage and sexuality in all the forms of literature

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
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<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4,</b>		<b>CO1,CO2,C O3, CO4,</b>	<b>CO1,CO2,C O3, CO4,CO</b>	
<b>Procedural</b>		<b>CO2,CO3,C O4</b>		<b>CO2,CO3, CO4</b>		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

05. Two Sessional tests: 10x2=20  
Marks
06. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ = 10 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ+ 2 SA = (10+5+5) =20 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature

of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in "The Descent of Man" in *The Norton*

*Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, "The Subjection of Women" in *Norton Anthology of English Literature*, 8th edn,

vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

<b>Title of the Course</b>	:	<b>Indian Classical Literature</b>
<b>Course Code</b>	:	<b>C-7</b>
<b>Nature of the Course</b>	:	<b>Major</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (End Sem) + 40 (In-Sem)</b>

### Course Objectives:

- to acquaint the students with the rich cultural heritage of ancient Indian literature, especially Sanskrit Literature.
- to explore the immortal plays of Kalidasa, the epics *The Ramayana* and *The Mahabharata*, Shudraka's *Mrcchakatika*, among others.
- To study Srimanta Sankaradeva's play *Parijat Harana* as part of Indian classical literature (since the work is characterized by classical sensibilities and in the context of Assamese literature and culture, his works are held as immortal classics)

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>HISTORICAL CONTEXT</b> The Indian Epic Tradition: Themes and Recensions Classical Indian Drama: Theory and Practice <i>Alankara</i> and <i>Rasa</i> Dharma and the Heroic Neo-vaishnavite Movement in Assam <i>Ankiya Nat</i>	08	02	-	10



<p style="text-align: center;"><b>II</b> <b>(25 Marks)</b></p>	<p><b>CLASSICAL SANSKRIT DRAMA</b> Kalidasa, <i>Abhijnana Shakuntalam</i>, tr. Chandra Rajan, in <i>Kalidasa: The Loom of Time</i> (New Delhi: Penguin, 1989). Sudraka, <i>Mrcchakatika</i>, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).</p>	22	04	-	26
<p style="text-align: center;"><b>III</b> <b>(10 Marks)</b></p>	<p><b>SELECTIONS FROM EPIC SANSKRIT LITERATURE</b> Vyasa, 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', in <i>The Mahabharata</i>: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.</p>	10	02	-	12
<p style="text-align: center;"><b>IV</b> <b>(15 marks)</b></p>	<p><b>CLASSICAL ASSAMESE DRAMA</b> Sankaradeva, <i>Parijata Harana</i> [trans. William L. Smith] from <i>Krishna. A Source Book</i>, ed. Edwin Francis Bryant (London: OUP, 2007). [www.tributetosankaradeva.org/parijata.pdf]</p>	10	02	-	12
	<b>Total</b>	50	10	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Outline the historical context of Ancient India, including its aesthetic theory**

LO1: Analyse the Indian Epic tradition and the different themes such as the Dharma and the Heroic traditions

LO2 : Develop an understanding of classical Indian Drama

LO3 : Examine the concepts of *Alankara* and *Rasa*

LO4 : Discuss the contribution of the Bhakti tradition of the Neo-vaishnavite Movement in Assam

**CO2: Explore the rich Indian classical literary tradition including its distinctive aesthetic philosophies**

LO1: Analyse the Epic Sanskrit literature through close reading of selections from *The Mahabharata*

LO2 : Examine how the question of Dharma and the Heroic finds expression in the Epic tradition

LO3 : Examine the Sanskrit drama and its tradition through a focused reading of plays by Kalidasa and Sudraka.

LO4: Assess the deviations from the classic traditions of drama in representation of social reality.

**CO3: Define the development of classical literature in the context of medieval Assam**

LO1: Contextualise the growth of Ankiya Nat in Assam

LO2 : Illustrate the impact of the Bhakti tradition in Assamese drama

LO3 : Compare and contrast the developments in medieval Assamese drama tradition with that of Classical Indian tradition through a focused reading of *Parijata Harana*

**CO4 : Draw a comparative assessment between the Indian and the Western classical literary tradition**

LO1: Define the differences in terms of historical and philosophical background to the development of classical literature in the Western and the Indian context

LO2 : Compare the understanding of spirituality in both the contexts

LO3 : Contrast the roles played by Epic poetry and drama in both the contexts

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4,		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	
<b>Procedural</b>		CO1, CO2,CO3,CO4		CO2,CO3,CO4	CO4	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

07. Two Sessional tests: 10x2=20  
Marks
08. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ = 10 marks  
 Unit 2: 2 LAQ+ 1 SA= (10+10+5) =25 marks  
 Unit 3: 2 SA (5+5)=10 marks  
 Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

5. Maheswar Neog, *Sankaradeva*. (New Delhi: NBT, 2005).
6. Maheswar Neog, *Early History of the Vaisnava Faith and Movement in Assam: Sankaradeva and His Times* (1965; reprint, Delhi: Motilal Banarsidass, 1983).
7. Birinchi Kumar Barua, ed, *Ankiya Nat* (1940), 3rd ed. (Guwahati: Department of Historical and Antiquarian Studies in Assam, 1983).

