

**COURSE STRUCTURE AND SYLLABI  
FOR TWO YEAR M.A. DEGREE COURSE**

2023-24



**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
ADAMAS UNIVERSITY**



**ADAMAS UNIVERSITY  
SOLACS  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**VISION OF THE UNIVERSITY**

To be an internationally recognized university through excellence in inter-disciplinary education, research and innovation, preparing socially responsible well-grounded individuals contributing to nation building.

**MISSION STATEMENTS OF THE UNIVERSITY**

- M.S 01:** Improve employability through futuristic curriculum and progressive pedagogy with cutting-edge technology
- M.S 02:** Foster outcomes-based education system for continuous improvement in education, research and all allied activities
- M.S 03:** Instill the notion of lifelong learning through culture of research and innovation
- M.S 04:** Collaborate with industries, research centers and professional bodies to stay relevant and up-to-date
- M.S 05:** Inculcate ethical principles and an understanding of environmental and social realities

**CHANCELLOR / VICE CHANCELLOR**



**ADAMAS UNIVERSITY  
SOLACS  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**VISION OF THE SCHOOL**

To foster inclusive excellence, shape the conversation about higher education, and determine effective leaders and resourceful problem solvers to create a culturally diverse, technologically advanced, and globally conscious community and to enact a new paradigm for liberal education that retains the proven values of a broad education while imparting career-oriented skills.

**MISSION STATEMENTS OF THE SCHOOL**

**M.S 01:** To promote inclusive excellence and academic innovation, offer professional and career Determine, provide resources and best practices, respond to current evolving issues, and advocate liberal Define.

**M.S 02:** To engage and foster in creative activity and academic excellence of basic and applied research that advance disciplinary and interdisciplinary knowledge to a modern society and a global economy, and to ensure the acquisition of skills essential for professional careers and graduate study and prepare students to be knowledgeable, to question critically, think logically, communicate clearly, act creatively, live ethically and create engaged citizens who respond creatively and flexibly to the challenges of a diverse and changing world.

**DEAN OF THE SCHOOL CONCERNED**



**ADAMAS UNIVERSITY  
SOLACS  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**VISION OF THE DEPARTMENT**

**The Department of English Language and Literature aims at preparing employable candidates. The students are imbued with in-depth knowledge of the English language and critical insight.**

**MISSION STATEMENTS OF THE DEPARTMENT**

- M.S 01: Enabling the students to practice critical thinking through various pedagogical techniques**
- M.S 02: Creating a space for interdisciplinary studies.**
- M.S 03: Broadening career options through knowledge and skills by inculcating professional ethics and by making socially employable youth.**
- M.S 04: Promoting quality research and creative work that furthers appreciation.**

**HOD**

**DEAN/ SCHOOL CONCERNED**



**ADAMAS UNIVERSITY  
SOLACS  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**Name of the Programme: M.A. English Language and Literature**

**Programme Educational Objectives (PEOs)**

**PEO 01** – To make students conceptualize, critically analyze and acquire in-depth knowledge of English Language and Literature by imbuing in them the unique ability of synthesizing knowledge towards adding value in the areas of Literature and Language.

**PEO 02** – To promote critical thinking by way of enabling graduates to look at things from different perspectives, thereby making them efficient in applying different forms of problem-solving techniques.

**PEO 03** – To inculcate a spirit of enquiry, so that a student with Master's in English can search for facts and truths by determining methodologies that support critical analysis and decision making.

**PEO 04** – To ignite the passion for creativity and original thinking. To inculcate aspiration of ethics and social commitment in the personal and professional life so that they add value to the society.

**HOD**

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DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**Name of the Programme: M.A. English Language and Literature**

**GRADUATE ATTRIBUTE / PROGRAMME OUTCOME (PO)**

- GA 01/ PO 01:** Knowledge of Literature in English: Obtaining comprehensive knowledge of a range of literary and cultural texts written in English.
- GA 02/ PO 02:** Contextual Understanding: Understand the socio-political and economic context that play crucial roles in shaping literary works.
- GA 03/ PO 03:** Independent and Original Perspectives: Foster and nurture independent, original thoughts and perspectives on diverse social and cultural issues.
- GA 04/ PO 04:** Research and Analysis: Understand the basics of research methodologies approaches.
- GA 05/ PO 05:** Communication: Communicate effectively with the literary community and within the society at large.
- GA 06/ PO 06:** Leadership Skills: Understand the importance, skills and nuances of leadership in a team, group or society at large.
- GA 07/ PO 07:** Modernization and Tools Usage: Acquire necessary knowledge of tools (especially digital tools) to adapt to the modern world.
- GA 08/ PO 08:** Creative, Critical Thinking and Problem-Solving Skills: Generate and apply all these skills and when necessary, in a broader socio-cultural and literary context.
- GA 09/ PO 09:** Language, Literature, Culture and Society: Acquire a critical understanding of how language, literature, culture and society influence and shape each other.
- GA 10/ PO 10:** Ethical Value: Apply ethical principles and commit to professional ethics and responsibilities.
- GA 11/ PO 11:** Individual and Team Effort: Understand importance of individual and team effort through various activities.
- GA 12/ PO 12:** Industry Friendly Skills Determination: Acquire necessary skills and knowledge to adapt to the new economy.

**HOD**

**DEAN/ SCHOOL**



**ADAMAS UNIVERSITY  
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DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**Name of the Programme: M.A. English Language and Literature**

**PROGRAMME SPECIFIC OUTCOME (PSO)**

**PSO 01: NIL**

**PSO 02: NIL**

**PSO 03: NIL**

**PSO 04: NIL**

**HOD**

**DEAN/ SCHOOL CONCERNED**



**COURSE STRUCTURE AND SYLLABI  
FOR TWO YEAR M.A. DEGREE COURSE**

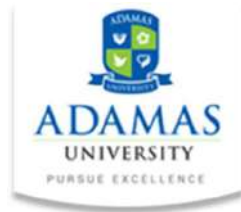
**2023-24**

**PROGRAMME CODE: ENG4201**



**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
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**COURSE STRUCTURE  
AND SYLLABI  
FOR  
TWO YEAR M.A. DEGREE COURSE IN ENGLISH**

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
ADAMAS UNIVERSITY**

**2023-24**

## **ABBREVIATIONS**

CC: Core Course
DSE: Discipline Specific Elective Course
GE: General Elective Course
MDS: Master's Dissertation

### General Policies:

1. The selection of texts may vary every semester, except language-based courses.
2. The selection of texts will be announced at the beginning of the semester.

# SCHOOL OF LIBERAL ARTS AND CULTURE STUDIES

## POST GRADUATE PROGRAMME STRUCTURE

(UNDER CHOICE BASED CREDIT SYSTEM)

### M.A. ENGLISH LANGUAGE AND LITERATURE

#### SEMESTER 1

SL. NO	TYPE OF COURSE	COURSE CODE NEW	TITLE OF THE COURSE	Contact Hours per Week				REMARKS
				L	T	P	C	
01	CC	ENG21103	Old, Middle and Renaissance Poetry and Prose	3	1	0	4	REQUIRED
02	CC	ENG21074	Renaissance Drama	3	1	0	4	REQUIRED
03	CC	ENG21075	Seventeenth Century Literature	3	1	0	4	REQUIRED
04	CC	ENG21076	Introduction to Linguistics	3	1	0	4	REQUIRED
05	GE	ENG21111	Soft Skills	3	1	0	4	OPTIONAL
<b>SUB TOTAL</b>							<b>20</b>	

#### SEMESTER 2

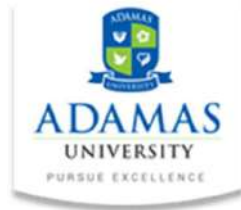
06	CC	ENG21077	Eighteenth Century Literature	3	1	0	4	REQUIRED
07	CC	ENG21078	Romantic Literature	3	1	0	4	REQUIRED
08	CC	ENG21079	Victorian Literature	3	1	0	4	REQUIRED
09	CC	ENG23080	Research Methodologies and Computer Applications	3	1	0	4	REQUIRED
<b>Students are to take 1 (ONE) Elective Papers out of 5 (Five) following options (from Sl. No. 10-14)</b>								
10	DSE	ENG21081	City in Contemporary Indian Writings	3	1	0	4	OPTIONAL
11	DSE	ENG21082	Literature and Visual Arts	3	1	0	4	OPTIONAL
12	DSE	ENG21083	Literatures of the World	3	1	0	4	OPTIONAL
13	DSE	ENG21084	Film Adaptation	3	1	0	4	OPTIONAL
14	DSE	ENG21085	Literatures from Africa	3	1	0	4	OPTIONAL
<b>SUB TOTAL</b>							<b>20</b>	

#### SEMESTER 3

15	CC	ENG21086	Modern Literature	3	1	0	4	REQUIRED
16	CC	ENG21087	Literary Criticism	3	1	0	4	REQUIRED
<b>Students are to take 2 (TWO) Elective Papers out of 4 (Four) following options (from Sl. No. 17-20)</b>								
17	DSE	ENG21088	Literatures of India	3	1	0	4	OPTIONAL
18	DSE	ENG21089	Children's Literature in English	3	1	0	4	OPTIONAL

19	DSE	ENG21090	Partition Literature	3	1	0	4	OPTIONAL
20	DSE	ENG21091	Tagore Studies	3	1	0	4	OPTIONAL
21	MDS	ENG25092	DISSERTATION-I	0	2	0	4	REQUIRED
			<b>SUB TOTAL</b>				<b>20</b>	
<b>SEMESTER 4</b>								
22	CC	ENG21093	Postmodern Literature	3	1	0	4	REQUIRED
23	CC	ENG21094	Introduction to Literary Theory	3	1	0	4	REQUIRED
24	CC	ENG21095	Literary Theory: Contemporary	3	1	0	4	REQUIRED
<b>Students are to take 2 (TWO) Elective Papers out of 4 (Four) following options (from Sl. No. 25-28)</b>								
25	DSE	HEN52106	Postcolonial Literature	3	1	0	4	OPTIONAL
26	DSE	ENG21097	Feminism and Gender	3	1	0	4	OPTIONAL
27	DSE	ENG21098	American Literature	3	1	0	4	OPTIONAL
28	DSE	ENG21099	Popular Literature and Culture	3	1	0	4	OPTIONAL
29	MDS	ENG25100	DISSERTATION-II	0	4	0	4	REQUIRED
			<b>SUB TOTAL</b>				<b>24</b>	
<b>TOTAL REQUIRED CREDIT</b>							<b>84</b>	

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**COURSE STRUCTURE  
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**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
ADAMAS UNIVERSITY**

**2023-24**

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG2 1103</b>	<b>Old, Middle and Renaissance Poetry and Prose</b>											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	-	2	1
<b>CO3</b>	3	3	3	1	-	2	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	2	-	2	-	3	3	-	2	1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG2 1074</b>	<b>Renaissance Drama</b>											
<b>CO1</b>	3	3	2	1	3	2	1	3	3	-	-	2
<b>CO2</b>	3	2	3	-	3	3	2	3	3	2	1	-
<b>CO3</b>	2	3	3	1	-	3	3	3	2	-	1	3
<b>CO4</b>	1	3	2	3	2	1	-	3	3	-	3	1
<b>CO5</b>	3	2	3	-	2	1	3	3	3	2	-	2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
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<b>ENG 2107 5</b>	17 <sup>th</sup> Century Literature											
<b>CO1</b>	3	3	2	-	2	1	3	3	3	-	1	2
<b>CO2</b>	3	2	3	1	-	3	2	3	2	1	3	-
<b>CO3</b>	3	3	3	2	-	2	1	3	3	2	-	1
<b>CO4</b>	1	3	3	3	-	1	2	3	2	2	-	2
<b>CO5</b>	2	3	2	1	3	2	-	3	3	-	1	3

