

4- Year UG (NEP) Syllabus

UG Sem 1

Major (Discipline-Specific Core) (4 Credits)

Introduction to Literature in English I: Poetry and Drama

Course Description: This course is intended to introduce newly inducted undergraduate students of English to practices of closely reading literary texts that are fundamental to the discipline, via a detailed exploration of certain key, illustrative poems and plays. As such, it will offer students a representative sample of some of the poetic and dramatic forms, genres, literary-historical periods, and cultural contexts that they will become more familiar with as they advance through the degree. The focus will be on building habits of critical thinking, close reading, and analytical writing, while also learning a little about some key authors and their works. Both modules consist of texts that are rich in thematic and formal diversity, reflecting the historical as well as cultural conditions underlying them. Importantly, the course is cosmopolitan in its perspective, offering students a diverse range of texts by American, British, Indian, and World poets and dramatists, encouraging them to think beyond the traditional Anglo-American curricular framework while also becoming familiar with canonical writers.

Module	Texts	Credits (Total—4)
Module 1: Poetry		2
<i>American</i>	Selection of poems by <u>any one poet</u> to be taught: i. William Carlos Williams, “The Red Wheelbarrow”, “The Botticellian Trees” ii. Sylvia Plath, “Tulips”, “Mad Girl’s Love Song” iii. Maya Angelou, “Phenomenal Woman”, “Equality” iv. Anne Sexton, “Cinderella”, “You, Doctor Martin” v. Audre Lorde, “Coal”, “A Woman Speaks”	0.5
<i>British</i>	Selection of poems by <u>any one poet</u> to be taught: i. William Shakespeare, Sonnet 18, 73, 116, 130 (any two) ii. William Wordsworth, “She Dwelt Amongst the Untrodden Ways,” “Solitary Reaper,” iii. John Keats, “Ode to a Grecian Urn”, “Bright Star” iv. Phillip Larkin, “At Grass”, “Mr. Bleaney”	0.5
<i>Indian</i>	Selection of poems by <u>any one poet</u> to be taught: i. Nissim Ezekiel, “Background, Casually”, “Professor”, “A Jewish Wedding” (any two) ii. Jayanta Mahapatra: “Dawn at Puri,” “Hunger”, “Heroism” (any two) iii. Kamala Das, “The Dance of the Eunuchs,” “The Stone Age,” “The Suicide” (any two) iv. Sanjukta Dasgupta, Selections from “Sita and Her Sisters” and “Lakshmi Unbound”	0.5
<i>World/Diaspora</i>	Selection of poems by <u>any one poet</u> to be taught: i. Judith Wright (Australian), “Woman to Man,” “The Trains,” “At Cooloola,” Selections from the Tamborine Mountain poems (any two) ii. Margaret Atwood (Canadian), “Progressive Insanities of a Pioneer,” “Variations on the Word Sleep,” “A Photograph of Me” (any two) iii. Seamus Heaney (Irish), “Digging”, selections from the bog poems—“Bogland” or “The Grauballe Man” or “Punishment” (any two)	0.5

	iv. Pablo Neruda (Chilean), “Tonight I Can Write the Saddest Lines,” “Cherry Trees,” “What Spain Was Like,” “A Song of Despair” (any two) v. Basho (Japanese), “Don’t Imitate Me,” “A Monk Sips His Morning Tea” vi. Paul Valéry (French), “The Cemetery by the Sea,” “The Young Fate,” “The Palace of Solitudes,” “Charms” (any two) vii. Tristan Corbière (French), “Yellow Love,” “The Sideboard,” “If You Weren’t Here,” “The Prisoner’s Round” (any two) viii. Charles Baudelaire (French), “The Flawed Bell,” “Autumn,” Selections from <i>The Flowers of Evil</i> (any two)	
Module	Texts	Credits
Module 2: Drama	<u>Any two</u> plays to be taught: i. Oscar Wilde, <i>The Importance of Being Earnest</i> ii. John Osborne, <i>Look Back in Anger</i> iii. G. B. Shaw, <i>Arms and the Man</i> iv. J. M. Synge, <i>Riders to the Sea</i>	2

Course Outcomes¹

PO 1 PO 2	CO 1 - Understanding poetry and drama: characteristics, forms and generic differences	BL 1 and 2
PO 1 PO 3	CO 2 - Analysing poetry and drama as a discourse located within specific historical, socio-cultural contexts.	BL 4
PO 1 PO 2 PO 7	CO 3 - Examining the application of various existing critical/theoretical frameworks in reading poetry and drama	BL 3 and 5
PO 1 PO 5	CO 4 - Evaluating ethical and philosophical concerns which emerge from the reading of the texts	BL 4 and 5
PO 1 PO 7	CO 5 - Comprehending the contemporary relevance of the texts and creating new interpretive models	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	H	M					

¹ BL: Level of Bloom’s Taxonomy (BL1: Remember; BL2: Understand; BL3: Apply; BL4: Analyse; BL5: Evaluate; BL6: Create). PO: Programme Outcomes (Listed on Page 5)

CO 2	4	H		M				
CO 3	3, 5	H	M					M
CO 4	4, 5	H				M		
CO 5	5, 6	H						H
		15/5	4/2	2/1		2/1		5/2
		3	2	2		2		2.5

CO- PO Attainment = 11.5/5 = **2.3**

Reading List

General

M. H. Abrams, *A Glossary of Literary Terms*. Cengage Learning, 2015.
David Dachies, *A Critical History of English Literature*. Supernova Publishers, 2014.
R. J. Rees, *English Literature: An Introduction for Foreign Readers*. Anubhav Publishers, 1972.
M. H. Abrams and Stephen Greenblatt (eds.), *The Norton Anthology of English Literature*. W. W. Norton Co., 2006.
C. B. Cox and A. E. Dyson, *Modern Poetry: Studies in Practical Criticism*. Edward Arnold, 1963.

Module 1: Poetry

Paul Mariani, *William Carlos Williams: A New World Naked*. Trinity UP, 2016.
Anthony Libby, "Claritas": William Carlos Williams' Epiphanies." *Criticism*. Winter 1972, Vol. 14, No. 1 (Winter 1972), pp. 22-31.
Christopher MacGowan, *The Cambridge Companion to William Carlos Williams*. Cambridge UP, 2016
Jo Gill, *The Cambridge Introduction to Sylvia Plath*. Cambridge UP, 2008.
Edward Butscher, *Sylvia Plath: Method and Madness: A Biography*. Schaffner Press, Inc, 2003.
Arielle Greenberg and Becca Klaver, "Mad Girls' Love Songs: Two Women Poets—A Professor and Graduate Student—"Sylvia Plath, Angst, and the Poetics of Female". *College Literature*. Vol. 36, No. 4 (Fall, 2009).
Parvin Ghasemi, "Violence, Rage, And Self-Hurt in Sylvia Plath's Poetry." *CLA Journal*, Vol. 51, No. 3 (March 2008).
Diane Middlebrook, *Anne Sexton: A Biography*. Vintage Reprint, 1992.
J. D. McClatchy (Ed.), *Anne Sexton: The Artist and Her Critics*. Indiana UP, 1978.
Mary Jane Lupton, *Maya Angelou: A Critical Companion*. Greenwood Press, 1988.
Bart van E. S. *A Critical Companion to Spenser Studies*. Palgrave Macmillan, 2006
Richard A. McCabe, *Edmund Spenser: The Shorter Poems*. Penguin, 1999.
James Schiffer. *Shakespeare's Sonnets: Critical Essays*. Garland Publishing Inc, 2000.
Helen Vendler, *The Art of Shakespeare's Sonnets*. Harvard UP, 1997.
Gill, Stephen (Ed.), *The Cambridge Companion to Wordsworth*. Cambridge UP, 2003.
James O'Rourke, *Keats's Odes and Contemporary Criticism*. UP of Florida, 1998.
Stephen Regan (Ed.), *New Case Book on Philip Larkin*. Palgrave Macmillan, 1997.
Bruce King, *Modern Indian Poetry* (revised edition). Oxford, 2005.
Rosnika Chaudhuri (Ed.), *A History of Indian Poetry in English*. Cambridge UP, 2017.
Nancy Potter, "Setting Her Signature on the Land: The Poetry of Judith Wright." *Antipodes*, Vol. 3, No. 1 (Spring 1989).
Robert Zeller, "The Double Tree: Judith Wright's Poetry and Environmental Activism." *Interdisciplinary Studies in Literature and Environment*, Vol. 7, No. 2 (Summer 2000).
Frank Davey, *Margaret Atwood: A Feminist Poetics*. Talonbooks, 1984.
Reingard M. Nischick, *Margaret Atwood: Works and Impact*. Camden House, 2002.
Bernard O'Donoghue (Ed.), *The Cambridge Companion to Seamus Heaney*. Cambridge UP, 2009.
Jason Wilson. *A Companion to Pablo Neruda: Evaluating Neruda's Poetry*. Tamesis, 2014.
Haruo Shirane, "Matsuo Bashō and The Poetics of Scent." *Harvard Journal of Asiatic Studies*, Vol. 52, No. 1 (Jun., 1992).
Makoto Ueda, "Bashō and the Poetics of 'Haiku.'" *The Journal of Aesthetics and Art Criticism*, Vol. 21, No. 4 (Summer, 1963).

Module 1: Drama

Susan C. W. Abbotson, *Critical Companion to Arthur Miller: A Literary Reference to His Life and Work*. Facts on File Inc, 2007.
Patricia D. Dension, *John Osborne: A Case Book*. Routledge, 2015.
Brian Cliff and Nicholas Grene, *Synge and Edwardian Ireland*. Oxford, 2012.
V.V. Pillasi, *J.M.Synge: The Passionate Playwright*. Patridge India, 2015.

UG Sem 2

Major (4 Credits)

Introduction to Literature in English II: Prose

Course Description: The Introduction to Literature in English II: Prose course is designed to provide students with a comprehensive understanding of the development and characteristics of English prose. Through a combination of close reading, critical analysis, and class discussions, students will explore various forms of English prose, ranging from classic to contemporary works. It aims to familiarise students with the historical and cultural contexts in which English prose has evolved.