**Title of the Course** : **Indian Writing in English**  
**Course Code** : **C-8**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- provide students with the historical and literary background of Indian Writing in English
- introduce students to Indian Writing in English from the colonial to the postcolonial period
- enable students to understand the diversity of Indian culture and tradition through Indian Writing in English across states and territories

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>HISTORICAL AND LITERARY CONTEXT</b> Indian English Literature and its Readership Themes and Contexts of the Indian English Novel The Aesthetics of Indian English Poetry Modernism in Indian English Literature	08	02	-	10
<b>II</b> <b>(20 Marks)</b>	<b>INDIAN ENGLISH NOVEL</b> R.K. Narayan- <i>The English Teacher</i> Anita Desai – <i>Fasting Feasting</i>	10	02	-	12

<b>III (15 Marks)</b>	<b>INDIAN ENGLISH POETRY</b> H.L.V. Derozio- 'Freedom to the Slave', 'The Orphan Girl' Kamala Das- 'Introduction', 'My Grandmother's House' Nissim Ezekiel- 'Enterprise', 'The Night of the Scorpion' Robin S. Ngangom- 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'	12	02	-	14
<b>IV (15 marks)</b>	<b>INDIAN ENGLISH SHORT STORIES –</b> Salman Rushdie -'The Free Radio'  Shashi Deshpande -'The Intrusion"  Arup Kumar Dutta -'The Wilted Flower' (From <i>Short Stories and Satires from Salad Days</i> )	10	02	-	12
	<b>Total</b>	50	10	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop an understanding of the historical contexts of Indian Writing in English**

LO1: Examine the growth of English Studies in India with the advent of colonialism

LO2 : Evaluate the explorations of socio-political questions through forms of literary expressions

LO3 : Identify the important roles played by the Indian writers and the members of the Indian diaspora in shaping the new discourse

LO4: Critique the politics of language through a study of the Sanskrit, the English and the Bhasha traditions

**CO2 : Outline the growth of Indian English novel as a genre**

LO1: Identify the trajectory from Pre-independence to the Post-independence period

LO2 : Explain the presentation of Indian themes by R. K. Narayan

LO3 : Analyse the growth of the form in the hands of women writers like Anita Desai

LO4: Examine how the questions of identity and social institutions like marriage find expression in the Indian English novels

**CO3 : Examine the growth of Indian English Poetry**

LO1: Analyse the diverse themes explored by the poets over a period of more than a hundred years

LO2 : Discuss the adoption of English language by poets to express diverse experiences of the Indian lives

LO3: Examine the experiments in poetry under the influence of modernism

LO4: Illustrate the rich cultural and political traditions of the Indian society through a close reading of poetic voice from the Northeast of India

**CO4: Identify the trajectory of Indian English short stories**

LO1 : Define the development of Indian English short stories

LO2 : Examine the Pre-independence experience in the realm of short stories

LO3 : Analyse the important role played by the voices from the Indian diaspora

LO4: Interpret the inclusion of issues such as identity politics, gender politics, home and language etc. in the short stories.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4,		CO1,CO2,C O3, CO4	CO1,CO2,C O3, CO4	
<b>Procedural</b>		CO1, CO2,CO3,C O4		CO2,CO3, CO4	CO2,CO3, CO4	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

09. Two Sessional tests: 10x2=20  
Marks
10. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ= 10 marks  
 Unit 2: 1 LAQ+ 2 SA= (10+5+5) =20 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

**Title of the Course** : **British Romantic Literature**  
**Course Code** : **Minor 4**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to acquaint learners with the historical context of the Romantic Period
- to familiarize learners with the pre-romantic poetry tradition, the precursor of Romanticism in British literary history
- to discuss Romantic poetry by reading the poetry of the chief exponents of this tradition
- to explore Romantic novels by highlighting the dominant tropes inherent in them

UNITS	CONTENTS	L	T	P	Total Hours
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<b>I (10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD)</b> <ul style="list-style-type: none"> <li>• Reason and Imagination</li> <li>• Conceptions of Nature</li> <li>• Literature and Revolution</li> <li>• The Gothic</li> <li>• The Romantic Lyric</li> </ul>	10	02	-	12
<b>II (15 Marks)</b>	<b>PRE-ROMANTIC POETRY</b> William Blake, ‘The Lamb’, ‘The Chimney Sweeper’ (from <i>The Songs of Innocence and The Songs of Experience</i> ), ‘The Tyger’ (The Songs of Experience), ‘Introduction’ to <i>The Songs of Innocence</i> Robert Burns- ‘A Bard’s Epitaph’, ‘Scots Wha Hae’	12	02	-	14
<b>III (15 Marks)</b>	<b>ROMANTIC POETRY</b> William Wordsworth- “Tintern Abbey”, Samuel Taylor Coleridge- “Kubla Khan” Percy Bysshe Shelley – “Ode to the West Wind”, “Ozymandias”, John Keats- “Ode to a Nightingale”, “On First Looking into Chapman’s Homer”	14	02	-	16
<b>IV (20 marks)</b>	<b>ROMANTIC NOVEL</b> Mary Shelley- <i>Frankenstein</i> Jane Austen- <i>Mansfield Park</i>	16	02	-	18
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the salient features of the Romantic Age**

LO1: Assess the gradual changes coming to socio political realm of England

LO2: Connect the contexts of the French Revolution to the transition noticed in the different genres of literature



LO3: Assess the significant roles played by reason and imagination

**CO2: Comprehend the growth of early Romantic and Romantic poetry in England**

LO1: Evaluate the renewal of the imaginative spirit in poetry replacing the earlier Neo-Classical emphasis on reason

LO2 : Apply the knowledge of poetry and poetic craft in the age in understanding the social transition

LO3: Assess the manifestation of the return to Nature in different forms adopted by poets like Wordsworth and Keats

LO4: Understand the emotive, visionary and sensuous aspects of poetry enunciated through language and lyricism.