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2107 6</b>	Introduction to Linguistics											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2111 1</b>	Soft Skills											
<b>CO1</b>	3	2	3	1	-	3	3	3	2	2	1	-



<b>CO2</b>	3	3	2	-	3	2	1	3	3	1	3	-
<b>CO3</b>	2	3	3	-	1	3	3	3	2	1	-	3
<b>CO4</b>	1	3	3	2	3	1	2	3	3	-	1	2
<b>CO5</b>	3	2	3	1	2	-	3	3	3	3	-	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2107 7</b>	18 <sup>th</sup> Century Literature											
<b>CO1</b>	3	3	2	1	3	2	1	3	3	-	-	2
<b>CO2</b>	3	2	3	-	3	3	2	3	3	2	1	-
<b>CO3</b>	2	3	3	1	-	3	3	3	2	-	1	3
<b>CO4</b>	1	3	2	3	2	1	-	3	3	-	3	1
<b>CO5</b>	3	2	3	-	2	1	3	3	3	2	-	2
	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2107 8</b>	Romantic Literature											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	-	2	1
<b>CO3</b>	3	3	3	1	-	2	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	2	-	2	-	3	3	-	2	1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG 21079</b>	Victorian Literature											
<b>CO1</b>	3	3	2	-	2	1	3	3	3	-	1	2
<b>CO2</b>	3	2	3	1	-	3	2	3	2	1	3	-
<b>CO3</b>	3	3	3	2	-	2	1	3	3	2	-	1
<b>CO4</b>	1	3	3	3	-	1	2	3	2	2	-	2
<b>CO5</b>	2	3	2	1	3	2	-	3	3	-	1	3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG 23080</b>	Research Methodologies and Computer Applications											
<b>CO1</b>	3	2	3	1	-	3	3	3	2	2	1	-
<b>CO2</b>	3	3	2	-	3	2	1	3	3	1	3	-
<b>CO3</b>	2	3	3	-	1	3	3	3	2	1	-	3
<b>CO4</b>	1	3	3	2	3	1	2	3	3	0	1	2
<b>CO5</b>	3	2	3	1	2	-	3	3	3	3	-	2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
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<b>ENG 2108 1</b>	City in Contemporary Indian Writings											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2108 2</b>	Literature and Visual Arts											
<b>CO1</b>	3	3	2	-	2	1	3	3	3	-	1	2
<b>CO2</b>	3	2	3	1	-	3	2	3	2	1	3	-
<b>CO3</b>	3	3	3	2	-	2	1	3	3	2	-	1
<b>CO4</b>	1	3	3	3	-	1	2	3	2	2	-	2
<b>CO5</b>	2	3	2	1	3	2	-	3	3	-	1	3
	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2108 3</b>	Literatures of the World											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1

<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2108 4</b>	Film Adaptation											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	-	2	1
<b>CO3</b>	3	3	3	1	-	2	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	2	-	2	-	3	3	-	2	1

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2108 5</b>	Literatures from Africa											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3

<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2
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	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG2 1086</b>	Modern Literature											
<b>CO1</b>	3	3	2	1	3	2	1	3	3	0	0	2
<b>CO2</b>	3	2	3	0	3	3	2	3	3	2	1	0
<b>CO3</b>	2	3	3	1	0	3	3	3	2	0	1	3
<b>CO4</b>	1	3	2	3	2	1	0	3	3	0	3	1
<b>CO5</b>	3	2	3	0	2	1	3	3	3	2	0	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2108 7</b>	Literary Criticism											
<b>CO1</b>	3	3	2	0	2	1	3	3	3	0	1	2
<b>CO2</b>	3	2	3	1	0	3	2	3	2	1	3	0
<b>CO3</b>	3	3	3	2	0	2	1	3	3	2	0	1
<b>CO4</b>	1	3	3	3	0	1	2	3	2	2	0	2
<b>CO5</b>	2	3	2	1	3	2	0	3	3	0	1	3

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
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<b>ENG 2108 9</b>	Children's Literature in English											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 0</b>	Partition Literature											
<b>CO1</b>	3	2	3	1	-	3	3	3	2	2	1	-
<b>CO2</b>	3	3	2	-	3	2	1	3	3	1	3	-
<b>CO3</b>	2	3	3	-	1	3	3	3	2	1	-	3
<b>CO4</b>	1	3	3	2	3	1	2	3	3	-	1	2
<b>CO5</b>	3	2	3	1	2	-	3	3	3	3	-	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 1</b>	Tagore Studies											
<b>CO1</b>	3	3	2	1	3	2	1	3	3	-	-	2

<b>CO2</b>	3	2	3	-	3	3	2	3	3	2	1	-
<b>CO3</b>	2	3	3	1	-	3	3	3	2	-	1	3
<b>CO4</b>	1	3	2	3	2	1	-	3	3	-	3	1
<b>CO5</b>	3	2	3	-	2	1	3	3	3	2	-	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 3</b>	Postmodern Literature											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 4</b>	Introduction to Literary Theory											
<b>CO1</b>	3	3	2	-	2	1	3	3	3	-	1	2
<b>CO2</b>	3	2	3	1	-	3	2	3	2	1	3	-
<b>CO3</b>	3	3	3	2	-	2	1	3	3	2	-	1

<b>CO4</b>	1	3	3	3	-	1	2	3	2	2	-	2
<b>CO5</b>	2	3	2	1	3	2	-	3	3	-	1	3
	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 5</b>	Literary Theory: Contemporary Developments											
<b>CO1</b>	3	3	3	2	0	1	2	3	3	1	0	2
<b>CO2</b>	2	1	3	0	3	2	1	3	3	0	2	1
<b>CO3</b>	3	3	3	1	0	2	3	3	3	1	2	0
<b>CO4</b>	3	2	2	0	1	3	2	3	3	1	0	3
<b>CO5</b>	3	3	3	2	0	2	0	3	3	0	2	1

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>ENG 2109 6</b>	Postcolonial Literature											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	2	2	1
<b>CO3</b>	3	3	3	1	2	-	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	-	-	2	-	3	3	3	2	2



	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG 2109 7</b>	Feminism and Gender											
<b>CO1</b>	3	2	3	1	-	3	3	3	2	2	1	-
<b>CO2</b>	3	3	2	-	3	2	1	3	3	1	3	-
<b>CO3</b>	2	3	3	-	1	3	3	3	2	1	-	3
<b>CO4</b>	1	3	3	2	3	1	2	3	3	-	1	2
<b>CO5</b>	3	2	3	1	2	-	3	3	3	3	-	2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG 2109 8</b>	American Literature											
<b>CO1</b>	3	3	2	1	3	2	1	3	3	-	-	2
<b>CO2</b>	3	2	3	-	3	3	2	3	3	2	1	-
<b>CO3</b>	2	3	3	1	-	3	3	3	2	-	1	3
<b>CO4</b>	1	3	2	3	2	1	-	3	3	-	3	1
<b>CO5</b>	3	2	3	-	2	1	3	3	3	2	-	2
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>ENG 2109 9</b>	Popular Literature and Culture											
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2

<b>CO2</b>	2	1	3	-	3	2	1	3	3	-	2	1
<b>CO3</b>	3	3	3	1	-	2	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	2	-	2	-	3	3	-	2	1

<b>ENG21103</b>	<b>Old, Middle and Renaissance Poetry and Prose</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to a detailed **description** of the socio-economic and political background of the Old, Middle and Renaissance period.
2. To give a comprehensive idea of the origin and progress of poetic practices in English.
3. To facilitate specific discussions on the authors of the respective eras.
4. To critically analyze the texts- both structurally and thematically and to contextualize them within the contemporary socio-political conditions.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Clarify** and demonstrate the nuances of the tradition of English poetry in its formation period.
- CO2. **Define** the growth of English language from Old English to Modern English.
- CO3. **Explain** the poetical tradition of English literature and **determine** fundamental skills required for close reading and critical thinking of the texts and **concepts**.
- CO4. **Match** and analyze the poems in the **socio**-political and religious contexts of the time.
- CO5. **Interpret** the basic philosophical questions posed by Renaissance Humanism and analyze the texts in that context.

### Course Description

Old, Middle and Renaissance Poetry is one of the foundational courses to **understand** the basic trajectory of English poetry from its formation stage to the beginning of modern English. This course deals with three literary periods simultaneously and focuses on the **determination** of the English language till the time of William Shakespeare. The lectures will discuss the issues of socio-political scenario of the then England and how Renaissance Humanism played a crucial role in the thematic and poetical structure. Classes will be interactive in nature and students will be encouraged to identify the traits of Old, Middle and Renaissance period in the poems themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students **apply** comprehending abilities and analytical skill.

## Course Content

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### Unit I

**Introduction:** Background to Old and Middle English Period and the Renaissance; Socio-economic and Political Background; Art, History and Religion, Reception Theory, Relevance in contemporary age

### Unit II:

#### Old and Middle English Poetry:

Old English Poetry Selections/*Vinland Saga/How to Train Your Dragon/Seventh Seal/ The Green Knight*

### Unit III

Middle English Poetry I: Geoffrey Chaucer: *Canterbury Tales* (“The Miller’s Prologue and Tale”, “The Pardoner’s Prologue and Tale”)

William Langland: *Piers Plowman* (Selections) / Dante: *Inferno* (Selections)

### Unit IV

#### Renaissance Poetry and Prose

Selected Sonnets of Wyatt/Surrey/Sidney/Spenser; Shakespearean Sonnets (selected)

Queen Elizabeth’s Speeches

Francis Bacon *Selections*

#### **Text and Reference Books:**

1. Giuseppe Mazzotta, ed. and Michael Palma, trans. *Inferno*. By Dante Alighieri. W. W. Norton and Company.
2. H. Woudhuysen, *The Penguin Book of Renaissance Verse (1509-1659)*. Penguin.
3. J.W. Lever, *The Elizabethan Love Sonnet*. Barnes and Noble Books.
4. Katherine Duncan Jones. *Shakespeare’s Sonnets (The Arden Shakespeare)*. Blomsbury
5. Peter Jones. *Shakespeare: The Sonnets (Casebook)*. Macmillan Publishers.
6. Seamus Heaney, ed. *Beowulf: A New Verse Translation*. W. W. Norton and Company.
7. Stephen H.A. Shepherd and Elizabeth Robertson, eds. *Piers Plowman*. By William Langland. W. W. Norton and Company
8. V.A. Kolve and Glending Olson, eds. *The Canterbury Tales*. By Geoffrey Chaucer. W. W. Norton and Company.
9. William Kerrigan, and Gordon Braden. *The Idea of the Renaissance*. The Johns Hopkins University Press.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO 1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>CO1</b>	3	3	3	2	-	1	2	3	3	1	-	2
<b>CO2</b>	2	1	3	-	3	2	1	3	3	-	2	1
<b>CO3</b>	3	3	3	1	-	2	3	3	3	1	2	-
<b>CO4</b>	3	2	2	-	1	3	2	3	3	1	-	3
<b>CO5</b>	3	3	3	2	-	2	-	3	3	-	2	1