Module	Texts	Credits
Module 1: Short Stories	Selection of short stories from <u>any two</u> of the following authors are to be taught: i. O. Henry, “The Gift of the Magi” ii. Somerset Maugham, “The Lotus Eaters,” “The Letter,” “The Force of Circumstance” (any one) iii. Katherine Mansfield, “The Fly” iv. Charlotte Perkins Gilman, “The Vintage,” “The Unnatural Mother” (any one) v. Ruskin Bond, “The Night Train at Deoli” vi. Edgar Allan Poe, “The Tell-tale Heart” or “The Black Cat” vii. Roald Dahl, “Lamb to the Slaughter” or “The Wonderful Story of Henry Sugar”	2
Module 2: Novels	Selection of <u>two novels</u> out of the following are to be taught: : i. Daniel Defoe, <i>Robinson Crusoe</i> ii. Charles Dickens, <i>Oliver Twist</i> iii. J. D. Salinger, <i>Catcher in the Rye</i> iv. F. Scott Fitzgerald, <i>The Great Gatsby</i> v. Chinua Achebe, <i>A Man of the People</i> <u>vi. Jane Austen, <i>Pride and Prejudice</i></u>	2

Course Outcomes

PO 1 PO 2	CO 1 - Understanding the basic features of the short story and novel: special characteristics, structure and form	BL 1 and 2
PO 1 PO 2	CO 2 - Analysing the given texts by applying the basic concepts of close reading in order to enhance critical thinking	BL 4

PO 1 PO 4 PO 5	CO 3 - Evaluating the given authors in order to understand their critical modes of ethical citizenship.	BL 3 and 5
PO 1 PO 2 PO 3 PO 7	CO 4 - Appraising the given writings in group-based hermeneutic exercises in order to enhance effective communication	BL 4 and 5
PO 1 PO 7	CO 5 - Creating artistic and literary responses to given texts in order to apply the authors' insights inventively and develop life-long competencies	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,2	H	H					
CO 2	4	H	M					
CO 3	3,5	H			M	M		
CO 4	4,5	H	H	H				L
CO 5	5,6	H						H
		15/5	8/3	3/1	2/1	2/1		4/2
		3	2.6	3	2	2		2

CO-PO Attainment = $14.6/6 = 2.4$

Reading List

David Lodge, *The Art of Fiction* (1992)
 Sean O' Faolain, *The Short Story* (1948)
 Frank O'Connor, *The Lonely Voice: A Study of the Short Story* (1962)
 Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding* (1957)
 Roger Sale (ed.), *Discussions of the Novel* (1967)
 Walter Allen, *The English Novel* (1954)

Eugene Current-Garcia, *O. Henry: A Study of the Short Fiction* (1993)
 Stanley Archer, *W. Somerset Maugham: A Study of the Short Fiction* (1993)
 Gerri Kimber, *Katherine Mansfield and the Art of the Short Story* (2014)
 Joanne B. Karpinski, *Critical Essays on Charlotte Perkins Gilman* (1992)
 Amita Aggarwal, *The Fictional World of Ruskin Bond* (2005)
 J. Gerald Kennedy and Scott Peeples, *The Oxford Handbook of Edgar Allan Poe* (2019)
 Mark I. West, *Ronald Dahl* (1992)

UG Sem 3

Major (4 Credits)

Key Concepts in Literary Studies

Course Description: The course on Key Concepts in Literary Studies is designed to help students analyze key concepts and identify underlying assumptions and perspectives. It will enable them to evaluate the accuracy and validity of these assumptions through close reading and analysis and apply critical thinking to terms and concepts by exploring diverse viewpoints.

Module	Texts	Credit-Total-04
Module-1 Literary Terms and Literary Devices	Image, simile, epic simile metaphor, metonymy, synecdoche, allusion, pathetic fallacy, transferred epithet personification, pun, oxymoron, polysemy, homonymy, denotation, connotation, evocation, prologue, epilogue, coda	1
Module 2: Literary Genres, Modes, and Forms	Irony, allegory, parody, burlesque, comedy, tragedy, dramatic monologue, climax, asides, soliloquy, satire, bathos lyric, ode, elegy, sonnet, epic, mock-epic, ballad, aubade, villanelle, haiku, ghazal, free verse, etc. novel, short-story, bildungsroman, picaresque, implied reader, narrator, point of view	1
Module 3: Prosody and scansion	Alliteration, assonance, syllable, rhythm, meter (iambic, anapaestic, spondaic, trochaic, dactylic), sprung-rhythm, masculine and feminine rhyme, caesura, blank verse, free verse, couplet, terza rima, ottava rima, elegiac stanza, enjambment, Spenserian stanza, sprung rhythm	1
Module 4: Basic Theoretical Concepts	Ideology, discourse, subject, identity, selfhood, grand narrative, agency, teleology, speech act, performative.	1

Course Outcomes²

PO 1 PO 2	CO 1 - Understanding the basic key concepts of literary studies to help develop expertise and knowledge of the subject	BL 1 and 2
PO 1 PO 3	CO 2 - Analysing the ways in which literary genres, modes and forms are expressed through selected readings of poetry, prose and drama.	BL 4

² BL: Level of Bloom's Taxonomy (BL1: Remember; BL2: Understand; BL3: Apply; BL4: Analyse; BL5: Evaluate; BL6: Create). PO: Programme Outcomes (Listed on Page 5)

PO 1 PO 2 PO 7	CO 3 - Examining literary and theoretical issues. pertinent to the concepts and terms.	BL 3 and 5
PO 1 PO 5	CO 4 - Evaluating literary themes to real-world issues, promoting equity-centered perspectives and engaging in discussions and activities that reflect civic awareness and social responsibility.	BL 4 and 5
PO 1 PO 7	CO 5 - Comprehending ways to independently engage with the literary and critical concepts of literary texts beyond the classroom in intellectual writings and colloquies.	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	H	M					
CO 2	4	H		M				
CO 3	3, 5	H	M					M
CO 4	4, 5	H				M		
CO 5	5, 6	H						H
		15/5	4/2	2/1		2/1		5/2
		3	2	2		2		2.5

CO- PO Attainment = $11.5/5 = 2.3$

Reading List

M. H. Abrams, *A Glossary of Literary Terms*. Cengage Learning, 2015.

Raymond Williams. *Keywords: A Vocabulary of Culture and Society*. Oxford UP, 1985.

R. J. Rees, *English Literature: An Introduction for Foreign Readers*. Anubhav Publishers, 1972.

Chris Baldick. *Oxford Dictionary of Literary Terms*. Oxford UP, 2015

Online resources:

<https://www.poetryfoundation.org/learn/glossary-terms>

<https://www.britannica.com>

Major (4 Credits)

British Poetry and Drama: 14th - 17th Centuries

Course Description: This course will introduce students to some of the seminal texts of British poetry and drama from the fourteenth to the seventeenth centuries. Through selections from Geoffrey Chaucer's *Canterbury Tales*, Edmund Spenser's

Amoretti and John Donne's poetry, students will be introduced to arguments on the development of the English vernacular, the evolution of the English sonnet and the key aspects of metaphysical poetry. Study of the plays by Christopher Marlowe and William Shakespeare will introduce students to concepts such as Renaissance humanism, the political role of Renaissance theatre, the serviceable role of rhetoric as an instrument of social transformation, among others.

Module	Texts	Credit – Total 04
Module 1	a. Geoffrey Chaucer: The Wife of Bath's Prologue b. Edmund Spenser: Selections from <i>Amoretti</i> (sonnets LXVII "Like as a huntsman...", LVII "Sweet Warrior...", LXXV "One day I wrote her name...") OR c. John Donne: "The Sunne Rising", "Batter My Heart", "Valediction Forbidding Mourning" <u>Any two poems to be taught from each poet</u>	2
Module 2	Christopher Marlowe: <i>Edward II</i>	1
Module 3	William Shakespeare: <i>Macbeth</i> or <i>Twelfth Night</i>	1

Course Outcomes³

PO 1 PO 2 PO 3	CO 1 - Understanding the diverse literary styles, themes, and cultural contexts of Chaucer, Spenser, Donne, and Shakespeare, fostering critical thinking skills to interpret and compare the complexities of their poetic and dramatic works.	BL 1 and 2
PO 1 PO 2 PO 3	CO 2 - Analysing nuanced interpretations of the selected poets' works and the dramatic genius of Shakespeare through well-structured essays, presentations, and class discussions, honing effective communication skills for conveying complex literary ideas.	BL 3 and 4
PO 1 PO 2 PO 3 PO 7	CO 3 - Examining the societal, political, and interpersonal dimensions of the texts, promoting social interaction and the exchange of diverse perspectives.	BL 3 and 5
PO 1 PO 2 PO 4	CO 4 - Evaluating how the poets and playwright address questions of social order, governance, and individual agency, fostering an understanding of literature's role in shaping awareness of effective citizenship and civic responsibility during this historical period.	BL 4 and 5
PO 1 PO 5 PO 7	CO 5 - Comprehending the ethical dilemmas, moral reflections, and religious explorations presented in the poetry of Chaucer, Spenser, and Donne, as well as the ethical complexities portrayed in the dramatic world of Shakespeare	BL 5 and 6

CO-PO Mapping:

***H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)**

³ BL: Level of Bloom's Taxonomy (BL1: Remember; BL2: Understand; BL3: Apply; BL4: Analyse; BL5: Evaluate; BL6: Create). PO: Programme Outcomes (Listed on Page 5)

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	1,2	3	3	2				
CO2	3,4	3	3	3				
CO3	3,5	3	2	2				2
CO4	4,5	2	1		3			
CO5	5,6	3				3		3
		14/5	9/4	7/3	3/1	3/1		5/2
		2.8	2.25	2.3	3	3		2.5

CO- PO Attainment = $15.8/6 = 2.6$

Suggested Topics and Background Prose Readings for Class Presentations Topics

Renaissance Humanism
The Stage, Court and City
Religious and Political Thought
Ideas of Love and Marriage
The Writer in Society

Readings

1. 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.
2. 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.
3. 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.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

UG Sem 4

Major (4 Credits)

British Literature: 18th Century

Course Description: This course intends to provide students a comprehensive overview of the emerging literary forms and modes that comprise the canon of British literature of the long eighteenth century, and introduce them to key critical debates in eighteenth-century studies. In four modules, it will take students through: Theatre, including Restoration Comedy and the Comedy of Manners, (Congreve and Goldsmith), verse satire (Johnson), the essay in the emergent periodical culture (Addison and Steele), the poetry of sensibility (Gray), and the novel (Swift, Sterne, and Defoe). Issues that will be discussed include: the gender politics of the Restoration stage, neo-classicism, Augustan poetic values, satire and the public sphere, the emergence of sensibility and its celebration of the marginalised, the rise of novel, its embodying of a new bourgeoisie individualism, and its "cannibal capacity" to absorb other forms.