**CO3: Trace the growth of the novel form in the Romantic age**

LO1: Analyse the explorations of social realism in the novel form through a reading of Jane Austen’s novels.

LO2 : Evaluate the genre of the novel with special attention to women novelists and their writings

LO3: Examine the celebration of Nature in its majesty and terror

LO4 : Contextualise the spirit of the Gothic form in the age through a focused reading of *Frankenstein*.

**CO4: Identity the significance of the age in terms of production of literature**

LO1: Compare the development of English poetry with that of the earlier ages

LO2: Situate the new modes of writing novels with emphasis on both social realism and supernatural reality

LO3: Assess the larger impact of literature of the period in heralding significant changes in the nineteenth century.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2,</b>		<b>CO1,CO2,C</b>	<b>CO1,CO2,C</b>	

		CO3, CO4,		O3, CO4,	O3, CO4,CO	
<b>Procedural</b>		CO2,CO3,C O4		CO2,CO3, CO4		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

11. Two Sessional tests: 10 x2=20  
Marks
12. Any two of the following activities listed below: 10x2=20  
Marks
  - Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 3 SA= (5+5+5) =15 marks

Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks

Unit 4: 2 LAQ(10+10) =20 marks

\*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom

and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard

Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

## SEMESTER V

**Title of the Course** : **British Literature: The Early 20<sup>th</sup> Century**  
**Course Code** : **C- 9**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

### Course Objectives:

- to acquaint learners with the movements like 20th century movements like Modernism and Post-modernism
- to familiarize learners with modernist novels and its experiments on forms and techniques
- to discuss modernist poems of two principal proponents – W B Yeats and T S Eliot and a war poet- W H Auden

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (10 Marks)</b>	<b>BRITISH LITERATURE: THE EARLY 20TH CENTURY</b> <ul style="list-style-type: none"> <li>• Modernism, Postmodernism and non-European Cultures</li> <li>• The Women’s Movement in the Early 20th Century</li> <li>• Psychoanalysis and the Stream of Consciousness</li> <li>• The Uses of Myth</li> <li>• The <i>Avant Garde</i></li> </ul>	10	02	-	12
<b>II (15 Marks)</b>	<b>NOVELLA</b> Joseph Conrad <i>Heart of Darkness</i>	10	01	-	11

<b>III (20 Marks)</b>	<b>MODERN NOVEL</b> D.H. Lawrence <i>Sons and Lovers</i> Virginia Woolf <i>Mrs Dalloway</i>	20	03	-	23
<b>IV (15 marks)</b>	<b>MODERNIST POETRY</b> W.B. Yeats 'The Second Coming' 'No Second Troy' 'Sailing to Byzantium' T.S. Eliot 'The Love Song of J. Alfred Prufrock'  W H Auden ' The Unknown Citizen'	12	02	-	14
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1 : Develop an understanding of the political, social, and cultural context of the 20<sup>th</sup> century Britain**

LO1: Analyse the socio political milieu during and after the First World War

LO2: Examine the growth of movements such as Symbolism, Cubism, Dadaism, Expressionism and Nihilism

LO3 : Identify the group of capitalism in Europe and its impact on human minds

LO4: Discuss the significance of the Women's movement in the early twentieth century

**CO2: Outline the growth of English Fiction in the early twentieth century**

LO1 : Develop an acquaintance with concepts like stream-of-consciousness, Oedipus complex, *avant garde*, gyre, interior monologue etc

LO2: Examine the experiments in narrative through a critical reading of the works of fiction

LO3 : Identify the significance of the colonial world in juxtaposition with the Eurocentric experience.

LO4 : Develop a knowledge about the affective dimensions of works contemplating the future of humanity and culture with ironic pessimism and cynicism.

**CO3 : Evaluate the Modernist Poetry of the era**

- LO1 : Assess the visionary poetry of W B Yeats replicating the spirit of the age  
 LO2: Contextualise the poems of T S Eliot with emphasis on the disintegration of the society and its consequent effect on human mind  
 LO3 : Explain the presentation of wars and its adverse effect on human life through a focused reading of poems by Auden  
 LO4 : Discuss the use of free verse and other experiments in Modernist poetry

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3		CO1,CO2,CO3	CO1,CO2,CO3,	
Procedural		CO1, CO2,CO3		CO1,CO2,CO3		
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

13. Two Sessional tests: 10x2=20 Marks
14. Any two of the following activities listed below: 10x2=20 Marks
  - Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:****60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ+1 SA= (10+5) =15 marks

Unit 3: 1 LAQ+ 2 SA= (10+5+5) = 20 marks

Unit 4: 3 SA = (5+5+5) =15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

3. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.
4. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
5. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
6. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27

**Title of the Course** : **European Classical Literature**  
**Course Code** : **C- 10**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to acquaint learners with important classical trends and literary movements of Greece and Rome
- to familiarize learners with genres like epic, tragedy, comedy, satire etc.
- to critically discuss classical epics, tragedies, and comedies prescribed in the course.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>CLASSICAL BACKGROUND</b> The Epic Comedy and Tragedy in Classical Drama The Athenian City State Catharsis and Mimesis Satire Literary Cultures in Augustan Rome	08	02	-	10