**Correlation level 1, 2 and 3 as defined below:**

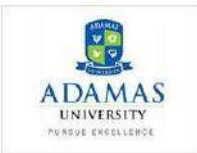
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21103 – Old, Middle and Renaissance Poetry and Prose</b>			
<b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd 2019-20	<b>Time:</b> 03 Hrs. <b>Max. Marks:</b> 40		
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	"Strange thing, me seem'd, to see a beast so wild,/ So goodly won, with her own will beguil'd."- <b>Which incident</b> is referred as here "strange thing"? <b>Why</b> does the speaker think that he "goodly won"? (An)	8	CO4
2.	<b>Do you think</b> that the poet portrays the dark lady in a negative way? Explain with reference to sonnet no 127 and 130. (Un)	8	CO3 CO4 CO5
3.	<b>Comment</b> on the theme of love and how it changes from Old English poetry to the poems written during Renaissance. (Un)	8	CO1 CO2
4.	<b>Why</b> , according to you, Chaucer is called the 'Father of English Poetry'? (An)	8	CO1 CO4
5.	<b>How</b> did Dante blend the Christian and Classical tradition in his <i>Inferno</i> ? (Un)	8	CO4 CO5
<b>SECTION B (Attempt any Four Questions)</b>			
6.	"O fearful meditation"- <b>Who</b> is addressed here? <b>Why</b> does the speaker call it so? (Un)	4	CO3 CO4
7.	"Love is not time's fool"- <b>Why</b> does the speaker say this? (An)	4	CO3 CO4 CO5
8.	<b>Why</b> does the speaker <b>compare</b> himself with the huntsman in the Spenser's sonnet no 67? (App)	4	CO2 CO4
9.	<b>Compare and contrast</b> between the sinners of the first circle and the sinners of the deeper circles. (Un)	4	CO4 CO5
10.	"And then I preach against the very vice I make my living out of - Avarice." <b>What do you mean</b> by "Avarice"? According to your <b>understanding</b> of the poem, <b>evaluate</b> the quote with close reference to the original context. (Un, Ev)	4	CO1 CO2 CO3 CO4

<b>ENG21074</b>	<b>Renaissance Drama</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	<b>Graduation in English Literature</b>				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to a detailed **understanding** of the evolution of **drama** during the Renaissance
2. To give a comprehensive idea about the various aspects of the birth and growth of Renaissance Humanism
3. To make a detailed **study** of the various literary and thematic aspects of Renaissance **Drama**
4. To **study** the influence of the changing theoretical frameworks on the **study** of the performance of Renaissance texts
5. To **analyze** the socio-economic aspects of Early Modern society and its impact on Renaissance **Drama**

### Course Outcomes

On completion of this course, the students will be able to

CO1 **Identify** the cultural markers in dramatic texts of the Renaissance period

CO2 **Arrange** the significance of text and performance in Renaissance studies

CO3 **Compare** between different approaches and viewpoints evident in the various schools of Renaissance studies

CO4 **Solve** the impact of political scenarios in the construction of Renaissance Humanism, reflected in the performance of literary texts

CO5 **Illustrate** the various aspects of contemporary societies as reflected in theatrical adaptations of Renaissance **Drama**

### Course Description

Renaissance **Drama** focuses on the performance of literary texts and their evolution in the 15th and 16th Centuries. The history of performance studies closely integrates the various socio-political elements which is topical to the Renaissance period. Issues of identity, racism, and colonial expansion are at the crux of the of Renaissance Humanism. The **concepts** of the relics of feudalism and progress and identity politics are also reiterated in the various schools of

Renaissance **Drama** shaped by Early Modern society. The aim of this course is to enable students to critically **evaluate** and **understand** these texts in the prescribed course in context of contemporary socio-political advancements. It will also closely **study** the language of performativity that shape literary texts and its connection to its historical past. This course **introduces** the students to the performance of texts and helps them to build a strong base in **understanding** theatre.

## **Course Content**

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### **Unit I Background:**

Miracle and Morality plays. John Still: *Gammer Gurton's Needle*/ Anon.: *The Somonyng of Everyman*

### **Unit II Pre Shakespearean:**

Christopher Marlowe: *Doctor Faustus*/ Thomas Kyd *Spanish Tragedy*

### **Unit III Shakespearean:**

**Tragedy:** *King Lear*/ *Hamlet*/*Richard III*

**Comedy:** *As You Like It*/ *Twelfth Night*/ *Comedy of Errors*

### **Unit IV Jacobean:**

Ben Jonson: *Volpone* / John Webster: *The Duchess of Malfi*

## **Texts and Reference Books:**

1. Baskervill, Charles. *English Elements in Jonson's Early Comedy*. New York, NY: Gordian P, 1967. 1-75.
2. Booth, Stephen. *King Lear, Macbeth, In Definition and Tragedy*. New Haven: Yale University Press, 1983.
3. Bradley, AC. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. London: Macmillan, 1905.
4. *Everyman and Other Miracle and Morality Plays*. Ed. Stanley Appelbaum and Candace Ward. New York: Dover Publications, 1995. 36-59.
5. Jonson, Ben. *Volpone*. Manchester University Press, 15-Apr-1999
6. King, Pamela M. "Morality Plays". *The Cambridge Companion to Medieval English Theatre*. Ed. Richard Beadle. Cambridge: Cambridge U P, 1994. 235.
7. Marlowe, Christopher. *Doctor Faustus*. Bloomsbury Publishing, 24-Mar-2014.
8. Rowse, A.L. *The Annotated Shakespeare: Complete Works*, illustrated Orbis Publishing, Limited, 1978.



9. Shakespeare, William and R.A. Foakes. *King Lear* (Arden Shakespeare). 2009.
10. ---. and J.M. Lothian. *Twelfth Night* (Arden Shakespeare). 2009.
11. Still, John. *Gammer Gurton's Needle: By Mr. S., Mr. of Art* (Classic Reprint). Fb & c Limited, 25-Nov-2017.
12. Knoll, Robert E. "Volpone of The Fox" *Ben Jonson's Plays: An Introduction*. Lincoln, NE: University of Nebraska P, 1964. 79-104.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO 1	PO2	PO 3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	2	1	3	2	1	3	3	-	-	2
CO2	3	2	3	-	3	3	2	3	3	2	1	-
CO3	2	3	3	1	-	3	3	3	2	-	1	3
CO4	1	3	2	3	2	1	-	3	3	-	3	1
CO5	3	2	3	-	2	1	3	3	3	2	-	2

**Correlation level 1, 2 and 3 as defined below:**

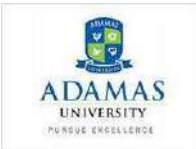
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21074 - Renaissance Drama</b>			
<b>Program: MA English Language and Literature</b> <b>Semester: Odd- 2020-21</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any <b>three questions</b> from <b>Section A</b> (each carrying 8 marks); any <b>two questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	<b>Compare</b> on the growth of <b>drama</b> from the medieval to the early modern period. (RE)	<b>8</b>	<b>CO3</b>
2.	<b>Evaluate</b> how <i>Doctor Faustus</i> evokes the tragic plight of the Renaissance over-reacher. (EV)	<b>8</b>	<b>CO5</b>
3.	<b>Assess</b> the downfall of Lear in Shakespeare's <i>King Lear</i> . (AP)	<b>8</b>	<b>CO2</b>
4.	<b>Analyze</b> <i>The Duchess of Malfi</i> as a text on a strong independent female character. (AN)	<b>8</b>	<b>CO4</b>
<b>SECTION B (Attempt any Four Questions)</b>			
5.	<b>Write</b> a short note on the changes in dramatic performances from the 12th to the 14th Centuries. (RE)	<b>4</b>	<b>CO1</b>
6.	<b>Briefly comment</b> on the importance of Renaissance Humanism in studying Renaissance <b>drama</b> . (UN)	<b>4</b>	<b>CO2, CO4</b>
7.	<b>Discuss</b> the role of Mephistopheles in the fall of Doctor Faustus. (CR)	<b>4</b>	<b>CO1, CO2, CO4 CO5</b>
8.	Attempt a short <b>discussion</b> of the fool in Shakespeare's <i>King Lear</i> . (CR)	<b>4</b>	<b>CO1, CO5</b>
9.	<b>Analyze</b> how <i>The Duchess of Malfi</i> explore the theme of class conflict. (AN)	<b>4</b>	<b>CO1, CO4</b>

<b>ENG21075</b>	<b>SEVENTEENTH CENTURY LITERATURE</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Literature				
<b>Co-requisites</b>	-				

No	Course Objectives
1	To acquaint students with the historical backdrop.
2	The course will help students to have a deeper description of the major literary works The students will better <b>understand</b> the different types of works and the role of politics and history in it
3	To make students aware of the different authors.
4	To make students aware of the importance of didactic literature and Bible as a foundational text.

### Course Outcomes

On completion of this course, the students will be able to

CO1. **Define** the various elements of the age

CO2. **Apply** **Research**

CO3. **Arrange** the role of the society in determining the literature of the age

CO4. **Evaluating** technical tools to **understand** the nuances of the writings.

CO5. **Build** imaginative thinking to express ideas.

### Course Description

The main aim is obviously training students to read the socio-political scenario of the age. They have also to identify how different literary genres were born and read the major works of literature and how both are intertwined. Becoming aware of the role of history and certain historical events like Restoration is important as well for any student of literature at PG level.

## Course Content

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### Unit-I

General background to Seventeenth Century Literature; Socio-economic and Political Background; Art, History and Religion

### Unit-II: Poetry

Miltonic Poetry: *Paradise Lost* (Selections from Books I, IV & IX)

Metaphysical Poetry: John Donne: “The Canonization”/ “Death be not Proud”; George Herbert: “Vertue”

Henry Vaughan: “Regeneration”/ Andrew Marvell: “To His Coy Mistress”

### Unit-III: Drama

William Congreve: *Love for Love*/ Sheridan: *The Rivals*

### Unit-IV: Prose

Bacon’s Essays: “Of Death” /“Of Truth”/ “Of Ambition”

Spinoza *Ethics* (Selections)

### Recommended Readings

1. Basil Willey. *The Seventeenth Century Background*.
2. G. Hammond ed. *Elizabethan, Poetry: Lyrical and Narrative* (London, 1984, Casebook series)
3. Harold Bloom. *John Donne and the Seventeenth Century Metaphysical Poets*.
4. Helen Gardner. *The Metaphysical Poets*.
5. Kajal Sengupta, ed. *The Way of the World*.
6. Richard Brinsley Sheridan, *The Rivals*. Eds, Elizabeth Duthie. Ernest Benn; W.W. Norton.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	-	2	1	3	3	3	-	1	2
CO 2	3	2	3	1	-	3	2	3	2	1	3	-
CO 3	3	3	3	2	-	2	1	3	3	2	-	1
CO 4	1	3	3	3	-	1	2	3	2	2	-	2
CO 5	2	3	2	1	3	2	-	3	3	-	1	3

#### Correlation level 1, 2 and 3 as defined below:

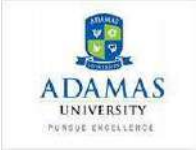
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

**Model Question Paper**

<b>Name:</b>  <b>Enrolment No:</b>	 <b>ADAMAS</b> UNIVERSITY <small>PURQUE ENIGLEORRE</small>		
Course: ENG21075 –Seventeenth century literature <b>Program: MA English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
1	<b>Comment</b> on Bacon’s style of writing as evident in the essays that you have read. (8) (UN)	8	CO4 CO1
2	<b>How</b> does Bacon deal with the ideas of Truth, Lie, and Poetic Imagination in his essay “Of Truth”? (RE)	8	CO3
3	<b>Critically</b> discuss the epic poem, <i>Paradise Lost</i> as a profound Miltonic reflection on the political and religious condition of seventeenth century England. (CR)	8	CO3
4	<b>Describe</b> the character of Satan as portrayed in the Books I and IX of John Milton’s <i>Paradise Lost</i> . (RE)	8	CO1 CO4
5	<b>Discuss</b> the metaphysical conceits in the poems “Regeneration” and “Vertue”. (CR)	8	CO3
<b>SECTION B (Attempt any Four Questions)</b>			
6	“Me miserable! Which way shall I fly Infinite Wrath, and infinite despair? Which way I fly is Hell, myself am Hell, And in the lowest deep and lower deep Still threatening to devour me opens wide, To which the Hell I suffer seems a Heaven.” Name the poet and the poem. <b>Explain</b> the above quoted lines by referring to the context. (EV)	4	CO3 CO4
7	“God like erect with native honour clad In naked majesty seemed Lords of all, And worthy seemed for in their looks divine The image of their Glorious Maker shone”. Who are referred to as “Lords of all”? <b>Evaluate</b> the quote by reference to the original context. (EV)	4	CO2 CO3
8	<b>What</b> is the meaning of the expression: “ <i>Pompa mortis magisterret quam morsipsa</i> ”? In what context does Bacon use this expression? (RE)	4	CO2 CO4
9	<b>What</b> was Augustus Caesar’s parting sentence to Livia? What is the relevance of this particular sentence in the context of Bacon’s essay “Of Death”? (RE)	4	CO2 CO3
10	<b>State</b> the reasons given by Bacon in his essay “Of Truth” to show that man’s natural preference is to lie? (RE)	4	CO4
11	<b>Discuss</b> the salient characteristics of Metaphysical poetry. (CR)	4	CO4

<b>ENG21076</b>	<b>Introduction to Linguistics</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Studies				
<b>Co-requisites</b>	-				

<b>No</b>	<b>Course Objectives</b>
<b>1</b>	To <b>introduce</b> the subject Linguistics and discuss its classification and scope through diverse <b>concepts</b> of Micro linguistics like phonetics, phonology, morphology
<b>2</b>	To <b>introduce</b> the students to Macro linguistics and Sociolinguistics, discussing the theories of language Define and acquisition
<b>3</b>	To discuss the history and evolution of ELT in global scenario and in Indian context
<b>4</b>	To <b>introduce</b> the stylistic devices associated with literature and discuss the significance of stylistics in the domain of the course.