Module	Details	Credits
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Module 1: Theatre: Restoration Comedy and the Comedy of Manners	i. William Congreve, <i>The Way of the World</i> ii. Oliver Goldsmith, <i>She Stoops to Conquer</i> <u>Any one</u> play to be taught	1
Module 3: The Poetry of Sensibility	i. Thomas Gray, "Elegy Written in a Country Churchyard"	1
Module 4: The Novel	i. Jonathan Swift, <i>Gulliver's Travels</i> ii. Laurence Sterne, <i>The Life and Opinions of Tristram Shandy, Gentleman</i> iii. Daniel Defoe, <i>Robinson Crusoe</i> (Any <u>one</u> to be taught)	2

Course Outcomes

PO 1	CO 1 - Survey key literary themes and contexts: Through critical analysis, students will understand key literary works from the 18th century, identifying themes, characters, and historical contexts.	BL 1 and 4
PO 1 PO 2	CO 2 - Analyse stylistic devices and themes: Applying analytical skills, and communicating in group work, students will assess the satirical techniques in works like Johnson's <i>London</i> and the portrayal of sensibility in Gray's "Elegy Written in a Country Churchyard."	BL 4 and 5
PO 1 PO 4	CO 3 - Evaluate cultural and historical significance: Utilizing critical thinking, students will evaluate the cultural impact of Restoration Comedy on gender roles and the role of satire in shaping public opinion during the period of Johnson, Addison, and Steele. Their exploration of the birth of the public sphere will help them grow as responsible citizens of a democratic polity.	BL 5
PO 1 PO 2 PO 3	CO 4 - Understand literary themes and narrative forms: By comparing and contrasting genres, students will synthesise insights, evaluating the emergence of narrative forms in novels like Swift's <i>Gulliver's Travels</i> and Sterne's <i>Tristram Shandy</i> . Group presentations on these topics will foster communication skills and social interaction	BL 2, 5, 6
PO 1 PO 5	CO 5 - Critically examine and understand societal norms: Applying ethical considerations, students will reflect on societal critique, individualism, and marginalized voices across modules, relating these themes to contemporary discourse.	BL 1
PO 1 PO 4 PO 7	CO 6 - Reflect on relevance and cultural impacts: Through reflective analysis , students will assess the relevance of 18th-century literature to effective citizenship, considering societal norms, satire, and identity.	BL 4

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
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CO 1	BL 1, 4	H						
CO 2	BL 4, 5	M	L					
CO 3	BL 5	H			L			
CO 4	BL 2, 5, 6	M	M	M				
CO 5	BL 1	M				M		
CO 6	BL 4	H			M			M
		15	3	2	3	2		2
		15/6 = 2.5	3/2 = 1.5	2/1 = 2	3/2 = 1.5	2/1 = 2		2/1 = 2

CO- PO Attainment = $11.5/6 = 1.92$

— Reading List

Watt, Ian. *The Rise of the Novel* (University of California Press, 1957).
 Backscheider, Paula R. *Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Genre* (The Johns Hopkins University Press, 2005).
 Grundy, Isobel. *Samuel Johnson and the Scale of Greatness* (University of Georgia Press, 1986).
 Hume, Robert D. *The Development of English Drama in the Late Seventeenth Century* (Clarendon Press, 1976).
 Goring, Paul. *The Rhetoric of Sensibility in Eighteenth-Century Culture* (Cambridge University Press, 2005).
 Ross, Ian Campbell. *Laurence Sterne: A Life* (Oxford University Press, 2001).
 Guest, Harriet. *Small Change: Women, Learning, Patriotism, 1750-1810* (University of Chicago Press, 2000).
 Marshall, Ashley. *The Practice of Satire in England, 1658-1770* (Johns Hopkins University Press, 2013).
 Seidel, Michael. *Satiric Inheritance: Rabelais to Sterne* (Princeton University Press, 1979).
 Richetti, John. *Popular Fiction Before Richardson: Narrative Patterns, 1700-1739* (Clarendon Press, 1969).
 Perry, Ruth. *Novel Relations: The Transformation of Kinship in English Literature and Culture, 1748-1818* (Cambridge University Press, 2004).
 McKeon, Michael. *The Origins of the English Novel, 1600-1740* (The Johns Hopkins University Press, 2002).

British Poetry and Drama: 17th and 18th Centuries

Course Description: The course will introduce students to British poetry and drama of the seventeenth and eighteenth centuries through key texts, presenting important poetic forms and styles such as Cavalier poetry, the epic, and the mock-epic, as well as forms and developments in seventeenth-century theatre through Jacobean revenge tragedy, decadent drama and the comedy of manners. Studied within the literary, cultural, and political contexts of the age, the texts provide insights into what Christopher Hill calls “The Century of Revolution.” Key issues foregrounded will include: power and corruption, tensions between court and parliament, the Civil War, seventeenth-century religious and secular thought, gender issues, marriage and widowhood, the literary marketplace, and the rise of the middle class.

Module	Details	Credits
Module 1: Theatre	i. John Webster, <i>The Duchess of Malfi</i> OR ii. Aphra Behn, <i>The Rover</i> <u>Any one</u> play to be taught	1

Module 2: Cavalier Poetry	i. Metaphysical Poetry : Andrew Marvell “To His Coy Mistress” and John Donne “Good Morrow” ii. Cavalier Poetry : Robert Herrick, “To the Virgins, to Make Much of Time,” “Corinna’s Going a’ Maying,” “The Night Piece, to Julia” (any one poem) iii. Richard Lovelace, “To Lucasta, Going to the Wars,” “To Althea, From Prison” (any one poem) iv. John Milton, <i>Paradise Lost</i> (Book I) <u>Any one</u> to be taught	2
Module 4: The Mock-Epic/Satire	i. Alexander Pope, <i>The Rape of the Lock</i> OR ii. John Dryden, <i>McFlecknoe</i> <u>Any one</u> to be taught	1

Course Outcomes

PO 1	CO 1 - [Analyse] and [evaluate] the thematic complexities of 17th and 18th-century British poetry and drama, demonstrating critical thinking skills.	BL 4, 5
PO 2	CO 2 - [Create] interpretations of literary works effectively through written analyses and class discussions, showcasing proficiency in verbal and written communication.	BL 6
PO 3	CO 3 - [Distinguish/analyse] the formal elements that mark the key forms of the period, by engaging in collaborative discussions about the societal and cultural implications depicted in the literary texts, thereby demonstrating effective social interaction skills.	BL 4
PO 5 PO 7	CO 4 - [Examine] the ethical dimensions presented in the literature of the period and discuss their relevance to contemporary ethical considerations, promoting an understanding of ethics, and lead to life-long learning.	BL 1
PO 4	CO 5 - [Evaluate] the socio-political contexts of the 17th and 18th centuries reflected in the literature, fostering an awareness of effective citizenship in historical and cultural contexts.	BL 5
PO 6	CO 6 - [Assess] the representations of nature and environmental consciousness in the literary texts, encouraging an understanding of environment and sustainability concerns.	BL 5

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 4, 5	H						

CO 2	BL 6		M					
CO 3	BL 4			H				
CO 4	BL 1					M		M
CO 5	BL 5				M			
CO 6	BL 5						L	
		3	2	3	2	2	1	2
		3/1 = 3	2/1 = 2	3/1 = 3	2/1 = 2	2/1 = 2	1/1 = 1	2/1 = 2

CO- PO Attainment = 15/7 = **2.14**

Reading List

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (Oxford University Press, 1953).
 Behn, Aphra. *The Rover: A Norton Critical Edition*. Edited by Deborah C. Payne and Todd Parker (W. W. Norton & Company, 2016).
 Crofts, T. *The Cavalier Poets: An Anthology* (Dover Thrift Editions, 1995).
 Herrick, Robert. *The Poetry and Prose of Robert Herrick*. Edited by Tom Cain (Manchester University Press, 2010).
 Hill, Christopher. *The Century of Revolution, 1603-1714* (W. W. Norton & Company, 1961).
 Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (W. W. Norton & Company, 1990).
 Kernan, Alvin. *The Cankered Muse: Satire of the English Renaissance* (Yale University Press, 1959).
 Lewalski, Barbara K. *Writing Women in Jacobean England* (Harvard University Press, 1993).
 Lynch, Deidre Shauna. *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning* (University of Chicago Press, 1998).
 McKeon, Michael. *The Origins of the English Novel, 1600-1740* (The Johns Hopkins University Press, 1987).
 Milton, John. *Paradise Lost: A Norton Critical Edition*. Edited by David Scott Kastan (W. W. Norton & Company, 2005).
 Milton, John. *The Cambridge Companion to Milton*. Edited by Dennis Danielson (Cambridge University Press, 1989).
 Pope, Alexander. *The Rape of the Lock and Other Major Writings*. Edited by Leo Damrosch (Hackett Publishing Company, 2015).
 Raghunathan, Harriet (ed.) and Alexander Pope, *The Rape of the Lock* (Worldview Critical Editions, 2016).
 Smith, Nigel. *Literature and Revolution in England, 1640-1660* (Yale University Press, 1994).
 Todd, Janet. *Aphra Behn: A Secret Life* (Faber & Faber, 1997).
 Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (University of California Press, 1957).
 Webster, John. *The Cambridge Companion to English Renaissance Tragedy*. Edited by Emma Smith (Cambridge University Press, 2010).
 Webster, John. *The Duchess of Malfi: A Norton Critical Edition*. Edited by Leah S. Marcus (W. W. Norton & Company, 2009).

Indian Writing in English

Course Description: This course is aimed at introducing the students to the fundamentals of Indian Writing in English, tracing its genesis, growth, and evolution against the colonial encounter and the rubric of English education in India. Exploring its hybrid status, informed by multiple cultural and intellectual traditions, the course reads Indian English poetry, novels, and short stories to deliberate upon the complex dynamics operative in the theories of the nation, caste, subalternity, gender, and postcoloniality. It also addresses, through literature, the ideological intricacies embedded in emergent discourses of globalization, neo-colonialism, borders and migration.

Module	Details	Credits
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Module 1: Background, and Critical Considerations	i. History of Indian writing in English ii. The study of Indian writing in English in Indian curricula	1
Module 2: The Novel	i. R.K. Narayan, <i>The Guide</i> , or, <i>Swami and Friends</i> ii. Anita Desai, <i>In Custody</i> <u>Any one</u> novel to be taught.	1
Module 3: Poetry	i. H.L.V. Derozio, “Freedom to the Slave,” “The Orphan Girl” ii. Kamala Das, “The Old Playhouse,” “My Grandmother’s House” iii. Nissim Ezekiel, “Goodbye Party for Miss Pushpa T.S.,” “The Night of the Scorpion” iv. Robin S. Ngangom, “The Strange Affair of Robin S. Ngangom,” “A Poem for Mother” <u>Any two</u> poets to be taught	1
Module 4: Short Stories	i. Mulk Raj Anand, “Two Lady Rams” ii. Salman Rushdie, “The Free Radio” iii. Rohinton Mistry, “Swimming Lesson” iv. Shashi Deshpande, “The Intrusion” <u>Any two</u> authors to be taught	1

Course Outcomes

PO 1	CO 1 - Contextual Awareness and Historical Analysis: Students will demonstrate an [understanding] of the historical context and evolution of Indian Writing in English by critically [analysing] how colonial encounters and English education influenced its development.	BL 2, and 4
PO 1 PO 2 PO 3	CO 2 - Literary Evaluation and Interpretation Proficiency: Students will develop the ability to critically [analyse] Indian English novels, poetry, and short stories, [evaluating] themes related to nation, caste, subalternity, gender, and postcoloniality, via classroom group discussions, thereby enhancing their skills in [interpreting] complex literary texts while also fostering social skills and communicative ability.	BL 2, 4, and 5
PO 2 PO 3	CO 3 - Skilful Communication of Ideas: Through class discussions, presentations, and written assignments, students will enhance their communication skills, effectively [expressing] their interpretations of Indian Writing in English and participating in meaningful academic dialogues.	BL 2
PO 4 PO 5	CO 4 - Cultural and Ideological Sensitivity: Students will gain insights into the cultural diversity within Indian Writing in English and [recognize] its contribution to emerging discourses of globalization, neo-colonialism, borders, and migration, fostering a greater sense of empathy and cultural sensitivity.	BL 1