<b>II</b> <b>(15 Marks)</b>	<b>CLASSICAL GREEK EPIC</b> Homer, <i>The Iliad</i> , tr. E.V. Rieu (Harmondsworth: Penguin, 1985).	12	02	-	14
<b>III</b> <b>(15 Marks)</b>	<b>CLASSICAL GREEK TRAGEDY</b> Sophocles, <i>Antigone</i> , tr. Robert Fagles in <i>Sophocles: The Three Theban Plays</i> (Harmondsworth: Penguin, 1984).	12	01	-	13
<b>IV</b> <b>(10 Marks)</b>	<b>CLASSICAL ROMAN COMEDY</b> Plautus, <i>Pot of Gold</i> , tr. E.F. Watling (Harmondsworth: Penguin, 1965).	10	02	-	12
<b>V</b> <b>(10 marks)</b>	<b>CLASSICAL ROMAN EPIC/NARRATIVE POEM</b> 1. Ovid, Selections from <i>Metamorphoses</i> 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). 2. Horace 'Satires I: 4, in <i>Horace: Satires and</i> <i>Epistles and Persius: Satires</i> , tr. Niall Rudd (Harmondsworth: Penguin, 2005).	10	01	-	11
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1 : Develop an understanding of the European Classical Tradition**

LO1 : Discuss the literature written in Greek, Roman and Latin

LO2: Examine the growth of genres like Epic, Comedy, Tragedy and Satire in the ancient world

LO3 : Assess the influence of the classical tradition in English literature

**CO2 : Outline the growth of the Classical Greek Epic**

LO1 : Analyse the Epic form with reference to Homer's works

LO2: Examine the style and form of Greek epic

LO3 : Assess the significance of myth and storytelling

**CO3 : Define the significance of the classical Greek and Roman Tragedy**

LO1 : Analyse the form of tragedy through a focused reading of Sophocles and Plautus

LO2 : Examine the concepts of catharsis and mimesis

LO3 : Assess the significance of the Athenian city state

**CO4: Draw an outline of the classical Roman epic tradition**

LO1 : Analyse the Roman tradition of epic through a study of Ovid

LO2 : Examine the practice of satire in ancient Rome through a reading of Horace

LO3 : Compare the Epic traditions of Greece and Rome

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	
Procedural		CO1, CO2,CO3, CO4		CO1,CO2,CO3, CO4		
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**



CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

15. Two Sessional tests: 10x2=20  
Marks
16. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 2 SA=(5+5)= 10 marks  
 Unit 2: 1 LAQ+1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ=10 marks  
 Unit 5: 2 SA (5+5) =10 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, Horace: Satires, Epistles and Ars Poetica (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

<b>Title of the Course</b>	:	<b>Literary Criticism II</b>
<b>Course Code</b>	:	<b>C-11</b>
<b>Nature of the Course</b>	:	<b>Major</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- to present an overview of major trends in literary criticism from the Romantic period to the present.

- to emphasize on literary criticism of the mid-twentieth century, focusing primarily on New Criticism
- to introduce feminist criticism as a gender-based critical approach

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (15 Marks)</b>	William Wordsworth: “Preface” to the <i>Lyrical Ballads</i> (1802) S.T. Coleridge: <i>Biographia Literaria</i> . Chapters IV, XIII and XIV	13	02	-	15
<b>II (15 Marks)</b>	Virginia Woolf: “Modern Fiction” T.S. Eliot: “Tradition and the Individual Talent”	13	02	-	15
<b>III (15 Marks)</b>	I.A. Richards: <i>Principles of Literary Criticism</i> Chapters 1, 2 and 34. (London, 1924) And <i>Practical Criticism</i> . (London, 1929) ‘Four Kinds of Meaning’	13	02	-	15
<b>IV (15 marks)</b>	Cleanth Brooks: “The Heresy of Paraphrase” <i>The Well-Wrought Urn: Studies in the Structure of Poetry</i> (1947) Maggie Humm: <i>Practising Feminist Criticism: An Introduction</i> . London 1995 <b>Chapter I (“Second Wave Feminism”)</b> and <b>Chapter II (“Third World Feminisms”)</b>	13	02	-	15
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1 : Develop an understanding of English literary criticism in the nineteenth century**

LO1 : Identify the changes coming to the field owing to socio cultural changes in the period

LO2: Examine the poetics of Wordsworth and Coleridge that focuses on the expressions of the artist

LO3 : Examine the concepts of fancy and imagination

**CO2: Contextualise literary criticism in the Modern age**

LO1 : Analyse the objective turn in English literary criticism

LO2 : Examine the tenets of New criticism

LO3 : Develop an understanding of the significance of the text in twentieth century criticism

**CO3 : Explain the developments of Practical Criticism and Feminist Criticism**

LO1 : Assess the contribution of I. A Richards

LO2 : Define the concept of close reading

LO3 : Develop an understanding of the Feminist movement and its proliferation in the Western and the non-Western world.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3</b>		<b>CO1,CO2,CO3</b>	<b>CO1,CO2,CO3</b>	
<b>Procedural</b>		<b>CO1, CO2,CO3</b>		<b>CO1,CO2,CO3</b>	<b>CO1,CO2,CO3</b>	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

<b>CO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>
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CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

17. Two Sessional tests: 10x2=20  
Marks
18. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+ 1 SA= (10+5)= 15 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. C.S. Lewis: *Introduction in an Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963.
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996.