### Course Outcomes

On completion of this course, the students will be able to

1. **Interpret** the key **concepts**, scope and classification of Linguistics with special emphasis on Micro linguistics.
2. **Employ** an **understanding** of the dynamics between society, culture and language, trace the reasons behind the various theories of language acquisition.
3. **Compare** the acquired knowledge to practical scenarios.
4. **Categorizing** the broadest branch of Linguistics, ELT or English Language Teaching with a fair **understanding** of the evolution of the teaching methods due to changing approach, perspective and context of language Define.
5. **Constructing** a comprehensive idea about the need and **determination** of stylistic **analysis** and be able to **apply** their knowledge regarding stylistic deviations in **analysis** of literature.

## Course Description

English Language is one of the most essential languages used for global communication. Therefore, it is considered to be indispensable to any curriculum. The course on Linguistics and ELT introduces the features of language studies along with the scope, theories and methods used for the purpose of teaching English as a second language. A major part of the course is focused on the various aspects of Phonetics, Morphology and Sociolinguistics. The cultural effect on the determination of language is also studied as a part of this course. The growth of ELT in the Indian context is an integral part of the course. This is studied in a historical context in order to understand and analyze the changes brought about in the ELT curriculum in India.

## Course Content

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### Unit I: What is Linguistics?

Its scope and branches, design features of language, Saussure's Structuralism, language and mind, Some key concepts: langue vs. parole, competence vs. performance, and I-Language and E-Language.

### Unit II: Introduction to Phonetics

Branches of Phonetics, Mechanisms of Speech Production; Units of Phonetic Organization: feature, segment, syllable, intonation, prosody; General Phonetic Transcription and IPA.

### Unit III: Introduction to Morphology

Morpheme, Morph, Allomorph, classification of morphemes, and word formation processes.

### Unit IV: Introduction to Syntax and Semantics

Traditional approaches to syntactic study, parts of speech, types of constructions, Immediate Constituent Analysis, Phrase Structure Grammar and its limitations, Transformational Grammar, basic concepts of semantics: utterance, sentence, proposition, sense, reference; Meaning relations (I): hyponymy, hypernymy, meronymy, synonymy, antonymy, inference; Meaning Relations (II): Entailment, Implicature, Contrary and Contradictory, Presupposition.

## Recommended Readings:

1. Daniel Jones. *Cambridge English Pronouncing Dictionary* 17<sup>th</sup> Edition. Cambridge University Press
2. David Crystal. *What is Linguistics?* Hodder Arnold H&S
3. Ferdinand de Saussure: *Course in General Linguistics*. Bloomsbury Publishing
4. Franklin Thanmbi Jose. *S: A Handbook of Linguistics*. Educreation Publishing
5. Jack C. Richards and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*
6. Lightbrown and Spada. *How Languages are Learned*. OUP



7. Mohit K. Ray. *English Language Teaching: Recent Approaches*. Atlantic Publishers.
8. Penny Ur: *A course in language teaching and practice*. CUP
9. Peter Roach: *English Phonetics and Phonology- A Practical Course* 4<sup>th</sup> Edition. CUP
10. Peter Verdonk. *Stylistics (Oxford Introduction to Study ELT)*
11. Richard Bradford. *Stylistics (The New Critical Idiom)*. Routledge
12. S. Kudchedkar. *Readings in English Language Teaching in India*. Orient Blackswan
13. T. Balasubramaniam. *A Textbook of English Phonetics for Indian Students*. Trinity Publishers
14. V. Saraswati. *English Language Teaching: Principles and Practice*. Orient Longman (Paperback)
15. William Littlewood. *Foreign and Second Language Define*. CUP

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

#### CO-PO Correlation Mapping

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**

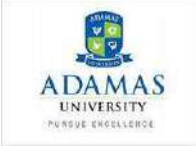
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>	 <b>ADAMAS</b> UNIVERSITY <small>PURSUDE EXCELLENCE</small>		
<b>Course: ENG21076- Introduction to Linguistics</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd- 2020-21</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 4 marks); any <b>Two Questions</b> from <b>Section B</b> (each carrying 10 marks). <b>Section C</b> is Compulsory (carrying 8 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	<b>Classify</b> consonant sounds on the basis of the state of glottis and place of articulation. (UN)	8	<b>CO1,</b> <b>CO3</b>
2.	<b>Evaluate</b> Communicative Language Teaching? What are its advantages and disadvantages? (EV)	8	<b>CO1,</b> <b>CO2,</b> <b>CO3,</b> <b>CO4</b>
3.	<b>Elaborate</b> on the contribution of Saussure in the <b>field</b> of Linguistics. (CR)	8	<b>CO1,</b> <b>CO2</b>
4.	<b>Analyze</b> the different types of word formations. Give suitable examples (AN)	8	<b>CO1,</b> <b>CO2,</b> <b>CO5</b>
<b>SECTION B (Attempt any Four Questions)</b>			
5.	<b>Distinguish</b> between code mixing and code switching. (AN)	4	<b>CO1</b> <b>CO4</b>
6.	<b>Write</b> a short note on Creole and Pidgin English (RE)	4	<b>CO2,</b> <b>CO4</b>
7.	<b>Identify</b> and rewrite the following passage using Roman alphabets: dɪfrənt 'stju:dəntslaɪk ə: dɪs'laɪk 'dɪfrənt 'sʌbdʒɪkts. haʊ'evə, ðeərɪzʍʌnθɪŋɪn 'kɒmənfo:ro:lɒvðem: ðərəʊləvðə 'ti:ʃərɪndi:zlaɪksænddɪs'laɪks. ɪts 'veriha:dfɔ:r ə 'stju:dənttu: sək'si:dɪn 'lə:nɪŋ ə 'sʌbdʒɪkɪf hi: ə: ʃi: dʌzntlaɪkðə 'pə:snhu: 'ti:ʃɪzɪt. (AP)	4	<b>CO1,</b> <b>CO2</b>
8.	<b>What</b> are the features of human language? How is it different from animals? (RE)	4	<b>CO1,</b> <b>CO3</b>
9	Give a brief <b>description</b> of bilabial plosives. (RE)	4	<b>CO3,</b> <b>CO5</b>

<b>ENG21111</b>	<b>Soft Skills</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. The course will help students to have a deeper **understanding** living and working in multicultural societies.
2. The **students** will better adapt themselves to the demands of twenty first century world
3. The students will learn how to share, collaborate and participate for /in the creation of a knowledge economy.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. Effectively **determine** communication skills through verbal/ oral communication and improve the listening skills
- CO2. **Order** the acquired knowledge in **group** discussion / meetings / interviews and deliver Presentations
- CO3. **Determine** a personality through goal/target setting, self-motivation and practicing creative thinking.
- CO4. Effectively **apply** different strategies in multi-disciplinary and heterogeneous teams through the knowledge of team work, Inter-personal relationships, conflict management and leadership quality.
- CO5. Name precise briefs or reports and technical documents.

### Course Description

One of the significant outcomes of Higher Education is to prepare an individual for entering the job/employment market. Besides knowledge and skills required for a particular job/occupation, Soft Skills are also required for an individual to be gainfully employed for a successful and satisfied life. Soft skills are part of life skills. An individual should be able to demonstrate soft skills involving the use of intuitive, logical and critical thinking, communication and interpersonal skills, not limited to cognitive/creative skills. These skills, behavior and quality of output enhance employability. Classes will be interactive in nature and students will be encouraged to different activities which will help them to **apply** team building abilities. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students **apply** comprehending abilities and analytical skills.

## Course Content

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### Unit 1 Effective Communication

Components of Effective Communication- Conviction, confidence & enthusiasm, Interactionist theories and models of communication, Active Listening, Barriers to Communication- Internal & External Barriers- Intrinsic Motivation, Perception, Language, Fear Power of speech etc. Non-Verbal Communication – its importance and Nuances- Facial Expression, Posture, Gesture, Eye contact, Appearance, Proxemics, Kinesics, Body language and Paralanguage

### Unit 2 Personality Determination and Emotional Competence

The **concept** of personality - Dimensions of personality – Theories of Freud & Erikson-Significance of personality. Attitude and motivation: Concept - Significance - Factors affecting attitudes - Positive attitude – Advantages –Negative attitude- Disadvantages - Ways to **determine** positive attitude - Differences between personalities having positive and negative attitude. Concept of motivation - Significance – Internal and external motives - Importance of self- motivation- Factors leading to demotivation- SWOT **analysis**. Emotional Capital, Self-Esteem: Term, Symptoms - Advantages - Do's and Don'ts to **determine** positive self-esteem – Low self-esteem - Symptoms - Personality having low self-esteem - Positive and negative self-esteem, Interpersonal Relationships – Defining the difference between aggressive, submissive and assertive behaviors - Lateral thinking, Conflict and Stress management

### Unit 3 Leadership and team building skills

Working in **group** - Decision making skills - Leadership and qualities of a successful leader – Character building -Team-work – Time management - Work ethics –Good manners and etiquette

### Unit 4 Multicultural Competence

**Understanding** the Other, Respecting the Other, Avoiding Parochial Expressions, Accepting Other Worldviews, Appreciating Diversity, Non-discriminatory Communication, Interaction and Sensibility.