PO 6	CO 5 - Critical Reflection on Global and Local Dynamics: By [analysing] literary works, students will [identify] the interconnectedness of global and local dynamics in the context of Indian Writing in English, developing a nuanced [understanding] of how literature engages with issues of environment, sustainability, and social change.	BL 2 and 4
PO 7	CO 6 - Independent Research and Lifelong Learning Proficiency: Students will cultivate the ability to engage in self-directed research and lifelong learning by exploring additional readings beyond the syllabus and applying the insights gleaned from them in creative projects and interpretations, thereby deepening their understanding of Indian Writing in English and its socio-cultural implications.	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 2, 4	H						
CO 2	BL 2, 4, 5	M	M	M				
CO 3	BL 2		H	M				
CO 4	BL 1				L	M		
CO 5	BL 2, 4						L	
CO 6	BL 6							L
		5	5	4	1	2	1	1
		5/2 = 2.5	5/2 = 2.5	4/2 = 2	1/1 = 1	2/1 = 2	1/1 = 1	1/1 = 1

CO- PO Attainment = $19/7 = 2.7$

Reading List

Studies of Specific Authors

Chakraborty, Anindita. *Kamala Das: A Critical Study* (Pencraft International, 2002).
Datta, Amaresh. *H.L.V. Derozio: The Poet of Young Bengal* (Sahitya Akademi, 2002).
Dwivedi, A.N. *Rohinton Mistry: A Critical Study* (Anmol Publications, 1998).
Jha, Rekha. *The Fictional World of Shashi Deshpande* (Prestige Books, 2000).
Krishna, S. Ranga. *R.K. Narayan: A Critical Appreciation* (Orient Blackswan, 2007).
Naik, M.K. *Nissim Ezekiel: The Authorized Biography* (National Book Trust, India, 2000).
Parvathi Kumaraswami, Poorna. *Salman Rushdie: Literature and the Public Sphere* (Routledge, 2020).
Singh, K. Ibohal. *Robin S. Ngangom: Poet and Critic* (Akansha Publishing House, 2003).

Additional Critical Works:

Chaudhuri, Rosinka. *A History of Indian Poetry in English* (Cambridge University Press, 2016).
Dharwadker, Vinay. *The Oxford Anthology of Modern Indian Poetry* (Oxford University Press, 1992).
Dwivedi, A.N., and G.J.V. Prasad. *Indian Writing in English and the Global Literary Market* (Routledge, 2020).
Gopal, Priyamvada. *The Indian English Novel* (Cambridge University Press, 2009).
King, Bruce. *Modern Indian Poetry in English* (Oxford University Press, 2001).
Lau, Jenny, and Padmini Varughese. *Indian Writing in English and Issues of Visual Representation* (Routledge, 2019).
Malok, Sunita, and G.J.V. Prasad. *Indian English Poetry and Fiction* (Atlantic Publishers, 2000).
Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English* (Permanent Black, 2002).
Mukherjee, Meenakshi. *Postcolonial Environments* (Oxford University Press, 2010).

Naik, M.K. *A History of Indian English Literature* (Sahitya Akademi, 2002).
 Paranjape, Makarand R. *Another Canon: Indian Texts and Traditions in English* (Oxford University Press, 2010).
 Patel, I.K. *Recent Explorations in Indian English Writings* (Sarup & Sons, 2011).
 Patke, Rajeev S. *Postcolonial Poetry in English* (Oxford University Press, 2006).
 Prasad, Amar Nath, and Anjali Sarkar. *Critical Response to Indian Poetry in English* (Pencraft International, 2004).
 R. Sunder Rajan. *The Lie of the Land: English Literary Studies in India* (Oxford University Press, 1993).
 Ramakrishnan, E.V. *The Tree of Tongues* (Oxford University Press, 1997).
 Ramazani, Jahan, ed. *The Cambridge Companion to Postcolonial Poetry* (Cambridge University Press, 2017).
 Reddy, G. Venkataramana. *Mapping the Nation* (Oxford University Press, 2005).
 Samal, Surendra Nath. *Postcoloniality and Indian English Poetry* (Atlantic Publishers, 2008).
 Sarkar, Sumanyu, and Goutam Karmakar, eds. *Contemporary Indian Poetry in English* (Authorspress, 2018).
 Sinha, Amrita, and Nandini Bhattacharya. *Contemporary Indian English Poetry and Drama* (Atlantic Publishers, 2001).
 Srivastava, Neelam. *Secularism in the Postcolonial Indian Novel* (Routledge, 2012).
 Wiemann, Dirk. *Genres of Modernity: Contemporary Indian Novels in English* (Heidelberg University Publishing, 2018).

UG Sem 5

Major (4 Credits)

British Romantic Literature

Course Description: This course offers an exploration of British Romantic Literature spanning the late eighteenth to early nineteenth century. Analysing key texts, students delve into constituent features of British Romantic writing. Themes include conceptions of nature, the relationship between the poet, nature, and art, the shift from neoclassical aesthetics to inward, emotional values, revolutionary politics and counter-revolutionary voices. The course investigates the sublime, the Romantics' complex negotiation of Enlightenment rationality, and the potency of the imagination. The rise of the Gothic genre and the impact of socio-political factors on Romanticism are also scrutinized, with emphasis on the French Revolution's influence. Selected works of prominent writers like Blake, Wordsworth, Byron, and Shelley form the core of the curriculum. Romantic period prose is also explored, with Burke and Paine's reactions to revolutionary thought held in contrast.

Module	Details	Credits
Module 1: Early Romantics	i. William Blake, "The Lamb," "The Chimney Sweeper" (from <i>The Songs of Innocence</i> and <i>The Songs of Experience</i>), "The Tyger" (<i>The Songs of Experience</i>), "Introduction" to <i>The Songs of Innocence</i> . ii. Selections from Charlotte's Smith, <i>Elegiac Sonnets</i> (any two poems) iii. Robert Burns, "A Bard's Epitaph," "Scots Wha Hae" iv. William Wordsworth, "Tintern Abbey," "Ode: Intimations of Immortality" v. Samuel Taylor Coleridge, "Kubla Khan," "Dejection: An Ode" Any two poets to be taught (one poem from each)	1

Module 2: Later Romantics	i. Lord George Gordon Byron, <i>Childe Harold's Pilgrimage</i> : Canto III, verses 36–45 (lines 316–405); Canto IV, verses 178–86 (lines 1594–674). ii. Percy Bysshe Shelley, “Ode to the West Wind,” “Ozymandias,” “Hymn to Intellectual Beauty” (any two) iii. John Keats, “Ode to a Nightingale,” “To Autumn,” “On First Looking into Chapman’s Homer” (any two) Any two poets to be taught. (one poem from each)	1
Module 4: The Romantic Novel	i. Mary Shelley, <i>Frankenstein</i>	2

Course Outcomes

PO 1 PO 2	CO 1 - Analyse Early and Later Romantic Poetry: Students will analyse and compare themes, styles, and socio-political contexts in early and later Romantic poetry, fostering critical thinking [Analyse]. They will communicate insights effectively through discussions and presentations [Create], gaining an understanding of complex human experiences [Understand].	BL 2, 4, and 6
PO 1 PO 3 PO 4	CO 2 - Examine Socio-Political Undercurrents: Students will evaluate socio-political undercurrents in British Romantic literature, enhancing critical thinking [Evaluate]. They will participate in discussions that demonstrate social awareness and effective citizenship, exploring connections between societal dynamics and artistic expression [Analyse].	BL 4 and 5
PO 1 PO 2 PO 5 PO 6	CO 3 - Evaluate Philosophical Influences on Romantic Thought: Students will assess philosophical influences on Romantic thought, demonstrating critical thinking and effective communication [Evaluate]. They will identify ethical dimensions and environmental implications, understanding the interplay of literature, philosophy, and societal values [Understand].	BL 2 and 5
PO 1 PO 2	CO 4 - Interpret Symbolism and Aesthetic Innovations: Students will interpret symbolism and aesthetics in Romantic poetry and prose, showcasing analytical skills [Analyse]. They will communicate interpretations clearly and critically assess artistic techniques [Evaluate], deepening their understanding of literary devices' impact [Understand].	BL 2, 4, and 5
PO 1 PO 3 PO 4	CO 5 - Contextualize Individualism and Human Emotion: Students will contextualize individualism and human emotion in Romantic literature, understanding historical and cultural contexts [Understand]. They will engage in discussions highlighting social awareness and ethical considerations, thereby learning to apply their knowledge, [Apply] critically assessing ethical implications [Evaluate] and becoming better citizens.	BL 2, 3, and 5
PO 1 PO 3 PO 7	CO 6 - Synthesize Cross-cultural and Historical Perspectives: Students will synthesize cross-cultural and historical perspectives in British Romantic Literature, integrating diverse knowledge, and embodying it in creative projects made in groups [Create]. They will demonstrate interpersonal skills through engagement and dialogue, reflecting on enduring significance and commitment to lifelong learning [Apply].	BL 3 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 2, 4, 6	H	M					

CO 2	BL 4, 5	M		M	L			
CO 3	BL 2, 5	M	H			H	H	
CO 4	BL 2, 4, 5	L	M					
CO 5	BL 2, 3, 5	H		M	M			
CO 6	BL 3, 6	M		M				L
		13	7	6	3	3	3	1
		13/6 = 2.2	7/3 = 2.3	6/3 = 2	3/2 = 1.5	3/1 = 3	3/1 = 3	1/1 = 1

CO- PO Attainment = $15/7 = 2.14$

Reading List

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (Oxford University Press, 1953).
 Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry* (Doubleday, 1961).
 Bowra, Maurice. *The Romantic Imagination* (Oxford University Press, 1949).
 Butler, Marilyn (Editor). *Romanticism and Revolution: A Reader* (Oxford University Press, 2000).
 Chandler, James, and Maureen N. McLane (Editors). *The Cambridge Companion to British Romantic Poetry* (Cambridge University Press, 2008).
 Franta, Andrew. *Romanticism and the Rise of History* (Routledge, 2010).
 Hitchcock, Susan Tyler. *Frankenstein: A Cultural History* (W. W. Norton & Company, 2007).
 Levine, George and U.C. Knoepfelmacher (Editors). *The Endurance of Frankenstein: Essays on Mary Shelley's Novel* (University of California Press, 1979).
 McLane, Maureen N. *The Cambridge Introduction to British Romantic Poetry* (Cambridge University Press, 2010).
 Mellor, Anne K. and Richard Matlak (Editors). *Romanticism and Gender* (Routledge, 1993).
 Reiman, Donald H. and Neil Fraistat. *The Complete Poetry of Percy Bysshe Shelley* (Johns Hopkins University Press, 2012).
 Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years* (Oxford University Press, 1988).
 Thompson, E.P. *The Making of the English Working Class* (Penguin, 1968).
 Watson, J.R. *The Age of Romanticism* (Routledge, 2004).
 Wu, Duncan. *Wordsworth's Reading 1770-1799* (Cambridge University Press, 1993).