**Title of the Course** : **British Literature: 19<sup>th</sup> Century**  
**Course Code** : **Minor 5**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to acquaint learners with the historical context of the 19<sup>th</sup> century, including the Victorian period
- to familiarize learners with Victorian novels through the works of Bronte and Dickens

- to discuss Victorian poetry through the works of Tennyson, Browning, Christina Rossetti, underling aesthetic, thematic and contextual difference with poetry from the preceding period, especially Romantic period.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (NINETEENTH CENTURY)</b> <ul style="list-style-type: none"> <li>• Utilitarianism</li> <li>• The 19th Century Novel</li> <li>• Marriage and Sexuality</li> <li>• Faith and Doubt</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>NINETEENTH-CENTURY NOVEL</b> Charlotte Bronte: <i>Jane Eyre</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>VICTORIAN NOVEL</b> Charles Dickens: <i>Hard Times</i>	12	02	-	14
<b>IV</b> <b>(20 marks)</b>	<b>VICTORIAN POETRY</b> Alfred Tennyson ‘Ulysses’ ‘The Defence of Lucknow’ Robert Browning ‘My Last Duchess’ ‘Fra Lippo Lippi’ Christina Rossetti ‘The Goblin Market’	16	02	-	18
	<b>Total</b>	52	08	-	60

Where,

**L: Lectures**

**T: Tutorials**

**P: Practicals**

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop a critical understanding of the socio historical reality of nineteenth century Britain**

LO1: Analyse the spiritual crisis of the age that had set due to the significant impact of scientific ideology

LO2: Examine the impact of utilitarian values on human lives and its effect on social responsibilities

LO3 : Examine the influence of ground breaking theories propounded by Darwin, Marx and Freud on the contemporary human mind

LO4: Explain concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc.

**CO2: Outline the growth of English novel in the period**

LO1 : Examine the development of working class novels fuelled by industrialisation and urbanisation

LO2: Analyse the conditioning of human mind and action by the temperament of time through a close reading of Dickens

LO3 : Evaluate the presentation of everyday life through women's point of view through a focused reading of Charlotte Bronte

LO4: Examine the significant developments in narrative strategy of novels written in the period

**CO3: Analyse the developments in English poetry in the Victorian age**

LO1 : Develop an understanding of new forms of poetry such as Dramatic Monologue and Pre-Raphaelite poetry

LO2 : Examine the spirit of adventure and the glory of colonial expansion in poems by Tennyson

LO3 : Discuss the presentation of other forms of reality and the women's question in Christina Rossetti's poems

LO4: Examine the presentation of love and reality in poems by Browning

**CO4: Assess the contribution of the Victorian Age in shaping British Literature**

LO1 : Compare the spirit of the time and its heralding of scientific thought to that of the Romantic ideals of the earlier age

LO2 : Interpret the significant rise of the novel form in effectively representing the contradictory and oppositional drives and processes of the age

LO3 : Explain the vital positioning of the questions of marriage and sexuality in all the forms of literature

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
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<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4,		CO1,CO2,C O3, CO4,	CO1,CO2,C O3, CO4	
<b>Procedural</b>		CO2,CO3,C O4		CO2,CO3, CO4		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

19. Two Sessional tests: 10x2=20  
Marks
20. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ= 10 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ+ 2 SA = (10+5+5) =20 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, ‘Natural Selection and Sexual Selection’, in “The Descent of Man” in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, “The Subjection of Women” in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

**SEMESTER VI**

**Title of the Course** : **Postcolonial Literature**  
**Course Code** : **C-12**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to adopt a postcolonial frame of reading literary texts
- focus on such issues as language, identity, point of view, displacement, physical and mental colonization
- discuss themes like decolonization, nationalism, fundamentalism, globalization and diaspora, colonial legacy, gender and sexuality, regionalism, ethnicity, genocide, race, and so forth.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL CONTEXT</b> De-colonization, Globalization and Literature Literature and Identity Politics Region, Race, and Gender Postcolonial Literatures and Questions of Form	10	02	-	12



<p style="text-align: center;"><b>II</b> <b>(15 Marks)</b></p>	<p><b>AFRICAN NOVEL</b> Chinua Achebe <i>Arrow of God</i></p>	12	02	-	14
<p style="text-align: center;"><b>III</b> <b>(15 Marks)</b></p>	<p><b>LATIN AMERICAN NOVEL</b> Gabriel Garcia Marquez <i>Chronicle of a Death Foretold</i></p>	12	03	-	15
<p style="text-align: center;"><b>IV</b> <b>(10 marks)</b></p>	<p><b>SHORT STORY</b> Bessie Head ‘The Collector of Treasures’ Ama Ata Aidoo ‘The Girl who can’ Grace Ogot ‘The Green Leaves’(Self Study)</p>	10	02	-	12
<p style="text-align: center;"><b>V</b> <b>(10 marks)</b></p>	<p><b>POETRY</b> Pablo Neruda: ‘The Way Spain Was’ Derek Walcott: ‘A Far Cry from Africa’ ‘Names’ David Malouf: ‘Revolving Days’ ‘Wild Lemons’ Mamang Dai: ‘An Obscure Place’</p>	6	01		07
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1 : Develop an understanding of the making of Postcolonial Literature**

LO1 : Assess the impact of colonisation in the colonised societies

LO2 : Examine the process of decolonisation that leads to the emergence of postcolonial writings

LO3 : Assess the significance of issues like identity, language, race, binaries etc.