### Text and Reference Books:

- Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.
- Bonet, Diana. *The Business of Listening: Third Edition*. New Delhi: Viva Books, 2004.
- Neuliep, James W. *Intercultural Communication: A Contextual Approach*. Boston: Houghton Mifflin Co., 2003.
- Pease, Allan. *Body Language*. Delhi: Sudha Publications, 1998.
- Turton, N. D. & J. B. Heaton. *Longman Dictionary of Common Errors*. Essex: Longman, 1987. First Indian Edn. 1998.
- Seely, John. *Writing Reports*. New York: Oxford University Press, 2002.
- Rogers, Natalie. *How to **Speak** Without Fear*. London: Ward Lock, 1982.
- Collins, Patrick. ***Speak** with Power and Confidence*. New York: Sterling, 2009.
- Anju, A. (2009), A Holistic Approach to Soft Skills Training, IUP Journal of Soft Skills

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination  
Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	2	3	1	-	3	3	3	2	2	1	-
CO 2	3	3	2	-	3	2	1	3	3	1	3	-
CO 3	2	3	3	-	1	3	3	3	2	1	-	3
CO 4	1	3	3	2	3	1	2	3	3	-	1	2
CO 5	3	2	3	1	2	-	3	3	3	3	-	2

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
Course: ENG21111–Soft Skills			
<b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd 2019-20			
<b>Time:</b> 03 Hrs. <b>Max. Marks:</b> 40			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>What</b> are advantages and disadvantages of Nonverbal Communication? (Un)	8	CO4 CO1
2.	According to you, <b>which</b> theory is more applicable for personality <b>determination</b> ? (An)	8	CO3
3.	<b>Write down</b> five <b>interview</b> questions and the best possible answers.(Ap)	8	CO3
4.	<b>Discuss</b> the dos and don'ts of a <b>Group</b> Discussion. (Un)	8	CO1 CO4
5.	<b>What</b> is Effective Communication? <b>Discuss</b> 7 Cs of Communication with examples. (Un)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>What</b> is Emotional Quotient? <b>How</b> does it help in the professional world? (Un)	4	CO3 CO4
7.	<b>What</b> is SWOT <b>analysis</b> ? Do a SWOT analysis of Adamas University. (Ap)	4	CO2 CO3
8.	<b>Write down</b> the differences between Soft Skills and Hard Skills. (Un)	4	CO2 CO4
9.	<b>Discuss</b> five effective way to manage time. (Un)	4	CO2 CO3
10.	Is it necessary to be Politically Correct to reduce the cultural gap? <b>Discuss.</b> (An)	4	CO4

<b>ENG21077</b>	<b>Eighteenth Century Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To explain and **analyze** the socio-political and cultural scenario of the 18<sup>th</sup> century English society
2. To illustrate the rise of literary forms, like novels and periodical essays.
3. To explain significant philosophical precepts that shaped the thought process of 18<sup>th</sup> century/Age of Enlightenment
4. To critically analyze the texts and to contextualize them within the contemporary socio-political conditions

### Course Outcomes

CO1. **Determine** a broader view of Eighteenth century British socio-political and cultural context

CO2. **Compute** major texts of Eighteenth Century England

CO3. **Analyze** the importance of major literary genres like Novels, Periodical Essays, and Restoration Comedy of Manners

CO4. **Determine** an **understanding** of the predominant ideas constituting the thought process of Eighteenth Century England.

CO5. **Demonstrate** a broad knowledge of key writers of eighteenth-century literature, and write and talk in a well-informed way about generic development (e.g., The rise of the novel), literary cross-fertilisations (e.g., classical influences) and cultural modes of expression (e.g. sensibility) inherent in many of the key texts.

### Course Description

Eighteenth Century Literature: 18<sup>th</sup> century is a very crucial course to enrich a student of English literature with a deeper **understanding** of the Age of Enlightenment. This course attempts to talk about major ideas of Enlightenment including Enlightenment philosophy, Enlightenment notion of liberty, rise of novels, coffee house culture, and Enlightenment periodicals. The lectures will define and explain significant events in the socio-political and cultural scenario of the then England and how they have left their mark on the significant literary texts of the period. The course includes interactive class lectures, reading materials, tutorials, interactive sessions with the students, film screening, and class **assignments**. The lectures are to be complemented by power point presentations in class. Students are to be provided with module notes and are encouraged to participate in class discussions.

## Course Content

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### Unit I Background

Reason, Empiricism, Colonialism, Growth of Print Culture, Trade Industry, Rise of the Middle Classes, Rise of the novels, Coffee House Culture, Rise of Periodicals, Bluestockings

### Unit II Poetry

Women poets, Labour Class Poetry, Anti-slavery poems, Selections from *Eighteenth-Century Poetry: An Annotated Anthology, 3rd Edition*. David Fairer and Christine Gerrard (Eds). (Any 3 poets)

### Unit III Drama

R.B. Sheridan: *The Critic*/ William Wycherley: *The Country Wife*

### Unit IV Novels and Periodicals

Henry Fielding: *The History of Tom Jones, a Foundling*/ Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*. Selections from Johnson, Addison, Steele, Goldsmith

### Text and Reference Books:

Fairer, David and Christine Gerrard. <i>Eighteenth-Century Poetry: An Annotated Anthology</i> . London: John Wiley & Sons, 2014.
Sheridan, Richard Brinsley. <i>The Critic</i> . New Delhi: Biblio Bazaar, 2008.
Wycherley, William. <i>The Country Wife</i> . A & C Black, 2014.
Fielding, Henry. <i>The History of Tom Jones, a Foundling</i> . London: Penguin, UK, 2014.
Sterne, Laurence, Melvyn New, and Joan New. <i>The Life and Opinions of Tristram Shandy, Gentleman</i> . London: Penguin Books, 2003.
Paul Langford. <i>Eighteenth-Century Britain: A Very Short Introduction</i> . Oxford University Press, 2005.
David Daiches. <i>The History of English Literature (volumes 1-4)</i> ;
John Richetti, ed, <i>The Cambridge Companion to Eighteenth-Century Novel</i> . 1996.
Ernst Cassirer. <i>The Philosophy of Enlightenment</i> . 1932
Lennard. J Davis. <i>Factual Fictions</i> . 1983
Ian Watt. <i>The Rise of the Novel</i> . 1957
John Mee & Tom Keymer, eds., <i>The Cambridge Companion to English Literature, 1740-1830</i> . 2004
Roy Porter. <i>English Society in the 18th Century</i> .



**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	1	3	2	1	3	3	-	-	2
CO 2	3	2	3	-	3	3	2	3	3	2	1	-
CO 3	2	3	3	1	-	3	3	3	2	-	1	3
CO 4	1	3	2	3	2	1	-	3	3	-	3	1
CO 5	3	2	3	-	2	1	3	3	3	2	-	2

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>	 <p style="font-size: small; margin: 0;">ADAMAS UNIVERSITY PURSUE EXCELLENCE</p>		
<b>Course: ENG21077 – Eighteenth Century Literature</b>			
<b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd 2019-20	<b>Time:</b> 03 Hrs. <b>Max. Marks:</b> 40		
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Discuss</b> Pope’s <i>The Rape of the Lock</i> as a mock-heroic epic. (Cr)	8	CO2 CO3
2.	<b>Explain</b> the characteristics of Restoration Comedy of Manners as evident in William Wycherley’s <i>The Country Wife</i> . (Un)	8	CO2 CO3
3.	The Age of Enlightenment was also known as the gateway to modernity. <b>Explain</b> . (Un)	8	CO1 CO4
4.	<b>Critically assess</b> the prefatory chapters of <i>Tom Jones</i> . (Ev)	8	CO2 CO3 CO4
5.	<b>Analyze</b> the role of at least two Eighteenth century philosophers in shaping the thought process of England. (An)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Examine</b> the character of Margery Pinch wife. (An)	4	CO2 CO3
7.	<b>Explain</b> the significance of toilet scene in Pope’s <i>The Rape of the Lock</i> . (Un)	4	CO2 CO3
8.	<b>Discuss</b> in brief the characteristics of 18 <sup>th</sup> century verse satire. (Cr)	4	CO3
9.	<b>Analyze</b> the character of Squire All worthy. (An)	4	CO2 CO3
10.	<b>Explain</b> with reference to the context: “Oft, when the world imagine women stray/ The Sylphs through mystic mazes guide their way,/Thro’ all the giddy circle they pursue, And old impertinence expel by new.” (Un)	4	CO2 CO3

<b>ENG21078</b>	<b>Romantic Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	<b>Basic understanding of English Literature and Culture</b>				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to a detailed **understanding** of the evolution of literature during the Romantic period
2. To give a comprehensive idea about the various aspects of the birth and growth of Romanticism in Europe
3. To make a detailed **study** of the **various** literary and thematic aspects of Romantic Literature
4. To **study** the influence of the changing theoretical frameworks on the **study** of the Romantic Period.
5. To **analyze** the socio-economic aspects of European society and its impact on Romantic Literature

### Course Outcomes

On completion of this course, the students will be able to

CO1 **Identify** the cultural markers in literary texts of the Romantic period

CO2 **Compare** the significance of text and contexts in Renaissance studies

CO3 **Differentiate** between different approaches and viewpoints evident in the various schools of Romantic philosophy and aesthetics

CO4 **Sketch** the impact of political scenarios in the construction of Romantic philosophy, reflected in the proliferation of literary texts

CO5 **Rank** the various aspects of contemporary societies as reflected in the literature of the Romantic period

### Course Description

Romantic Literature focuses on the evolution of literary texts in the 18th and 19th Centuries. The history of the Romantic Period closely integrates the various socio-political elements of the time. Issues of identity, race, gender, and aesthetics are at the crux of the of Romanticism. The industrial revolution and the consequent progress and angst are also reiterated in the

various schools of Romantic thought shaped by post-enlightenment society. The aim of this course is to enable students to critically **evaluate** and **understand** these texts in the prescribed course in context of contemporary socio-political advancements. It will also closely **study** the symbolism and philosophy that shape literary texts and its connection to its historical past. This course **introduces** the students to Romantic philosophy and aesthetics and helps them to build a strong base in **understanding** literary forms across the ages.

## **Course Content**

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### **Unit I Background**

Theories of poetry, imagination, German Romanticism, Idea of Sublime, Romantic Art and Architecture, Gothicism, Romanticism and Appropriation, Politics and Revolution

### **Unit II Beginnings of Romantic Poetry**

Goethe's Faust (Selections)

Heinrich Heine (*Selections*)

William Blake: *The Marriage of Heaven and Hell*/ Robert Burns: "Holy Willie's Prayer"/  
John Clare: *Poems Descriptive of Rural Life and Scenery* (selections)/Paula R. Feldman (ed.):  
*British Women Poets of the Romantic Era: An Anthology* (selections)

### **Unit III Romantic Poetry**

Wordsworth, Coleridge, Keats, Shelley, Byron (Selections)

### **Unit IV Fiction and Non-Fiction**

Hazlitt (Selections) Thomas De Quincey: *Critical Essays* (selections)/ Charles Lamb: *Essays of Elia* (selections)/ Dorothy Wordsworth: *The Journals of Dorothy Wordsworth* (selections)

Walter Scott: *The Heart of Midlothian*/ Jane Austen: *Emma*

## **Texts and Reference Books:**

1. Jennifer Breen (ed.) *Women Romantic Poets, 1785–1832* (1992; rev. ed., 1994)
2. Andrew Ashfield (ed.) *Romantic Women Poets, 1770–1838* (1995)
3. Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (1987)
4. Marilyn Butler. *Jane Austen and the War of Ideas* (1975; revised 1987)
5. Pamela Clemit. *The Godwinian Novel* (1993)
6. Gary Kelly. *English Fiction of the Romantic Period, 1789–1830* (1989)
7. Iain McCalman (gen. ed.) *An Oxford Companion to the Romantic Age: British Culture 1776–1832* (1999)

8. Stuart Curran (ed.) *The Cambridge Companion to British Romanticism* (1992)
9. Frank Jordan (ed.) *The English Romantic Poets* (1985)
10. Jonathan Wordsworth (ed.) *The Penguin Book of Romantic Poetry* (2006)

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	-	2	1
CO 3	3	3	3	1	-	2	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	2	-	2	-	3	3	-	2	1

**Correlation level 1, 2 and 3 as defined below:**

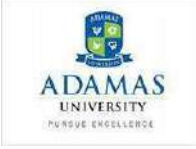
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21078 - Romantic Literature</b>			
<b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd- 2020-21			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any <b>three questions</b> from <b>Section A</b> (each carrying 8 marks); any <b>two questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	<b>Comment</b> on the growth of Romantic Literature with reference to the major socio-political and economic events of the period. (UN)	8	CO3
2.	<b>Evaluate</b> how Blake envisioned the progression of human civilization through contraries. Answer with reference to <i>The Marriage of Heaven and Hell</i> . (EV)	8	CO5
3.	<b>Assess</b> Romantic aesthetics with reference to any two Romantic poets of your choice. (AN)	8	CO2
4.	<b>Analyze</b> <i>Northanger Abbey</i> as a parody of Gothic fiction in the 18th century. (AN)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
5.	<b>Write</b> a short note on the changes in society and politics from the 17th to the 18th Centuries. (RE)	4	CO1
6.	<b>Briefly comment</b> on the importance of Blake in studying Romantic Literature. (UN)	4	CO2, CO4
7.	<b>Discuss</b> the role of the supernatural in the poetry of Coleridge. (CR)	4	CO1, CO2, CO4 CO5
8.	Attempt a short <b>discussion</b> of the theme of revolution in the poetry of Shelley. (CR)	4	CO1, CO5
9	<b>Explore</b> how the essays of Charles Lamb evoke the themes of childhood, innocence, and reverie. (AN)	4	CO1, CO4

<b>ENG21079</b>	<b>Victorian Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Literature				
<b>Co-requisites</b>	-				

<b>No</b>	<b>Course Objectives</b>
<b>1</b>	To acquaint students with the historical backdrop.
<b>2</b>	The course will help students to have a deeper <b>understanding</b> of the major literary works  The students will better <b>understand</b> the different types of works and the role of politics and history in it
<b>3</b>	To make students aware of the different authors.
<b>4</b>	To make students aware of the importance of didactic literature and Bible as a foundational text.