Major (4 Credits)

American Literature

Course Description: The course will enable the students to comprehend the diversity of American literature. It encourages the appreciation of style and content in American prose, poetry, and drama, and explores themes and motifs such as the American Dream, social realism in fiction, and the issues of race and gender through the texts selected for detailed study.

Module	Texts	Credit-Total-04
Drama	Tennessee Williams: <i>The Glass Menagerie</i> / <i>A Streetcar Named Desire</i>	2
Novel	i. Zora Neale Hurston <i>Their Eyes Were Watching God</i> ii. Harriet Beecher Stowe <i>Uncle Tom's Cabin</i> (Any one to be taught)	1

Poetry	i. Anne Bradstreet: 'The Prologue' ii. Walt Whitman: Selections from <i>Leaves of Grass</i> : 'O Captain, My Captain', 'Passage to India' (lines 1–68) iii. Alexie Sherman Alexie: 'Crow Testament', 'Evolution' Any one poem (<u>Any one poet</u> to be taught)	1
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Course Outcomes

PO 1 PO 2	CO 1 - Understand the role of America in diversifying English language and literature.	BL 2, 4, and 6
PO 1 PO 3 PO 4	CO 2 - Evaluate the socio-political context, in reference to landmark historical practices such as the Civil War, Abolitionist Movement, Great Depression and more, to enhance critical understanding.	BL 4 and 5
PO 1 PO 2 PO 5	CO 3 - Apply interdisciplinary critical thinking via debates, discussions regarding how America has evolved in a globalized world.	BL 2 and 3
PO 1 PO 2	CO 4 - Evaluate possibilities of intercultural exchanges between the different 'English Literatures' that exist, focusing on America.	BL 2, 4,
PO 1 PO 3 PO 4	CO 5 - Develop a keen penchant to democratize English, beyond the confines of England.	BL 2, 3, and 5

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3,6	3		1				
CO2	4,5	2	2			1		
CO3	2,3		3	3				
CO4	2,4			1		2		2
CO5	2,3,5		1	1		1		2
		5/2	6/3	6/4		4/3		4/2
		2.5	2	1.5		1.3		2

CO- PO Attainment = $9.3/5 = 1.86$

Reading List

Hector St. John Deveceouer, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.

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).
 Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Popular Literature

Course Description: The course is designed to encourage the student to think critically about popular literature. Through the study of set texts, students will debate the categories of the 'popular' and the 'canonical' and identify the conventions, formulas, themes and styles of popular genres such as fantasy, detective fiction, the gothic, children's literature and nonsense literature. An assessment of the literary and cultural value of these popular texts will sensitize students to the ways in which popular fiction reflects and engages with questions of caste, gender, identity, ethics and education.

Module	Texts	Credit – Total 04
Module 1	Lewis Carroll: <i>Through the Looking Glass</i> OR J.R.R Tolkien: <i>The Hobbit</i> <u>Any one</u> to be taught	1
Module 2	Arthur Conan Doyle: Selection of short stories OR Satyajit Ray's <i>The Golden Fortress - The Adventures of Feluda</i> OR Ruskin Bond <i>Ghost Stories from the Raj</i> OR Roald Dahl <i>The Witches</i> OR Gothic short stories by Elizabeth Gaskell <u>Any one</u> to be taught	1
Module 3	Vishwajyoti Ghosh: <i>Delhi Calm</i> OR Alan Moore: <i>From Hell</i> OR Marjane Satrapi: <i>Persepolis</i> OR Alan Moore and Dave Gibbons: <i>Watchmen</i> <u>Any one</u> to be taught	2

Course Outcomes

PO 1 PO 2	CO 1 - Analyse the diverse literary styles, themes, and cultural contexts of popular fiction authors.	BL 2, 4
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PO 1 PO 3 PO 4	CO 2 - Participate in collaborative discussions, group projects, and performances that explore the societal, political, and interpersonal dimensions of the texts, promoting social interaction and the exchange of diverse perspectives, especially in regards to the contemporary times.	BL 4 and 5
PO 1 PO 2 PO 5	CO 3 - Evaluate the ethical dilemmas and socio-cultural contexts, engaging with the vox populi, prompting critical reflections on the texts.	BL 2 and 5
PO 1 PO 2 PO 6	CO 4 - Explore the portrayal of nature and environment in these contemporary texts, in regards to themes of sustainability.	BL 2, 4, and 5
PO 1 PO 3 PO 4 PO 7	CO 5 - Understand and appreciate diversity in the globalized world of today via popular texts, beyond the confines of the classroom space.	BL 2, 3, and 5

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3	3	3					
CO2	4,5	3		3	2			
CO3	2,3	2	2			3		
CO4	2,4	2	2				3	
CO5	2,3,5	2		2	2			3
		12/5	7/2	5/2	4/2	3/1	3/1	3/1
		2.4	3.5	2.5	2	3	3	3

CO- PO Attainment = 19.4/7= **2.7**

Reading List

Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

Scott McCloud, *Understanding Comics: The Invisible Art*, William Morrow Paperbacks, 1994.

Satyajit Ray, *The Golden Fortress - The Adventures of Feluda*, Penguin, 2004.

Literature and the Other Arts

Course Description: The course is designed to encourage the student to understand the kinship between literature and the other arts. It will help them evaluate the process of cross-fertilization of literature with other arts and how it takes place more subtly, mostly in the use of parallel techniques. It will include the study of music, films and paintings to give students a critical view of the complex system of interaction between various forms.

Module	Texts	Credit-Total-04
1. Literature and Cinema	i. Vishal Bhardwaj, <i>Haider</i> ii. Ritwik Ghatak, <i>Meghe Dhaka Tara</i> iii. Satyajit Ray, <i>Charulata</i>	1
2. Literature and Music	i..Bob Dylan, <i>Blonde on Blonde</i> Led Zeppelin, <i>Led</i>	2

	<i>Zeppelin IV</i> ii. Red Hot Chili Peppers, selections from <i>Stadium Arcadium</i>	
3. Literature and Other Arts	I. Romanticism in Art: Selections from artworks by Eugene Delacroix, Caspar David Friedrich, Theodore Gericault, and Francisco Goya. ii. Pre-Raphaelite art and literature: selections from D. G. Rossetti, John Everett Millais, John William Waterhouse, and William Holman Hunt. iii. Art and modernism: Selections from Modernist poetry and literature alongside the study of paintings, from the Impressionists (Monet et al) to the Surrealists (Dali et al) to the Cubists (Picasso and others).	1

Course Outcomes

PO 1 PO 2 PO 3	CO 1 - Analyse the relationship between literature and other modes of expression and narratives, pertinent to the society.	BL 2, 4
PO 1 PO 2 PO 3 PO 4	CO 2 - Evaluate the relevance of these relationships in terms of ethical responsibilities towards society at large.	BL 4 and 5
PO 1 PO 2 PO 3	CO 3 - Apply interdisciplinary critical thinking via debates, discussions, presentations, and other hands-on projects.	BL 2 and 5
PO 3 PO 7	CO 4 - Evaluate possibilities of employability in other fields allied to literature, culture, and language.	BL 2, 4, and 5
PO 1 PO 3 PO 4 PO 7	CO 5 - Develop the ability to engage with diversities in terms of ethnicity, gender, sexuality, nationality, ecology, and more.	BL 2, 3, and 5

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3	3	3	2				
CO2	4,5	3	2	2	2			
CO3	2,3	3	2	2				
CO4	2,4			3				3
CO5	2,3,5	3		2	2			3
		12/4	7/3	11/5	4/2			6/2
		3	2.3	2.2	2			3

CO- PO Attainment = $12.5/5 = 2.5$

Reading List

Timothy Hampton. *Bob Dylan's Poetics: How the Songs Work*. Zone Books: Princeton, New Jersey, 2019. Jeff Taylor and Chad Israelson, *The Political World of Bob Dylan: Freedom and Justice, Power and Sin*.

Stephen Davis, *Hammer of the Gods: The Led Zeppelin Saga*. William Morrow and co.

Jean-Michael Guedson and Philippe Margotin, *Led Zeppelin, All the Songs: The Story Behind Every Track*. Black Dog and Leventhall.

Linda Hutcheon, "On the Art of Adaptation", *Daedalus*, vol. 133, (2004).

Laura Mulvey, "Visual Pleasure and Narrative Cinema," In *Visual and Other Pleasures. Language, Discourse, Society*. Palgrave Macmillan, London. https://doi.org/10.1007/978-1-349-19798-9_3

Nicholas Mirzoeff. *The Visual Culture Reader*. Routledge: London, 2012.

UG Sem 6

Major (4 Credits)

British Literature: 19th Century

Course Description: The course on nineteenth-century British Literature aims to highlight the range and variety of fiction and poetry of the Romantic and Victorian period. The texts chosen from the two most creative and complex periods in British literary history represent the multiple cross-currents influencing the shaping of a specific sensibility. The students are expected to gain a critical understanding of the social, historical, economic and cultural milieu of the times with reference to issues such as gender, and identity formation, and forms of poetry like the dramatic monologue.

Module	Details	Credits
Module 1:	Charlotte Bronte: <i>Jane Eyre</i> OR Jane Austen: <i>Pride and Prejudice/Sense and Sensibility</i>	2
Module 2:	Thomas Hardy: <i>Far From the Madding Crowd/ Return of the Native/ Mayor of Casterbridge</i> OR Bram Stoker: <i>Dracula</i> OR Wilkie Collins: <i>The Woman in White</i>	1
Module 3:	i. Alfred Tennyson: Ulysses ii. Robert Browning: 'My Last Duchess', 'The Last Ride Together', iii. Christina Rossetti: 'The Goblin Market' <u>Any one</u> poet to be taught or <u>any two</u> poems	1

Course Outcomes

PO 1 PO 2	CO 1 - Develop an understanding to interpret 19th century British literature within its historical and cultural contexts	BL 1 and 2
PO 1 PO 2 PO 3	CO 2 - Analyzing the themes, motifs, and literary techniques employed by the authors.	BL 3 and 4
PO 1 PO 3	CO 3 - Examining key concepts, issues and historical contexts in Nineteenth Century texts.	BL 3 and 4
PO 1 PO 7	CO 4 - Evaluating the critical meaning of the texts by also trying to understand the Victorian sensibilities that were prevalent.	BL 4 and 5
PO 1 PO 4 PO 7	CO 5 - Creating a sense of understanding of the literary landscape of the 19th century and their interpretations in the current context, also their enduring relevance.	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	3	2					
CO 2	3, 4	3	2	1				
CO 3	3, 4	3		1				
CO 4	4, 5	3						2
CO 5	6	3			3			3
		15/5	4/2	2/2	3/1			5/2
		3	2	1	3			2.5

CO- PO Attainment = $11.5/5 = 2.3$

Reading List

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.

Early Twentieth Century Literature

Course Description: British literature of the early twentieth century is critically significant as it occupies a crucial position in the shaping and development of modernism and post-modernism. The texts in the syllabus would acquaint the student with some of the key traits of literary modernism both in content and style/technique. It also encourages the student to critically explore some of the major art movements like Impressionism, Stream of Consciousness, Expressionism etc.