LO4 : Discuss the elements of subversion and writing back in postcolonial literature

**CO2 : Appreciate the contribution of the African world to Postcolonial literature**

LO1 : Analyse the questions of colonial identities in Chinua Achebe's novels

LO2 : Examine the politics of language and race in post-colonial Africa

LO3 : Interpret the postcolonial understanding of gender in Africa

**CO3 : Develop an understanding of literature from Latin America**

LO1 : Examine the context of colonialism and postcolonialism in Latin American context

LO2 : Examine the styles of fiction and poetry from Latin America through a focused reading of Marquez and Neruda

LO3 : Examine the concepts of politics, gender and patriarchy in the Latin American context

**CO4: Develop an understanding of short stories from the erstwhile colonised world**

LO1 : Examine the representation of the beliefs and worldviews of the societies undergoing colonisation

LO2 : Analyse the questions of gender identity and the postcolonial society

LO3 : Assess the contribution of women writers from the postcolonial world

LO4: Draw an overview of the marginalized voices and their presentation through works of fiction

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2,</b>		<b>CO1,CO2,C</b>	<b>CO1,CO2,C</b>	

		CO3, CO4,		O3, CO4,	O3, CO4	
<b>Procedural</b>		CO1, CO2,CO3,C O4		CO1,CO2,C O3, CO4	CO1,CO2,C O3, CO4	
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

21. Two Sessional tests: 10x2=20  
Marks
22. Any two of the following activities listed below: 10x2=20  
Marks
  - Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ= 10 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 2 SA = (5+5) =10 marks  
 Unit 5: 2 SA = (5+5) = 10 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

**Title of the Course** : **World Literature**  
**Course Code** : **C-13**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to explore the form and content of works that are part of different spatiality
- to examine the concerns of literatures from spaces that do not find ample representation
- to explore world literature through genres like novel, play, poetry, and short story

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL CONTEXT</b>  The idea of world literature Memory, Displacement and Diaspora Race and Culture Adult Reception of Children's Literature Aesthetics and Politics in Poetry	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>NOVEL</b>  V.S. Naipaul, <i>Bend in the River</i> (London: Picador, 1979).	12	02	-	14

<p style="text-align: center;"><b>III</b> <b>(15 Marks)</b></p>	<p><b>PLAY</b> Marie Clements, <i>The Unnatural and Accidental Women, in Staging Coyote's Dream: An Anthology of First Nations</i>, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)</p>	12	03	-	15
<p style="text-align: center;"><b>IV</b> <b>(10 marks)</b></p>	<p><b>NOVELLA</b> Antoine De Saint-Exupery, <i>The Little Prince</i> (New Delhi: Pigeon Books, 2008)</p>	10	02	-	12
<p style="text-align: center;"><b>V</b> <b>(10 marks)</b></p>	<p><b>POETRY</b> Judith Wright, 'Bora Ring', in <i>Collected Poems</i> (Sydney: Angus &amp; Robertson, 2002) p. 8. Gabriel Okara, 'The Mystic Drum', in <i>An Anthology of Commonwealth Poetry</i>, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3. Shu Ting, 'Assembly Line', in <i>A Splintered Mirror: Chinese Poetry from the Democracy Movement</i>, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991). Jean Arasanayagam, 'Two Dead Soldiers', in <i>Fussilade</i> (New Delhi: Indialog, 2003) pp. 89– 90</p>	6	01		07
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Outline the major issues addressed by the different genres of world literature**

LO1 : Appreciate the idea of world literature

LO2 : Examine the concepts of memory, home, displacement and diaspora

LO3 : Assess the significance of the binaries of race and culture in shaping world literature

LO4: Discuss the emergence of literature with emphasis on readership

**CO2 : Assess the significance of Diasporic and Young Adult fiction**

LO1 : Discuss the craft of V S Naipaul and the issue of identity crisis

LO2 : Examine the narrative form in Naipaul and Saint-Exupery's works

LO3 : Interpret the inclusion of memory as a trope

LO4: Analyse the themes of loneliness, friendship and love through a reading of young adult fiction

**CO3 : Discuss the women's question in world literature**

LO1 : Analyse the issue of indiginity and identity politics

LO2 : Examine the experiments in drama and poetry in representing the issues of women

LO3 : Assess the significance of the women's across the world

**CO4: Examine the contribution of poetry to world literature**

LO1 : Define the poetic craft across diverse cultures

LO2 : Examine the concepts of identity, violence, global crisis and politics addressed in the works of poetry

LO3 : Examine the forms and experiments in poetry

LO4: Draw a comparative assessment of the poems from different parts of the world

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4,</b>		<b>CO1,CO2,C O3, CO4,</b>	<b>CO1,CO2,C O3, CO4</b>	
<b>Procedural</b>		<b>CO1, CO2,CO3,C</b>		<b>CO1,CO2,C</b>	<b>CO1,CO2,C</b>	

		O4		O3, CO4	O3, CO4	
Metacognitive						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓		✓	✓	✓
CO3	✓	✓	✓		✓	✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

23. Two Sessional tests: 10x2=20  
Marks
24. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ= 10 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 2 SA = (5+5) =10 marks  
 Unit 5: 2 SA (5+5) = 10 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.