### **Course Outcomes**

On completion of this course, the students will be able to

- CO1. **Classify** the different methods of analyzing literature
- CO2. **Analyze** different works of literature
- CO3. **Design inference** from select literary texts
- CO4. **Determine** a **research** orientation.
- CO5. To **Compare** advanced work across a range of periods and media within Victorian studies, rooted in a mandatory course that builds on the historic and geographical connections Royal Holloway has with the city of London

### **Course Description**

The main aim is obviously training students to read the socio-political scenario of the age. They have also to identify how different literary genres were born and read the major works of literature and how both are intertwined. Becoming aware of the role of history and certain historical events like Industrial revolution is important as well for any student of literature at PG level.

## Course Content

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### Unit I. Background

Imperialism, Consolidation of Empire, Science and Religion, Darwinism, Utilitarianism, Pre Raphaelites, Victorian Painting, The Woman question

### Unit II Poetry

Elizabeth Barrett Browning: *Aurora Leigh* (selections); Robert Browning: (Selections)  
Tennyson: "In Memoriam" (Selections); Arnold: "To Marguerite: Continued"/ Pre-Raphaelite Poetry (Selections from *The Pre-Raphaelites: From Rossetti to Ruskin*)

### Unit III Novel (Any Two)

Charles Dickens: *Hard Times*/Bleak House/Emily Bronte: *Wuthering Heights*/ George Eliot: *The Mill on the Floss*/ Middlemarch/Thomas Hardy: *The Return of the Native*/ Jude the Obscure/Elizabeth Gaskell: *North and South*/*Mary Barton*

### Unit IV. Non-fiction Prose

Matthew Arnold: *Culture and Anarchy*/John Ruskin: *Unto the Last and Other Writings*: (Selections)/ Thomas Carlyle: *The French Revolution* (Selections)/ Darwin (Selections)

## Recommended Readings

- CO1. Negri, Paul. *English Victorian Poetry*. Dover Thrift.
- CO2. Roe, Dinah. *The Pre-Raphaelites: From Rossetti to Ruskin*. Penguin.
- CO3. Browning, Elizabeth Barrett. *Aurora Leigh*. Oxford.
- CO4. Dickens, Charles. *Hard Times*. Worldview.
- CO5. Bronte, Emily. *Wuthering Heights*. Worldview.
- CO6. Eliot, George. *The Mill and the Floss*. Wordsworth.
- CO7. Hardy, Thomas. *The Return of the Native*. Worldview.
- CO8. Gaskell, Elizabeth. *North and South*. Vintage.
- CO9. Arnold, Matthew. *Culture and Anarchy*. Oxford.
- CO10. Ruskin, John. *Unto the Last and Other Writings*. Penguin.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50



### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	-	2	1	3	3	3	-	1	2
CO 2	3	2	3	1	-	3	2	3	2	1	3	-
CO 3	3	3	3	2	-	2	1	3	3	2	-	1
CO 4	1	3	3	3	-	1	2	3	2	2	-	2
CO 5	2	3	2	1	3	2	-	3	3	-	1	3

**Correlation level 1, 2 and 3 as defined below:**

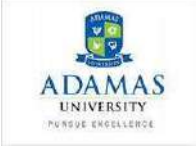
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21079 – Victorian Literature</b> <b>Name of the Program: M.A. English Language and Literature</b> <b>Time duration: 03 Hrs.</b> <b>Maximum Marks: 40</b> <b>Total No of questions: 11</b> <b>Total No of Pages: 1</b>			
<b>Write any 4 questions out of the 6 alternatives given below. Each question carries 4 marks. (4 x 4)</b>			
1	<b>Justify</b> Bronte’s <i>Wuthering Heights</i> as a profound Gothic novel.	4	
2	In reference to Victorian poetry, <b>justify</b> Browning’s assertion that, "Artistry being in battle with the age it lives in".	4	<b>CO5</b>
3	<b>Discuss</b> how Egdon Heath forms a major backdrop for Hardy’s novel <i>The Return of the Native</i> .	4	<b>CO5</b>
4	<b>Analyze</b> the role played by Social Class in the narrative of <i>Wuthering Heights</i> with particular reference to the character of the foundling, Heathcliff	4	<b>CO5</b>
5	<b>Comment</b> on the usage of the silent woman figure by Browning in his dramatic monologues. You may cite instances from the poems you have read by Browning.	4	<b>CO5</b>
6	The indomitable spirit of Eustacia is too unfettered for the Victorian Age. <b>Discuss.</b>	4	

<b>ENG23080</b>	<b>Research</b> Methodologies and Computer Applications	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Version 1.0</b>		2	1	1	4
<b>Prerequisites / Exposure</b>	Knowledge of Basic Computer Skills				
<b>Co-requisites</b>	Acquaintance with Literary Theories and Basic computer knowledge				

### Course Objectives:

- 1.To **introduce** the students to a detailed **understanding** of various Computer Applications.
- 2.To enable the students to use computer applications as an aid to their Define process.
- 3.To make a detailed **study** of the functionalities of MS Office
- 4.To **understand** the importance and implications of Digital Humanities.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Outline** the various Computer Applications.
- CO2. **Rank** computer applications as an aid to their Define process.
- CO3. **Demonstrate** detailed **understanding** of the functionalities of MS Office.
- CO4. **Evaluate** the importance and implications of Digital Humanities.
- CO5. **Apply** small sample test and analysis of variance for data analysis.

### Course Description:

The course on **Research** Methodologies and Computer Applications aims at introducing the students to various facets of conducting **research** work. It is a combination of theory and practical. Theoretical approach talks about qualitative, quantitative and mixed **method** approach. Computer applications focus on different computer tools such as Microsoft Office,

Search engine and plagiarism checker. The students are also introduced to Digital Humanities thereby helping the students to open up broader research areas.

## Course Contents

### Unit-I

Introduction to Computer Applications – Importance of computer applications in Humanities  
Research – Introduction to Digital Humanities – Introducing Research in Humanities – Types of Research – Meaning and Objectives of Research questions.

### Unit-II

MS Office – MS Word - Documents – Reference- Track Change – PowerPoint – Excel

### Unit-III

Introduction to Digital Humanities – Importance of Digital Humanities - HTML – TEI – Text Analysis Tools – Exploring Library and Digital Archives – Data Collection and analysis (Field and Library)

### Unit-IV

Browsing the internet – Google search engine – Citation - Plagiarism – Private browsing – History and Cookies.

## References:

1. Weverka, Peter. *MS Office 2013 All-in-One for Dummies*. Wiley, 2013
2. Berry, David. M. *Understanding Digital Humanities*. Palgrave Macmillan, 2012
3. Milner, Annalisa. *Internet: Browsing the Web*. DK Publication, 2000
4. Shiu, Eric (2014) *Creativity Research*, London and New York: Routledge.
5. Flick, Uwe (2012) *Introducing Research Methodology*, New Delhi: Sage

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	2	3	1	-	3	3	3	2	2	1	-
CO 2	3	3	2	-	3	2	1	3	3	1	3	-
CO 3	2	3	3	-	1	3	3	3	2	1	-	3
CO 4	1	3	3	2	3	1	2	3	3	0	1	2
CO 5	3	2	3	1	2	-	3	3	3	3	-	2

**Correlation level 1, 2 and 3 as defined below:**

“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

Course: ENG23080- **Research** Methodologies and Computer Applications

**Program:** M.A. English Language and Literature

Semester: Even- 2020-21

Time: 120 minutes.  
Max. Marks: 20

**Instructions:**

Attempt any two questions from **Section A** (each carrying 5 marks); any **Two Questions** from **Section B** (each carrying 10 marks). **Section C** is Compulsory (carrying 8 marks).

**Section A (Attempt any TWO)**

1.	<b>What</b> are the components of good literature review? (RE)	5	CO1, CO3
2.	<b>How</b> do you formulate a research question? (RE)	5	CO1, CO2, CO3, CO4
3.	Name of the article: Stagecraft in Restoration Theatre Name of the Author: Abhijit Sen Name of the journal: Visva Bharati Quarterly Volume no: 10, Issue No. 4 Year: 1994; pages containing the article: 37-49. This is a printed journal. <b>Cite</b> the article according to MLA (UN)	5	CO1, CO2
4.	Name of the article: Indian Widows and Indenture: The Experience in Mauritius Name of the author: Amrit Sen Name of the anthology: Insiders as Outsiders: Essays on Indian Widows and Widowhood Editor: Pradipta Chowdhury Publisher: Levant Books Place of publication: Kolkata Year: 2016 This is a printed anthology. <b>Cite</b> the article according to MLA (UN)	5	CO1, CO2, CO5
<b>SECTION B (Attempt any One Question)</b>			
5.	<b>Analyze</b> the differences between qualitative and quantitative <b>research</b> . (AN)	10	CO1 CO4

6.	<b>What is Plagiarism? Explain the consequences of plagiarism. (5+5) (RE)</b>	10	<b>CO2, CO4</b>
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**Course: ENG23080 - Research Methodologies and Computer Applications \_Practical**

**Program: MA English Language and Literature**

**Semester: Even- 2020-21**

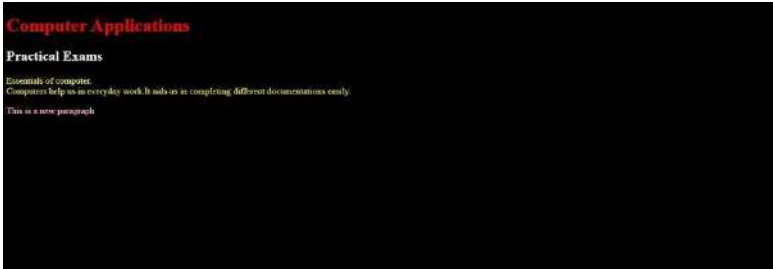
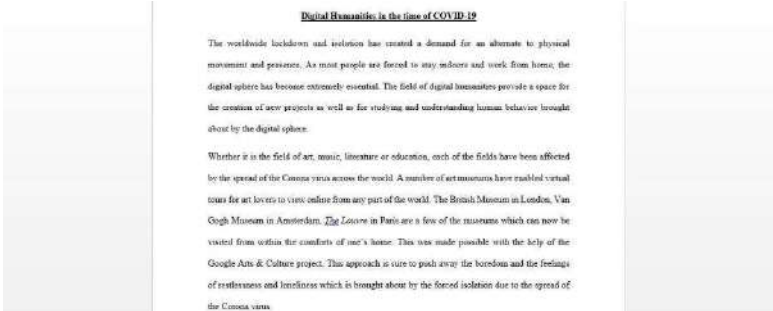
**Time: 120 minutes.**

**Max. Marks: 20**

**Instructions:**

Attempt any two questions from **Section A** (each carrying 5 marks); any **Two Questions** from **Section B** (each carrying 10 marks). **Section C** is Compulsory (carrying 8 marks).