Module	Details	Credits
Module 1: Novel	i.D.H. Lawrence: <i>Sons and Lovers</i> ii. Virginia Woolf: <i>Mrs. Dalloway</i> iii. James Joyce: <i>A Portrait of the Artist as a Young Man</i> (<u>Any one</u> novel to be taught)	1
Module 2: Short Stories	i. Joseph Conrad: "The Secret Sharer" ii. William Faulkner: "Dry September" iii. Edith Wharton: "The Reckoning" (<u>Any one</u> short story to be taught)	1
Module 3 :	i. W.B. Yeats: 'Leda and the Swan', 'The Second Coming', 'No Second Troy', 'Sailing to Byzantium', 'An Acre of Grass' and 'The Wild Swans at Coole' ii. T.S. Eliot 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales', 'The Hollow Men', 'Preludes' and 'Marina' iii. W.H. Auden 'Musee des Beaux Arts', 'Funeral Blues', 'The Shield of Achilles' iv. Hilda Doolittle "Hermes of the Ways", "Sea Rose, Sea Lily" v. Marianne Moore "The Jerboa", "Poetry", 'The Fish', 'The Mind is an Enchanting Thing' vi. Guillaume Apollinaire "It's Raining", "The Tie and the Watch", "The Bleeding Heart- Dove and the Fountain" (<u>Any two</u> poems to be taught from two poets)	2

Course Outcomes

PO 1 PO 2	CO 1 – Understand and appreciate the diversity of 20th-century literature by critically engaging with works from various authors, genres, and styles.	BL 1 and 2
PO 1 PO 2 PO 3	CO 2 – Analyzing and interpreting complex literary texts, identifying themes, symbols, and narrative techniques employed by authors of the 20th century.	BL 3 and 4
PO 2 PO 3 PO 7	CO 3 – Understand the socio-cultural and historical contexts that influenced the creation of the selected novels and poems, and evaluate how these contexts shaped the themes and perspectives within the texts.	BL 3 and 4
PO 2 PO 3	CO 4 - Evaluating the literary techniques, themes, and philosophical underpinnings of the chosen novels and poems, highlighting the unique contributions of each author to the broader landscape of 20th-century literature.	BL 4 and 5

PO 4 PO 7	CO 5 - Creating competence in reflecting on the impact of modernist literature on society, reflecting on how these works challenge traditional norms, offer new perspectives, and contribute to the ongoing dialogue about human experiences.	BL 6
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CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1):

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	3	2					
CO 2	3, 4	3	2	2				
CO 3	3, 4		3	3				
CO 4	4, 5		3	3				
CO 5	6				2			3
		6/2	10/4	8/3	2/1			3/1
		3	2.5	2.6	2			3

CO- PO Attainment = $13.1/5 = 2.62$

Reading List

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.

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.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Literary Theory

Module	Texts	Credits
Module 1:	Marxism 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. 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	1

	(Any one to be taught)	
Module 2:	2. Feminism a.Simone de Beauvoir: <i>The Second Sex</i> - Selected Chapters b.Virginia Woolf : <i>A Room of One 's Own</i> - Selected Chapters (Any one to be taught)	1
Module 3:	3. Poststructuralism a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of Human Science', tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i> , ed. David Lodge (London: Longman, 1988) pp. 108–23. 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. c.Jacques Lacan, "The Mirror Stage as Formative of the I Function" (Any one to be taught)	1
Module 4:	4. Postcolonial Studies a. Edward Said, 'The Scope of Orientalism' in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110. b. Franz Fanon "Concerning Violence" from <i>The Wretched of the Earth</i> . c. Aijaz Ahmad "Jameson's Rhetoric of Otherness and the National Allegory" (Chapter 3) <i>In Theory</i> . (Any one to be taught)	1

Course Outcomes

PO 1 PO 2	CO 1 - Understand ideological formations as explained by concepts of hegemony, ideology, and power, discussed by Antonio Gramsci and Louis Althusser, demonstrating an understanding of how these concepts shape cultural and social structures.	BL 1 and 2
PO 1 PO 2 PO 3	CO 2 - Analyze the literary works through a feminist lens, drawing on the ideas presented by Elaine Showalter and Luce Irigaray to explore how gender roles, representation, and language intersect within literature.	BL 3 and 4

PO 1 PO 3	CO 3 - Examining key concepts propounded by Jacques Derrida and Michel Foucault's ideas on language, discourse, and power dynamics reveal multiple interpretations and underlying assumptions within texts	BL 3 and 4
PO 1 PO 7	CO 4 - Evaluate the critically examined colonial and postcolonial literature. They will evaluate the perspectives of Mahatma Gandhi, Edward Said, and Aijaz Ahmad to assess how these writings challenge dominant narratives and offer alternative perspectives on history, identity, and culture.	BL 4 and 5
PO 1 PO 4 PO 7	CO 5 – Create an ability for insightful reading and analyses that demonstrate a nuanced understanding of how these theories can reveal layers of meaning and complexity within texts.	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	3	2					
CO 2	3, 4	3	2	1				
CO 3	3, 4	3		1				
CO 4	4, 5	3						2
CO 5	6	3			3			3
		15/5	4/2	2/2	3/1			5/2
		3	2	1	3			2.5

CO- PO Attainment = $11.5/5 = 2.3$

Reading List

Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).

Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

Science Fiction and Detective Literature

Course Description: This course consists of an analysis of detective novels and stories, tracing its evolution, from the genre's invention in the nineteenth century to its contemporary representations. It also explores and identifies the conventions, formulas, themes and styles located within detective fiction. It aims to encourage the student to critically examine the ways in which detective literature represents, resolves, or perhaps even deepens the tensions and conceptions of cultural "otherness." Additionally, this course consists of readings of science-fiction film and literature, dealing with generic considerations and responding to key texts from multiple loci, including feminism and posthumanism. It researches the influence of these works in the field of literature as well as on popular culture.

Module	Details	Credits
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Module 1	HG Wells: <i>The Time Machine</i> OR Issac Asimov: "The Last Question" OR Satyajit Ray: <i>Professor Shonku and Robu</i> (Any one to be taught)	1
Module 2	Arthur Conan Doyle: <i>The Hound of the Baskervilles</i> OR Sharadindu Bandyopadhyay: <i>The Menagerie</i> (Any one to be taught)	1
Module 3	Agatha Christie: <i>Murder of Roger Ackroyd</i>, OR H. R. F. Keating: <i>Inspector Ghote Goes by Train</i> OR Raymond Chandler: <i>The Big Sleep</i> (Any one to be taught)	1
Module 4	Christopher Nolan <i>Inception</i> OR Wachowski <i>Matrix</i> (Any one to be taught)	1

Course Outcomes

PO 1 PO 2	CO 1 - Students will be able to identify and comprehend key elements of mystery and detective fiction and science fiction film genres, including narrative structures, thematic motifs, and stylistic features..	BL 1 BL 2
PO 1 PO 2 PO 3	CO 2 - Critical thinking will also foster skills to analyze plot intricacies, character motivations, and narrative techniques within mystery and detective fiction works, as well as critically assess the visual storytelling techniques employed in the science fiction film.	BL 2 BL 3
PO 2 PO 3	CO 3 - Evaluating narrative adaptations across different mediums, assessing how cinematic interpretations impact the portrayal of characters, themes, and atmosphere, and how they relate to the original texts.	BL 3 BL 4
PO 7	CO 4 - Students can understand the cultural, historical, and political contexts and trace the historical evolution of mystery and detective fiction genres, understanding how they have evolved over time and their lasting impact on literary and cinematic traditions.	BL 1 BL 3
PO 4 PO 5 PO 7	CO 5 – Students will also be able to discuss and create meaningful interpretations of how mystery and detective fiction genres, as well as science fiction films, engage with societal concerns, human psychology, and philosophical questions, reflecting on their relevance and implications.	BL 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,2	H	M					
CO 2	2,3	H	M	M				
CO 3	3,4		H	H				
CO 4	1,3							M
CO 5	6				M	L		H
		6/2	7/3	5/2	2/1	1/1		5/2
		3	2.3	2.5	2	1		2.5

CO-PO Attainment: 13.3/6 = **2.21**

Reading List

Julian Symons, *Bloody Murder: From the Detective Story to the Crime Novel*. New York: Mysterious Press, 1993.

Ernest Mandel, *Delightful Murder: A Social History of the Crime Story*. Minneapolis: Univ. of Minnesota Press, 1984.

George Orwell, "Raffles and Miss Blandish", in *Decline of the English Murder*, 1946. Available at

W. H. Auden, "The Guilty Vicarage: Notes on the Detective Story, by an Addict", in *Harper's Magazine*, May 1948. Available at

Raymond Chandler, "The Simple Art of Murder", in *The Simple Art of Murder*, 2006.

J. Edmund Wilson, "Who Cares Who Killed Roger Ackroyd?", *Mass Culture: The Popular Arts in America*.

Damon Knight (ed.), *Turning Points: Essays on the Art of Science Fiction*. New York: Harper & Row, 1977.

Robert P. Kolker, *Stanley Kubrick's 2001: A Space Odyssey: New Essays*. Palo Alto, Calif: Ebrary, 2007.

Stephanie Schwam, *The Making of 2001, A Space Odyssey*. New York: Modern Library, 2000.

UG Sem 7

Major (4 Credits)

European Classical Literature

Course Description: This course is intended to introduce the students of the undergraduate class to Classical texts (epic, drama and poetry) with special reference to close literary texts that are fundamental to the discipline, via a detailed exploration of certain key, illustrative poems and plays. As such, it will offer students a representative sample of some of the epic and poetic and dramatic forms, genres, literary-historical periods, and cultural contexts so that they will have an understanding of the framework on which English literary tradition is based.

Module	Texts	Credits
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Module 1	Background: Context and genres	1
Module 2	Homer's <i>Iliad</i> (Book I)	1
Module 3	i. Sophocles' <i>Oedipus Rex</i> ii. Plautus' <i>A Pot of Gold</i> <u>Any one</u> to be taught	1
Module 4	Ovid's <i>Metamorphosis</i>	1

Course Outcomes

PO 1 PO2	CO 1- Understanding literary types as characteristics, forms and generic with special reference to tragedy, comedy and epic	BL 1 and 2
PO 1 PO 3	CO 2 - Analyzing poetry and drama as a discourse located within specific historical, socio-cultural contexts.	BL 4
PO 1 PO 2 PO 7	CO 3 - Examining the application of various existing critical/theoretical frameworks in reading epic, poetry and drama	BL 3 and 5
PO 1 PO 5	CO 4 – Evaluating philosophical concerns which emerge from the reading of the texts and its application in the modern context	BL 4 and BL 5
PO 1 PO 7	CO 5 - Comprehending the contemporary relevance of the texts and creating new interpretive models with special reference to the contemporary productions of literary texts	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,2	H	M					
CO 2	4	H		M				
CO 3	3,5	H	M					M
CO 4	4,5	H				M		
CO 5	5,6	H						H
	15/5	4/2	2/1			2/1		5/2
	3	2	2			2		2.5

CO- PO Attainment = $11.5/5 = 2.3$

Reading List

Aristotle, Poetics, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6 – 17, 23, 24, and 26.
Plato, The Republic, Book X, tr. Desmond Lee (London: Penguin, 2007).