3. Franco Moretti, ‘Conjectures on World Literature’, *New Left Review*, vol.1 (2000), pp. 54–68.

4. Theo D’haen et. al., eds., ‘Introduction’, in *World Literature: A Reader* (London: Routledge, 2012).

**Title of the Course** : **American Literature**  
**Course Code** : **C-14**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- introduce the learners to American literature, a field that could be regarded as comparatively recent, when compared to the literatures of Britain and Continental Europe
- explore concepts like American Dream, transcendentalist movement, the history of slavery in the South, the great economic depression etc.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL CONTEXT</b> The American Dream Social Realism and the American Novel Folklore and the American Novel Black Women’s Writings Form in American Poetry	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>DRAMA</b> Tennessee Williams, <i>A Streetcar Named Desire</i>	12	02	-	14



<b>III (15 Marks)</b>	<b>AFRICAN-AMERICAN NOVEL</b> Toni Morrison, <i>Beloved</i>	12	03	-	15
<b>IV (10 marks)</b>	<b>SHORT STORIES</b> Edgar Allan Poe, 'The Purloined Letter' William Faulkner 'Dry September'	10	02	-	12
<b>V (10 marks)</b>	<b>UNIT V: POETRY –</b> Anne Bradstreet, 'The Prologue' Walt Whitman, Selections from <i>Leaves of Grass</i> : 'O Captain, My Captain' , 'Passage to India' (lines 1–68) Robert Frost, "Mending Wall" Sherman Alexie 'Crow Testament'	6	01		07
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1 : Analyse the socio-historical background of American literature**

LO1 : Contextualise the spirit of the American identity

LO2 : Define the significance of concept of the American Dream

LO3 : Assess the importance of folklore, myth, realism and race in shaping American literature

LO4 : Discuss the distinct growth of the Black voice and the experiences of slavery

LO5: Examine the differences of worldview of literature emerging from the American North( and East) and the American South

**CO2 : Outline the growth of American Drama**

LO1 : Analyse the elements of social realism in American drama

LO2 : Examine the representation of development and its fallout in the ever expanding American culture

LO3 : Assess the dramaturgy through a close reading of Tennessee Williams

**CO3 : Evaluate the unique features of American fiction**

LO1 : Analyse the craft of Poe and Faulkner as distinct markers of American fiction

LO2 : Appreciate the inclusion of the Black women's experience in American literature

LO3: Examine the elements of realism and fantasy inherent in the works of fiction

LO4: Examine the different narrative forms used by the writers across ages

**CO4 : Draw an outline of the development of American poetry**

LO1: Contextualise the poems in their distinct American locations and experiences

LO2: Trace the elements of democracy and modernist tendency

LO3 : Compare the poetic forms and expressions from the time of Anne Bradstreet to Sherman Alexie

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4,</b>		<b>CO1,CO2,C O3, CO4,</b>	<b>CO1,CO2,C O3, CO4</b>	

<b>Procedural</b>		<b>CO1, CO2,CO3,C O4</b>		<b>CO1,CO2,C O3, CO4</b>	<b>CO1,CO2,C O3, CO4</b>	
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

25. Two Sessional tests: 10x2=20  
Marks
26. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ = 10 marks  
 Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 2 SA = (5+5) =15 marks  
 Unit 5: 2 SA (5+5) = 15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

2.

2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87. 3.
- Henry David Thoreau, ‘Battle of the Ants’ excerpt from ‘Brute Neighbours’, in *Walden* (Oxford: OUP, 1997) chap. 12. 4. Ralph
- Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, ‘Romancing the Shadow’, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

**Title of the Course** : **Literary Theory**  
**Course Code** : **C-15**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- acquaint learners with Literary theory, an approach that enables reading literary texts by deploying various discourses
- enable students to enhance their critical thinking by reading literary works through the lens of diverse theories
- acquaint learners with four relevant discourses or theories, namely, Marxism, Feminism, Poststructuralism, and Postcolonial Studies.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<p><b>MARXISM</b></p> <p>a. Antonio Gramsci, ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in <i>Selections from the Prison Notebooks</i>, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.</p> <p>b. Louis Althusser, ‘Ideology and Ideological State Apparatuses’, in <i>Lenin and Philosophy and Other Essays</i> (New Delhi: Aakar Books, 2006) pp. 85–126.</p>	13	02	-	15
<b>II</b>	<p><b>FEMINISM</b></p> <p>a. Elaine Showalter, ‘Twenty Years on: <i>A Literature of Their Own</i> Revisited’, in <i>A Literature of Their Own</i>:</p>	13	02	-	15

<b>(15 Marks)</b>	<p><i>British Women Novelists from Bronte to Lessing</i> (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.</p> <p>b. Luce Irigaray, ‘When the Goods Get Together’ (from <i>This Sex Which is Not One</i>), in <i>New French Feminisms</i>, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.</p>				
<b>III (15 Marks)</b>	<p><b>POSTSTRUCTURALISM</b></p> <p>a. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Science’, tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i>, ed. David Lodge (London: Longman, 1988) pp. 108–23.</p> <p>b. Michel Foucault, ‘Truth and Power’, in <i>Power and Knowledge</i>, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.</p>	13	02	-	15
<b>IV (15 marks)</b>	<p><b>POSTCOLONIAL STUDIES</b></p> <p>a. Mahatma Gandhi, ‘Passive Resistance’ and ‘Education’, in <i>Hind Swaraj and Other Writings</i>, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.</p> <p>b. Edward Said, ‘The Scope of Orientalism’ in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110.</p> <p>c. Aijaz Ahmad, ‘“Indian Literature”: Notes towards the Definition of a Category’, in <i>In Theory: Classes, Nations, Literatures</i> (London: Verso, 1992) pp. 243–285.</p>	13	02	-	15
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**CO1: Develop an understanding of Marxism as an important school of theory**

LO1 : Define the tenets of Marxism and its history

LO2 : Examine the paradigms of class and social relationships

LO3 : Define the concepts of bourgeois, proletariat, hegemony, ideology and ideological state apparatus

LO4: Critique the social structures from a Marxist point of view

**CO2: Appreciate Feminism as a major school of thought**

LO1 : Contextualise the Feminist movement as a major twentieth century movement

LO2 : Define the concepts of women’s rights, women's writing, gynocriticism, body, sexuality etc

LO3 : Evaluate the contribution of French Feminism

LO4: Define and criticise the ideology of patriarchy

**CO3 : Evaluate the significance of Poststructuralism**

LO1 : Examine the concepts of logocentrism, deconstruction, power, episteme, center etc.