**Section A (Attempt any TWO)**

1.	1. <b>Write</b> an HTML code based on the image given below (AP)	5	CO1, CO3
			
2.	<b>Make</b> a word document based on the image given below. Use Times New Roman Font, font size 12 and double spacing. (AP)	5	CO1, CO2, CO3, CO4
			

ENG21081	City in Contemporary Indian Writings	L	T	P	C
Version 1.0		3	1	0	4
Pre-requisites/Exposure	Basic Knowledge in English Language and Literature				
Co-requisites	-				

## Course Objectives

1. To make the students familiar with the broader **understanding** of various theoretical discourses related to city and urbanity.
2. To make the students aware of the interconnectedness of literature and city-space.
3. Introducing various writers who have written on cities and **understanding** their various ways of experiencing and expressing their experience of cities.
4. Enabling students with critical perspective to analyze and interpreting various discourses and theoretical underpinnings of the texts.

## Course Outcomes

On completion of this course, the students will be able to

1. **Determine** a general **understanding** of various theoretical discourses related to city-space.
2. **Classify** the dynamics between the city-space and their literary manifestation.
3. **Apply** theoretical discourses on the prescribed texts.
4. **Analyze** and interpret the interconnectedness of socio-political and cultural aspects, city-space and literature.
5. Students should be able to **Compare** in a variety of formats, including essays, research papers, reflective writing, and critical reviews of secondary sources.

## Course Description

Cities are increasingly gaining much of the scholarly attention in contemporary academia. Indian cities and their representation in contemporary literary texts have been the topic of much discussion of late and this particular course aims to provide comprehensive **understanding** of these ideas and enable students to critically and insightfully consider both what representation utilize narratives, perspectives, and various perspectives to mold the way we look at cities and urbanity in the Indian context. The course includes interactive class lectures, reading materials, tutorials, interactive sessions with the students, film screening, and class **assignments**. The lectures are to be complemented by PowerPoint presentations in class. Students are to be provided with module notes and are encouraged to participate in class discussions.

## Course Content

### Unit I

#### Evolution of the genre and discussion of key ideas

Walter Benjamin - "Hashish in Marseilles" & "On some motifs in Baudelaire"; Michel de Certeau, "Walking in the City"; Georg Simmel. "The Metropolis and Mental Life, Habermas, Jurgen. The



Structural Transformation of the Public Sphere, Lefebvre, Henri. Excerpts from *The Production of Space*, Castells, Manuel. “The Urban Sub-cultures, Sassen, Saskia. “Global Cities.” Sharon Zukin’s “Urban lifestyles: diversity and standardization in spaces of Consumption”

## **Unit II: Delhi**

William Dalrymple: *City of Djinn*/ Khushwant Singh: *Delhi: A Novel*/ Raza Rumi: *Delhi By Heart: Impressions of a Pakistani Traveller*

Sarnath Banerjee: *Corridor: A Graphic Novel*

## **Unit III: Mumbai**

Gyan Prakash: *Mumbai Fables*/ Selections from Murzban F. Shroff: *Breathless in Bombay*/ Suketu Mehta: *Maximum City*/ Jeet Thayil: *Narcopolis*

## **Unit IV: Kolkata:**

Dominique Lapierre: *City of Joy*/ Amitav Ghosh: *Sea of Poppies*/ Kunal Basu: *Kalkatta*/ Amit Chaudhuri: *Calcutta: Two Years in the City*/ Biswanath Ghosh: *Longing Belonging: An Outsider at Home*

## **Reading list:**

*Calcutta: Two Years in the City*, Amit Chaudhuri, Penguin India, 2014

*City of Djinn*, William Dalrymple, Bloomsbury India, 2017

*City of Joy*, Dominique Lapierre, RHUK, 1992

*City*, Phil Hubbard, Routledge, 2006.

*Corridor: A Graphic Novel*, Sarnath Banerjee, Penguin India, 2004.

*Delhi By Heart: Impressions of a Pakistani Traveller*, Raza Rumi, Harper, 2013

*Delhi: A Novel*, Khushwant Singh, Penguin, 2016

*Imagining Cities: Scripts, Signs, Memories*. Edited by Sallie Westwood and John Williams, Routledge, 2005

*Kalkatta*, Kunal Basu, Pan Macmillan India, 2015

*Longing Belonging: An Outsider at Home*, Biswanath Ghosh, Westland, 2014

*Maximum City*, Suketu Mehta, Penguin Random House India, 2017

*Mumbai Fables*, Gyan Prakash. Harper Collins India, 2015

*Breathless in Bombay*, Murzban F. Shroff, St. Martin's Griffin, 2008

*Narcopolis*, Jeet Thayil, Faber & Faber, 2012

*Sea of Poppies*, Amitav Ghosh, Penguin, 2015.

*The Blackwell City Reader*, edited by Gary Bridge and Sophie Watson, Blackwell, 2010

*The Cities of Everyday Life*, Sarai Reader 2002.

*The Culture of Cities*, Lewis Mumford, Secker and Warburg, 1946

*The Global Politics of Contemporary Travel Writing*, Debbie Lisle, Cambridge, 2006

*The Production of Space*, Henri Lefebvre, Wiley-Blackwell, 1991

*Urban Theory and Urban Experience*, Simon Parker, Routledge, 2004

*Writing the City: Urban Visions and Literary Modernism*, edited by Desmond Harding, Routledge, 2003.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**

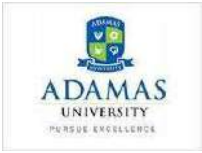
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

### Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21081 – City in Contemporary Indian Literature</b> <b>Program: M.A. English Language and Literature</b> <b>Semester: Even 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks:40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Comment</b> on the negotiation of home and belonging in Sarnath Banerjee’s <i>Corridor</i> . (UN)	8	CO3 CO4
2.	Does Maximum City represent a de-marginalization of urban identity? <b>Discuss</b> . (CR)	8	CO3 CO4
3.	<b>Discuss</b> Saskia Sassen’s arguments in “Global Cities”. (CR)	8	CO1 CO4
4.	<b>How</b> does Kunal Basu’s <i>Kalkatta</i> discuss some of the troubling facets of life in the city? Discuss with close reference to the text. (RE)	8	CO3 CO4
5.	<b>Comment</b> on Bishwanath Ghosh’s search for belongingness in his book <i>Longing Belonging: An Outsider at Home</i> (UN)	8	CO2 CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	Briefly <b>discuss</b> evolution and growth of the <b>concept</b> of <i>flaneur</i> . (CR)	4	CO1 CO2
7.	<b>Comment</b> on Darlymple’s first impression of Delhi. (UN)	4	CO2 CO4
8.	<b>Explain</b> Henri Lefebvre’s <b>concept</b> of the ‘triad of space’. (EV)	4	CO1 CO4
9.	“Murzban F. Shroff captures the mosaic nature of the city” – <b>Justify</b> the above observation with reference to any two stories of his <i>Breathless in Bombay</i> . (EV)	4	CO2 CO4
10.	<b>What</b> is ‘blasé attitude’ as per Georg Simmel? (RE)	4	CO1 CO2

<b>ENG21082</b>	<b>Literature and Visual Arts</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Studies				
<b>Co-requisites</b>	-				

No	Course Objectives
1	Introducing the students to the <b>concepts</b> of art.
2	Giving a comprehensive idea of the varied forms of visual art.
3	Enabling the students to connect the cultural aspects with art and literature.
4	Initiating the process of critical thinking to help analyze different types of visual art forms.

### Course Outcomes

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

1. **Apply** critical thinking in studying various art forms.
2. **Evaluate** the relation between literature and art
3. **Distinguish** the minute features and characteristics in a given work of art.
4. **Assess** the effect and influence of a given social and historical period.
5. **Visualize** available resources for **research** in the **field** of visual arts and its connection to literature.

### Course Description

Visual arts is a form of expression which is very similar to literature. The form of art practiced in a given time period reflects the beliefs of the society at large. This course is focused on interdisciplinary studies. The relation between words and images is crucial in **understanding** socio-political and historical context. Critical **understanding** of creative expression is an important component in the **study** of Literature and Visual Arts. The course includes different art forms, fiction and non-fiction. The various art movements such as Renaissance, Impressionism, Cubism and Dadaism, to name a few are examined to **evaluate** the literature of the period. Theories of art, pertaining to creative expression is studied to **understand** the

changing role of word and images in keeping with the progress of the human society. Popular forms such as comics is also studied as a part of the course. Literature and visual arts aims at **Determining** the analytical ability of the students to **evaluate** the meaning expressed through the coming together of word and images.

## **Course Content**

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### **Unit-I: Concepts and ideas:**

- Leon Battista Alberti *On Painting*
- *Laocoon*; Lessing
- Art as Imitation Plato
- Longinus: *Sublime*
- John Ruskin: Selections from *Modern Painters*

### **Unit-II: Fiction and iconography**

- *Da Vinci Code*
- He (Shey)

### **Unit-III: Literature through paintings**

- Selection of Painters and associated movements. (Classicism, Romantic and Victorian Paintings, Modernism and Postmodernism)
- The Christmas Carol/ Great Expectations
- Shelley *Mont Blanc*
- Keats *To Autumn*
- Wordsworth *Tintern Abbey*
- T S Eliot *Four Quartets*

### **Unit-IV: Graphic Fiction and popular culture**

*Maus* Art Spiegelman

*Kari* Amruta Patil

Popular Art

### **Recommended Readings:**

1. Gotthold Ephraim Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, tr. Edward Allen McCormick (New York: Library of Liberal Arts)
2. *Studies in Iconology*; Erwin Panofsky; Westview Press
3. *Renaissance Realism: Narrative Images in Literature and Art*; Alastair Fowler; OUP
4. *Maus*; Art Spiegelman; Penguin UK
5. *The Storm-Cloud of the Nineteenth Century*; John Ruskin; Dodo Press
6. *Kari*; Amruta Patil; Harper Collins; 2008
7. *A Christmas Carol*; Charles Dickens; Pan Macmillan; UK
8. *Da Vinci Code*; Dan Brown; RHUK; 2009

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
<b>CO 1</b>	3	3	2	-	2	1	3	3	3	-	1	2
<b>CO 2</b>	3	2	3	1	-	3	2	3	2	1	3	-
<b>CO 3</b>	3	3	3	2	-	2	1	3	3	2	-	1
<b>CO 4</b>	1	3	3	3	-	1	2	3	2	2	-	2
<b>CO 5</b>	2	3	2	1	3	2	-	3	3	-	1	3

**Correlation level 1, 2 and 3 as defined below:**

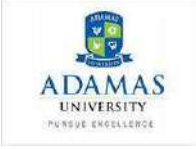

“1” – Slight (Low)