Postcolonial Literatures

Course description: Postcolonial literature may be described as a set of literary responses to the historical experience of colonialism, beginning with colonial contact, and continuing into a postcolonial present rather than ending with the liberation of former colonies. In myriad ways, the authors represented in this course interrogate the historical experience of colonialism, laying bare the asymmetrical power relations created by the experience of colonial subjugation, and responding to the fractured socio-political, epistemological, and psychological terrain of the postcolonial. The course is global in its outlook and introduces students to a wide range of postcolonial literature from Africa, Latin America, the Caribbean, Australia, and North East India. While recognizing the rootedness of postcolonial literature to particular spaces and historical contexts, the course will also try to outline shared histories of oppression and struggle, highlighting commonalities and continuities as loci for the articulation of resistance in a world that continues to be shaped by imperialism.

Module	Texts	Credits
Module 1: Novel	Chinua Achebe: <i>Things Fall Apart</i> OR Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i> (<u>Any one</u> to be taught)	1
Module 2: Short Stories	Bessie Head: "The Collector of Treasures" Ama Ata Aidoo: "The Girl Who Can" Grace Ogot: "The Green Leaves" (<u>Any two</u> short stories to be taught)	1
Module 3: Poetry	i. Pablo Neruda: "Tonight I Can Write", "The Way Spain Was" ii. Derek Walcott: "A Far Cry from Africa", "Names" iii. David Malouf: "Revolving Days", "Wild Lemons" iv. Mamang Dai: "Small Towns and the River", "The Voice of the Mountain" (<u>Any one</u> poet to be taught)	1

Course Outcomes

PO 1 PO2	CO 1- Analyze key concepts of an important historical period pertinent to the discipline.	BL 1 and 4
PO 1 PO 3	CO 2 - Evaluate the relevance of these concepts through close reading and analysis.	BL 4
PO 1 PO 2 PO 7	CO 3 - Understand the philosophical concerns which emerge from the reading of the texts and its application in context of Modern European drama.	BL 3 and 5
PO 1 PO 5	CO 4 – Examine the contemporary relevance of the texts and creating new interpretive models with special reference to the contemporary productions of literary texts	BL 3 and BL 5
PO 1 PO 7	CO 5 - Comprehend the contemporary relevance of the texts and creating new interpretive models with special reference to the contemporary productions of literary texts	BL 5 and 6

CO-PO Mapping

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,4	H	M					
CO 2	4	H		M				
CO 3	3,5	H	M					M
CO 4	3,5	H				M		
CO 5	5,6	H						H
	14/5	4/2	2/1			2/1		5/2
	3.5	2	2			2		2.5

CO- PO Attainment = $13/5 = 2.6$

Reading List

Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (eds.), *The Postcolonial Studies Reader*, New York: Routledge, 2006.

Ania Loomba, *Colonialism/Postcolonialism*, New York: Routledge, 2015.

Leela Gandhi, *Postcolonial Theory: A Critical Introduction*. London: Routledge, 2020.

Catherine L. Innes and Bernth Lindfors, *Critical Perspectives on Chinua Achebe*. Washington, D.C: Three Continents Press, 1978.

G. R. MacMurray, *Critical Essays on Gabriel Garcia Marquez*, Boston: G.K. Hall & Co, 1987.

Gloria N. Onyeoziri, *Shaken Wisdom: Irony and Meaning in Postcolonial African Fiction*.

Charlottesville: University of Virginia Press, 2011.

RenéCosta, *The Poetry of Pablo Neruda*, Cambridge, Mass: Harvard University Press, 1979.

Edward Baugh, Derek Walcott, New York: Cambridge University Press, 2006.

James Tulip, David Malouf: Johnno, Short Stories, Poems, Essays and Interview, University of Queensland Press, 1990.

Modern European Drama

Course description: Moving from drawing-room comedy to absurdism, from the drama of political protest to epic theatre, this course includes a wide range of European drama that has been composed during the past century. Many of these plays are now acknowledged "classics" of modern drama: the rest are fine examples of contemporary plays that have broken new ground. The course will attempt to study them both as distinguished writing and as scripts for performance. By engaging students with plays produced in Europe, the course endeavors to shift focus from the British tradition to interpret and understand some of the preeminent dramatic forms, concepts and texts in the modern period, and to engage with drama and dramatics cross-culturally. The course will examine plays of European playwrights from the late 19th and early 20th centuries through text analysis and performance activities. Works have been selected from the repertoires of key playwrights, for example Ibsen, Chekhov, Pirandello, Brecht, and Ionesco. A brief history of European theatre in the specified time frame will also be studied in the course. The students will be able to evaluate and compare various perspectives and styles that these plays offer and analyse important themes and debates that emerge through them.

Module	Texts	Credit
Module 1	Henrik Ibsen: <i>Ghosts/ A Doll's House</i> OR Anton Chekov: <i>The Cherry Orchard</i> (<u>Any one</u> to be taught)	1
Module 2	Bertolt Brecht: <i>The Good Woman of Szechuan</i>	1
Module 3	Eugene Ionesco <i>Rhinoceros</i>	1
Module 4	Pirandello, <i>Six Characters in Search of an Author</i>	1

Course Outcomes

PO 1 PO2	CO 1- Analyse key features of an important historical period pertinent to the discipline.	BL 1 and 3
PO 1 PO 3	CO 2 - Evaluate the relevance of these concepts through close reading and analysis of the text.	BL 4
PO 1 PO 2 PO 7	CO 3 - Examine the application of various existing critical/theoretical frameworks in reading epic, poetry and drama	BL 3 and 5
PO 1 PO 5	CO 4 – Develop the ability to independently engage with the literary texts and critical concepts beyond the classroom via intellectual exercises.	BL 4 and BL 5
PO 1 PO 7	CO 5 - Comprehend the contemporary relevance of the texts and creating new interpretive models with special reference to the contemporary productions of literary texts	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,3	H	M					
CO 2	4	H		M				
CO 3	3,5	H	M					M
CO 4	4,5	H				M		
CO 5	5,6	H						H
	14/5	4/2	2/1			2/1		5/2
	2.8	2	2			2		2.5

CO- PO Attainment = 11.3/5 = **2.26**

Reading List

Ian Donaldson (eds.), Transformations in Modern European Drama, Palgrave Macmillan, 1983
 Martin Esslin, Theatre of the Absurd, Vintage Books, 2001
 Michael Y. Bennett, The Cambridge Introductions to Theatre and Literature of the Absurd, Cambridge University Press, 2015
 James McFarlane, Henrik Ibsen: A Critical Anthology. Harmondsworth: Penguin, 1970
 John Sullivan, Contemporary Theatre: Bertold Brecht [and Others.]. Kansas City, Mo.: Public Library, 1968
 C. E. J. Dolamore, Ionesco: Rhinoceros. London: Grant and Cutler, 1985
 Glauco Cambon, Pirandello: A Collection of Critical Essays. Englewood Cliffs, N.J: Prentice-Hall, 1967

Women's Writing

Course Description: The course is a broad critical survey of women's writing in diverse literary traditions. It is primarily designed to enhance the students' understanding of the seminal issues in creative and critical texts authored by women. The poems, fictional and non-fictional works from multi-cultural contexts offer a focused perspective on the changing configuration of socio historical backgrounds with reference to patriarchy, gender politics and reform movements.

Module	Texts	Credit
Module 1: Introduction	Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i> (Selected Chapters)	1

Module 2 : Novel	Alice Walker: <i>The Color Purple</i>	1
Module 2 : Poetry	Emily Dickinson: 'I cannot live without you, 'I'm wife; I've finished that'. Maya Angelou: 'Why the Caged Bird Sings?', 'Still I Rise'. Eunice De Souza: 'Advice to Women', 'Bequest' Sylvia Plath: 'Daddy', 'Lady Lazarus' (<u>Any one</u> poet to be taught)	1
Module 3: Short Stories	Katherine Mansfield: 'Bliss' Charlotte Perkins Gilman: 'The Yellow Wallpaper' Mahashweta Devi: 'Draupadi' Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures' Rassundari Devi: 'Amar Jibon' (<u>Any one</u> author to be taught)	1

Course Outcomes

PO 1 PO2	CO 1- Analyse key features of an important historical period pertinent to the discipline.	BL 1 and 3
PO 1 PO 3	CO 2 - Evaluate the relevance of these concepts through close reading and analysis of the text.	BL 4
PO 1 PO 2 PO 7	CO 3 - Examine the application of various existing critical/theoretical frameworks in reading epic, poetry and drama	BL 3 and 5
PO 1 PO 5	CO 4 – Develop the ability to independently engage with the literary texts and critical concepts beyond the classroom via intellectual exercises.	BL 4 and BL 5
PO 1 PO 7	CO 5 - Comprehend the contemporary relevance of the texts and creating new interpretive models with special reference to the contemporary productions of literary texts	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,3	H	M					
CO 2	4	H		M				
CO 3	3,5	H	M					M
CO 4	4,5	H				M		
CO 5	5,6	H						H
	14/5	4/2	2/1			2/1		5/2
	2.8	2	2			2		2.5

CO- PO Attainment = $11.3/5 = 2.26$

Reading List

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: 1996) pp. 172–97.

UG Sem 8

Major (4 Credits)

Indian Classical Literature

Course Description: This course introduces students to Indian Classical Literature starting from Kalidasa's *Abhijana Shakuntalam* to Ilango Adigai's *The Book of Banci*. The purpose of the course is to enable students to develop an understanding of the prominent traditions of Sanskrit and Tamil literature through the study of certain definitive texts. Students will be introduced to classical theories on the tradition of the Indian Drama given in Bharata's *Natyashastra* and to modern interpretations of classical theories on the Indian drama. There will also be a parallel focus on the Indian epic through a study of select sections from *The Mahabharata* and *Cilappatikaram*. Possible topics for discussion include but are not limited to the aesthetics of the oral literary form, the epic and ideas of nationhood, and the study of the concept of Dharma.

Syllabus

Module	Texts	Credit
Module 1	Kalidasa <i>Abhijnana Shakuntalam</i>	1
Module 2	Vyasa 'The Dicing' and 'The Sequel to the Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V, 'The Book of Effort' in <i>The Mahabharata</i>	1
Module 3	Sudraka <i>Mrcchakatika</i>	1
Module 4	Ilango Adikal 'The Book of Banci' in <i>Cilappatikaram</i>	1

Course Outcomes

PO 1 PO2	CO 1- Analyse key features of the Indian Classical tradition through a detailed critical introduction to forms of poetry and drama	BL 1 and 3
PO 1 PO 3	CO 2 - Evaluate the relevance of Indian mythology and its contemporary interpretation through close reading and analysis of the text.	BL 4
PO 1 PO 2 PO 7	CO 3 - Acquire comprehensive idea about the unique conceptual/theoretical foundation of classical Indian aesthetic tradition	BL 3 and 5

PO 1 PO 5	CO 4 – Develop the ability to independently engage with the literary texts and critical concepts beyond the classroom and critically distinguish the classical Indian Literary tradition from its Western counterpart	BL 4 and BL 5
PO 1 PO 7	CO 5 - Comprehend the contemporary relevance of the texts and create new interpretive models with special reference to the contemporary productions of literary texts in India.	BL 5 and 6

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1,3	H	M					
CO 2	4	M		M				
CO 3	3,5	H	M					M
CO 4	4,5	H				M		
CO 5	5,6	M	M					H
		10/5	6/3	2/1		2/1		5/2
		2	2	2		2		2.5

CO- PO Attainment = $10.5/5 = 2.1$

Reading List

Bharata, Natyashastra, tr. Manomohan Ghosh, vol 1, 2nd edition, Calcutta: Granthalaya, 1967.