LO2 : Apply the poststructuralist approach in reading a text

LO3 : Assess the contribution of Derrida and Foucault to late twentieth century domain of literary theory

**CO4 : Examine the significance of the Postcolonial school of thought**

LO1 : Analyse the binaries of East and West in terms of the experience of colonialism and capitalism

LO2 : Assess the postcolonial worldview through a focused reading of Gandhi, Said and Ahmed

LO3 : Examine the concepts of orientalism, third world literature, swaraj and decoloniality

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						

<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4,</b>	<b>C03</b>	<b>CO1,CO2,C O3, CO4,</b>	<b>CO1,CO2,C O3, CO4</b>	
<b>Procedural</b>		<b>CO1, CO2,CO3,C O4</b>	<b>CO3</b>	<b>CO1,CO2,C O3, CO4</b>	<b>CO1,CO2,C O3, CO4</b>	
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓		✓	✓	✓
CO2	✓	✓	✓		✓	✓	✓
CO3	✓	✓	✓		✓	✓	✓
CO4	✓	✓	✓		✓	✓	✓

### Modes of In-Semester Assessment:

**20 Marks**

27. Two Sessional tests: 10x2=20  
Marks
28. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 2: 1 LAQ+ 1SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
 Unit 4: 1 LAQ+ 2 SA =(10+5) =15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).



**Title of the Course** : **British Literature: The Early 20<sup>th</sup> Century**  
**Course Code** : **Minor 6**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to acquaint learners with the movements like 20<sup>th</sup> century movements like Modernism and Post-modernism
- to familiarize learners with modernist novels and its experiments on forms and techniques
- to discuss modernist poems of two principal proponents – W B Yeats and T S Eliot

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>BRITISH LITERATURE: THE EARLY 20TH CENTURY</b> <ul style="list-style-type: none"> <li>• Modernism, Postmodernism and non-European Cultures</li> <li>• The Women's Movement in the Early 20th Century</li> <li>• Psychoanalysis and the Stream of Consciousness</li> <li>• The Uses of Myth</li> <li>• The <i>Avant Garde</i></li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>NOVELLA</b> Joseph Conrad <i>Heart of Darkness</i>	10	01	-	11
<b>III</b> <b>(20 Marks)</b>	<b>MODERN NOVEL</b> D.H. Lawrence <i>Sons and Lovers</i> Virginia Woolf <i>Mrs Dalloway</i>	20	03	-	23

<b>IV (15 marks)</b>	<b>MODERNIST POETRY</b> W.B. Yeats ‘The Second Coming’ ‘No Second Troy’ ‘Sailing to Byzantium’ T.S. Eliot ‘The Love Song of J. Alfred Prufrock’  W H Auden “The Unknown Citizen”	12	02	-	14
	<b>Total</b>	52	08	-	60

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1 : Develop an understanding of the political, social, and cultural context of the 20<sup>th</sup> century Britain**

LO1: Analyse the socio political milieu during and after the First World War

LO2: Examine the growth of movements such as Symbolism, Cubism, Dadaism, Expressionism and Nihilism

LO3 : Identify the group of capitalism in Europe and its impact on human minds

LO4: Discuss the significance of the Women’s movement in the early twentieth century

**CO2: Outline the growth of English Fiction in the early twentieth century**

LO1 : Develop an acquaintance with concepts like stream-of-consciousness, Oedipus complex, *avant garde*, gyre, interior monologue etc

LO2: Examine the experiments in narrative through a critical reading of the works of fiction

LO3 : Identify the significance of the colonial world in juxtaposition with the Eurocentric experience.

LO4 : Develop a knowledge about the affective dimensions of works contemplating the future of humanity and culture with ironic pessimism and cynicism.

**CO3 : Evaluate the Modernist Poetry of the era**

LO1 : Assess the visionary poetry of W B Yeats replicating the spirit of the age

LO2: Contextualise the poems of T S Eliot with emphasis on the disintegration of the society and its consequent effect on human mind

LO3 : Explain the presentation of wars and its adverse effect on human life through a focused reading of poems by Auden

LO4 : Discuss the use of free verse and other experiments in Modernist poetry

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
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<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3		CO1,CO2,CO 3	CO1,CO2,CO 3,	
<b>Procedural</b>		CO1, CO2,CO3		CO1,CO2,CO 3		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

29. Two Sessional tests: 10x2=20  
Marks
30. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ=10 marks  
 Unit 2: 1 LAQ+1 SA= (10+5) =15 marks  
 Unit 3: 1 LAQ+ 2 SA= (10+5+5) = 20 marks  
 Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

7. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

8. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
9. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
10. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27

Sd/-

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FYUP Board of Studies,

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Date: 10.02.2023