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.

Iravati Karve, "Draupadi" in Yuganta: The End of an Epoch, Hyderabad: Disha, 1991.

World Literature

Course Description: The course has been designed keeping in view the current trends in the field of New Literatures, most of them coming from countries which were erstwhile European colonies. This course will offer an understanding of emergent issues concerning world literatures through the study of both canonical and non-canonical texts. The course will also allow students to understand how literatures from different margins fit into the postcolonial discourse, reclaim and/ or affirm their creative identity, and invite a planetary perspective into the assessment of literary value. On successful completion of this course students will be enriched in their knowledge of postcolonial literature, further enhance their theoretical knowledge, develop critical thinking, and learn about the scope of research in the field of world literatures.

Syllabus

Module	Texts	Credit
Module 1: Japanese	Select haikus by Basho Hayao Miyazaki, <i>Spirited Away</i>	1
Module 2: Canadian	Margaret Atwood, <i>The Handmaid's Tale</i> Margaret Lawrence, <i>The Stone Angel</i> (<u>Any one</u> to be taught)	2

Module 3: African	Chinua Achebe, <i>Anthills of the Savannah</i> J. M. Coetzee, <i>Disgrace</i> Buchi Emecheta, <i>In the Ditch</i> (<u>Any one</u> to be taught)	1
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Course Outcomes

PO 1 PO 2	CO 1 - Understand the role of world literature in diversifying the canon and its cultural and linguistic plurality..	BL 2, 4, and 6
PO 1 PO 3 PO 4	CO 2 - Evaluate the cultural, historical and social contexts to enhance critical understanding of the recommended texts.	BL 4 and 5
PO 1 PO 2 PO 5	CO 3 - Apply interdisciplinary critical thinking via debates, discussions regarding how world literature has evolved in a globalized world.	BL 2 and 3
PO 1 PO 2	CO 4 - Evaluate possibilities of intercultural exchanges between the different 'English Literatures' that exist, focusing on the politics of translation.	BL 2, 4,
PO 1 PO 3 PO 4	CO 5 - Develop a penchant to democratize English and understand particularities of writing in the English language from different cultural locations.	BL 2, 3, and 5

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3,6	3		2				
CO2	4,5	2	2			2		
CO3	2,3		3	3				
CO4	2,4	2		2		2		3
CO5	2,3,5		2	2		2		2
		7/3	7/3	9/4		6/3		5/2
		2.3	2.3	2.2		2		2.5

CO- PO Attainment = $11.3/5 = 2.26$

Reading List

Hutcheon, Linda *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*, Oxford University Press, 1989.
Tolan, Fiona. *Feminism and Fiction*, Rodopi, 2007.
Macpherson, Heidi Slettedahl. *The Cambridge Introduction to Margaret Atwood*, CUP.
Pierce, Peter. *The Cambridge History of Australian Literature*, Cambridge University Press (2009).

Amitrano, Giorgio. *The New Japanese Novel: Popular Culture and Literary Tradition in the Work of Murakami Haruki and Yoshimoto Banana*. Boston: Cheng and Tsui (1996)

David Damrosch, ed. *World Literature in Theory*, Wiley-Blackwell (2014)

Iwamoto, Yoshio. "A Voice from Postmodern Japan: Haruki Murakami." *World Literature Today* 27.2 (1993)

Rubin, Jay. *Haruki Murakami and the Music of Words*. London: Vintage (2005)

Napier, Susan. "The Dystopian Imagination: From the Asylum through the Labyrinth to the End of the World." *The Fantastic in Modern Japanese Literature: The Subversion of Modernity*. London: Routledge, (1996)

Seats, Michael. *Murakami Haruki: The Simulacrum in Contemporary Japanese Culture*. Plymouth: Lexington Books (2006)

Suter, Rebecca. *The Japanization of Modernity: Murakami Haruki Between Japan and the United States*. Cambridge, Mass.: Harvard University, Asia Center (2008)

Partition Literature

Course Description: The course, through the study of prose and poetry, focuses on remembering the Partition: “two faces of independence”, “celebration and consternation”, and the pain and trauma associated with it. The study of the gap between historiography and representation in literature helps us to understand the lived experiences of the survivors. Identity and nationalism are the binding tropes of the course. The course also focuses on the condition of refugees, conflict, reconciliation and self-reliance. The study of the margins (from the perspective of historiography) of gender, caste, community, and region are the other areas which the course aims to explore. The course also incorporates the Liberation War of 1971 leading to the second Partition—the birth of Bangladesh and Pakistan—thereby helping students to study the event as a continuum of the Partition in 1947. Migration and reverse migration since 1947 and 1971 thus become the areas that can be explored through the course.

Module	Texts	Credit
Module 1	Novels: i.Bapsi Sidhwa: <i>Cracking India</i>/Ice Candy Man ii.Bhisham Sahani: <i>Tamas</i> iii.Intizar Husain: <i>Basti</i> iv.Khushwant Singh: <i>Train to Pakistan</i> v.Salman Rushdie: <i>Midnight’s Children</i> vi.Tahmina Anam: <i>The Golden Age</i> (<u>Any one</u> to be taught)	2
Module 2	Essays and short stories : i.Dibyendu Palit: “Alam's Own House”, tr. Sarika Chaudhuri, <i>Bengal Partition Stories:An Unclosed Chapter</i> ii.Manik Bandhopadhyay: “The Final Solution”, tr. Rani Ray, <i>Mapmaking: Partition Stories from Two Bengals</i>, ed. Debjani Sengupta. iii.Sa’adat Hasan Manto: “Toba Tek Singh”, in <i>Black Margins: Manto</i>, tr. M. Asaduddin iv.Lalithambika Antharajanam: “A Leaf in the Storm”, tr. K. Narayana Chandran, in <i>Stories about the Partition of India</i> ed. Alok Bhalla. (<u>Any two</u> to be taught)	1

Module 3	Poetry : i.Faiz Ahmad Faiz: “For Your Lanes, My Country”, in In English: Faiz Ahmad Faiz, A Renowned Urdu Poet, tr. and ed. Riz Rahim. ii.Jibanananda Das: “I Shall Return to This Bengal”, tr. Sukanta Chaudhuri, in Modern Indian Literature. iii.Gulzar: “Toba Tek Singh”, tr. Anisur Rahman, in Translating Partition, ed. Tarun Saint et. al. (<u>Any one</u> to be taught)	1
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Course Outcomes

PO 1 PO 2	CO 1 - Understand the significance of the Partition in the historiography of the subcontinent	BL 2, 4, and 6
PO 1 PO 3 PO 4	CO 2 - Evaluate the cultural, historical and social contexts to enhance critical understanding of the texts and assess the intersections between history and literature	BL 4 and 5
PO 1 PO 2 PO 5	CO 3 - Elaborate on communalism and violence, its impact on partition and its treatment in literature	BL 2 and 3
PO 1 PO 2	CO 4 - Critically assess the issues of colonialism, nationalism, homelessness, and exile in the representative writings of Partition literature	BL 2, 4,
PO 1 PO 3 PO 4	CO 5 - Develop an understanding of the contemporary relevance of the Partition through creative presentations and group discussions	BL 2, 3, and 5

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3,6	3		2				
CO2	4,5	2	2			2		
CO3	2,3	3	3	3				
CO4	2,4	2		2		2		3
CO5	2,3,5		2	2	2	2		2
		7/3	7/3	9/4	2/1	6/3		5/2
		2.3	2.3	2.2	2	2		2.5

CO- PO Attainment = $13.3/5 = 2.6$

Reading List

Ritu Menon and Kamla Bhasin, "Introduction", in *Borders and Boundaries*, New Delhi: Kali for Women, 1998.
 Sukrita P. Kumar, *Narrating Partition*, Delhi: Indialog, 2004.
 Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*, Delhi: Kali for Women, 2000.
 Sigmund Freud, "Mourning and Melancholia", in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey, London: Hogarth Press, 1953, pp. 3041–53.

Literature of the Indian Diaspora

Course Description: This course aims to introduce students to the theory of Diaspora, the concept of its inception, narrative techniques used by writers of the Indian Diaspora, and representation of these (wherever possible) texts in films. It will seek to equip students to analyze and understand the concept of Diaspora in detail. The course will explore the specificity, history, and function of various writers and how their style of representation helps in the evolution of the whole gamut, focusing on the narrative and the critical repertoire of Diaspora theories. It will seek to develop a knowledge of how various socio-political forces change the context and perspective of the old and the new Diaspora.

Syllabus

Module	Texts	Credit
Module 1: Background	Background and critical introduction to Diaspora Studies	1
Module 2: Novels	Anita Desi: <i>Fasting, Feasting</i> OR Jhumpa Lahiri: <i>The Namesake</i> (<u>Any one</u> to be taught)	2
Module 3: Short Stories	Short Stories: Bharati Mukherjee: Selections from <i>Darkness</i> M.G. Vassanji: Selections from <i>What Are You</i> Jhumpa Lahiri: Selections from <i>Interpreter of Maladies</i> (<u>Any two authors</u> to be taught)	1

Course Outcomes

PO 1 PO 2	CO 1 - Understand the historical development of Indian diasporic communities	BL 2, 4, and 6
PO 1 PO 3 PO 4	CO 2 - Critically analyze the different social and cultural issues presented in the works of the writers recommended in the syllabus	BL 4 and 5
PO 1 PO 2 PO 5	CO 3 - Evaluate the contemporary relevance of the texts with respect to the discourse on globalization	BL 2 and 3

PO 1 PO 2	CO 4 - Critically assess the issues of homeland, displacement and hybridity of diasporic identities at the national and global level, and in relation to increasing ethnic consciousness in India	BL 2, 4,
PO 1 PO 3 PO 4	CO 5 - Develop a comparativist approach to creative writings on the Indian Diaspora by the Indian writers, and non-Indian writers and research into the new cultural forms of the Indian Diaspora, including popular culture	BL 2, 3, and 5

CO-PO Mapping

*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	2,3,6	3		2				
CO2	4,5	2	2			2		
CO3	2,3	3	3	3				
CO4	2,4	2		2		2		3
CO5	2,3,5		2	2	3	2		2
		7/3	7/3	9/4	3/1	6/3		5/2
		2.3	2.3	2.2	3	2		2.5

CO- PO Attainment = 14.3/6 = **2.3**

Reading List

‘Introduction: The diasporic imaginary’ in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge
‘Cultural Configurations of Diaspora,’ in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
‘The New Empire within Britain,’ in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books