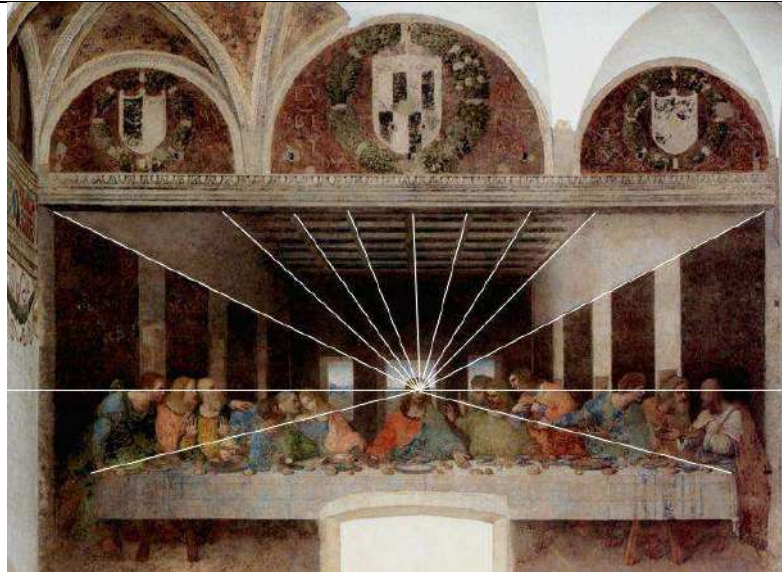
“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>							
<b>Course: ENG21082 - Literature and Visual Arts</b>							
<b>Program:</b> MA English Language and Literature <b>Semester:</b> Odd- 2020-21 <span style="float: right; margin-right: 50px;"><b>Time:</b> 03 Hrs. <b>Max. Marks:</b> 40</span>							
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).							
<b>Section A (Attempt any THREE)</b>							
1.	Critically <b>analyze</b> the following sculpture with reference to Lessing's <i>Laocoon</i> . (AN)					8	CO1, CO3
2.	<b>Evaluate</b> Dan Brown's <i>Da Vinci Code</i> thematically. Comment on the relation of art and architecture with the themes presented in the novel. (EV)				8	CO1, CO2, CO3, CO4	
3.	<b>Explain</b> the following painting with reference to Leon Battista Alberti's <i>On Painting</i> . (UN)				8	CO1, CO2	



4.	Critically <b>evaluate</b> the use of symbology in Dan Brown's <i>Da Vinci Code</i> . How are the groups Priory of Sion, The Knight Templars and Opus Dei relevant to the plot of the novel. (EV)	8	CO1, CO2, CO5
<b>SECTION B (Attempt any Four Questions)</b>			
5.	<b>Comment</b> on the significance of the Fibonacci series in Dan Brown's <i>Da Vinci Code</i> . (UN)	4	CO1 CO4
6.	<b>Distinguish</b> between sculpture and painting with reference to Lessing's <i>Laocoon</i> . (AP)	4	CO2, CO4
7.	Briefly <b>discuss</b> the <b>concept</b> of 'istoria' as used by Leon Battista Alberti in his work <i>On Painting</i> . (RE)	4	CO1, CO2
8.	<b>Examine</b> the portrayal of Romanticism in Shelley's <i>Mont Blanc</i> (AN)	4	CO1, CO3
9	<b>Write</b> a short note on mimesis in art. (RE)	4	CO3, CO5



<b>ENG21083</b>	<b>Literatures of the World</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To encourage students to read a prescribed text by contextualizing it.
2. By filling in or reinforcing students' knowledge of the outline of history by making them conversant with many major cultural landmarks.
3. To **Determine** their sensitivity to cultural diversity through a critical **study** of selected World literary texts.
4. To make connections among texts of various period, authors as well as linguistic and cultural backdrops.
5. **Evaluate** ideas presented in a text, their implications and their relationship with ideas beyond the text.

### Course Outcomes

On completion of this course, the students will be able to

**CO1. Explain** and demonstrate the interrelations among different culture all across the globe.

**CO2. Calculate** the different cultural traits prevalent in various texts.

**CO3. Evaluate** the literary traditions and the cross-cultural exchanges.

**CO4. Assess** and analyze the texts in the socio-political and religious contexts of the time.

**CO5. Identify** the basic philosophical questions to define world literatures as a heterogeneous entity.

### Course Description

This course is a Discipline Specific Elective course which focuses on the various literary traditions across the globe and teaches the students the interrelations among different cultures. The course contains authors, not only from different cultures, but also different linguistic groups, so that the students may **determine** a holistic **understanding** of literature. The lectures will discuss the issues of socio-political scenario and various cultural nuances which prepared the ground for textual productions. Classes will be interactive in nature and students will be encouraged to identify the traits of different cultures in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students **apply** comprehending abilities and analytical skills.

## Course Content

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### Unit I: Background and Concept

- Johan Wolfgang Von Goethe: *Welt Literature*
- Rabindranath Tagore: *Vishwasahitya*
- Gayatri Chakravorty Spivak: *Death of A Discipline*
- Introduction to the **concept** of comparative literature
- Comparative analysis of the **concepts** of comparative literature and World Literature

### Unit II: **Drama** (Any One)

August Strindberg: *The Ghost Sonata* (Swedish)/ Henrik Ibsen: *An Enemy of the People* (Norwegian)/ Bertolt Brecht: *Mother Courage and her Children* (German)

### Unit III: Poetry

Matsuo Basho: “old pond” and Kobayashi Issa: selections from *Killing a Fly* (Japanese)/ Federico Garcia Lorca: *Selected Poems* (selections) (Spanish)/ Mahmoud Darwish: *Now, As you Awaken* (selections)/ Nizar Qabbani: *One Hundred Love Letters* (selections) (Arabic)/ Charles Baudelaire: *LesFleur du Mal* (selections) (French)/ Pablo Neruda: “If You Forget Me ” (Chilean)/ Octavio Paz: “As One Listens to the Rain ” (Mexican)

### Unit IV: Prose

Anton Chekhov: “Vanka” (Russian)/ Guy de Maupassant: “The Necklace” (French) / Giovanni Bocaccio: Selections from *Decameron* (Italian)/ Selections from *Thousand and one Arabian Nights* (Arabic)

Haruki Murakami: *Norwegian Wood* (Japanese) / Shin Kyung Sook: *Please Look After Mother* (Korean)/ Mo Yan: *Red Sorghum* (Chinese) / Gabriel Garcia Marquez: *One Hundred Years of Solitude* (Columbian)

### Texts and Reference:

- Basho, Matsuo. *Basho's Haiku: Selected Poems of Matsuo Basho*. New York: SUNY Press, 2012.
- Baudelaire, Charles. *Les Fleur du Mal*. Richard Howard (trans.). Boston: David R. Godine, 1982.
- Boccaccio, Giovanni, and G H. McWilliam. *The Decameron*. Harmondsworth: Penguin, 1972.
- Brecht, Bertolt. *Mother Courage and Her Children*. London, New York, Toronto: Bloomsbury, 2012.
- Chekhov, Anton. *Selected Stories of Anton Chekhov*. London: Random House, 2009.
- Damrosch, David. *What is World Literature?* Princeton and Oxford: Princeton University Press, 2018.
- Darwish, Mahmoud. *Now, As you Awaken*. Sardines Press, 2006.

- D’haen, Theo. *The Routledge Concise History of World Literature*. London and New York: Routledge, 2012.
- Ibsen, Henrik. *An Enemy of the People: A Play in Five Acts*. The Floating Press, 2017.
- Kobayashi, Issa. *Killing A Fly*. Saarbrücken: Calambac Verlag, 2015.
- Lawall, Sarah. *Reading World Literature: Theory, History, Practice*. Austin: University of Texas Press, 2010.
- Lorca, Federico Garcia. *Selected Poems*. Trans. Martin Sorrell. London and New York: Oxford University Press, 2007.
- García, Márquez G. *One Hundred Years of Solitude*. London: Pan Books, 1978.
- de Maupassant, Guy. *The Short Stories of Guy de Maupassant*. Roslyn, NY: Black’s Readers Service, 2007.
- Murakami, Haruki, and Alfred Birnbaum. *Norwegian Wood*. London: Random House, 1989.
- Neruda, Pablo. *The Captain’s Verses*. Donald D. Walsh (trans). New Directions Publishing, 2009.
- Paz, Octavio. *The Poems of Octavio Paz*. New Directions Publishing, 2018.
- Qabbani, Nizar. *One Hundred Love Letters*. Lynne Rienner, 1999.
- Shin, Kyung Sook. *Please Look after Mother*. London: Weidenfield and Nicolson, 2011.
- Strindberg, August. *Twelve Major Plays*. London and New York: Routledge, 2017.
- *Tales from the Thousand and One Nights*. Harmondsworth, Eng.: Penguin Books, 1973.
- Mo, Yan. *Red Sorghum: A Novel of China*. London: Arrow, 1993.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3

CO 5	3	3	3	-	-	2	-	3	3	3	2	2
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Correlation level 1, 2 and 3 as defined below:

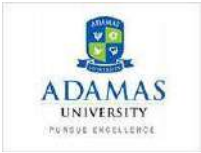
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

### Model Question Paper

<b>Name:</b>			
<b>Enrolment No:</b>			
<b>Course: ENG21083 – Literatures of the World</b>			
<b>Program: MA English Language and Literature</b>			
<b>Semester: Odd 2019-20</b>	<b>Time: 03 Hrs.</b>		
	<b>Max. Marks: 40</b>		
<b>Instructions:</b>			
Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Do you think</b> that the concept of World Literature is different from that of Comparative Literature? <b>Discuss</b> with close reference to the texts. (An)	8	CO4 CO5
2.	<b>How does Brechtian</b> theatre differ from the theatre of Ibsen? <b>Write</b> a comparative <b>analysis</b> , taking one text from each. (Un)	8	CO3 CO4 CO5
3.	<b>Describe</b> the trajectory of tales from <i>the Arabian Nights</i> to the <i>Decameron</i> . (Un)	8	CO3
4.	<b>What</b> is the main proposition in the <i>Death of a Discipline</i> ? Can you relate it to any of the postcolonial texts you have read? Justify your arguments. (An)	8	CO1 CO4
5.	<b>Discuss</b> how <i>One Hundred Years of Solitude</i> challenges the <b>concept</b> of European notion of time and space. (Un)	8	CO4 CO5
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>What</b> imagery is used in the poem "If You Forget Me" by Pablo Neruda? (Un)	4	CO3 CO4
7.	<b>Analyze</b> one poem from the <i>Fleur du Mal</i> in the context of Symbolism. (An)	4	CO2 CO3 CO5

8.	Can Lorca's poem be called anti-Romantic? <b>Explain.</b> (An)	4	CO2 CO4
9.	<b>Write</b> a short on the Reception of Romanticism by non-European cultures. (Un)	4	CO2 CO3 CO4
10.	<b>What</b> does Necklace represent in the short story by Maupassant? (An)	4	CO4

<b>ENG21084</b>	<b>FILM ADAPTATION</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Knowledge of literature and films				
<b>Co-requisites</b>	-				

No	Course Objectives
1	To acquaint students with the historical backdrop.
2	The course will help students to have a deeper <b>understanding</b> of the major cinematic works  The students will better <b>understand</b> the different types of works and the role of politics and history in it
3	To make students aware of the different filmmakers.
4	To make students aware of the importance of good cinema.

### Course Outcomes

On completion of this course, the students will be able to

CO 1. **Classify** different methods of analyzing cinema

CO 2. **Interpret** different types of cinematic theories

CO 3. **Identify** the students to a select cinematic texts

CO 4. **Determine** a research orientation.

CO 5. **Classify** with the study of film adaptation.

### Course Description

The main aim is obviously training students to read the socio-political scenario of any age. They have also to identify how different cinematic genres were born and watch major cinema and how both are intertwined. Becoming aware of the role of history and certain historical events are important as well for any student of literature at PG level.

## Course Content

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### Unit-I-Definition and Other Critical Concepts

Definition of adaptation and appreciation-- Adaptation and the question of pleasure-- Early Twentieth Century writers on adaptation-- Twentieth Century theorists of adaptation with special emphasis on André Bazin, George Bluestone and Brian McFarlane-- Theorists in the New Millennium-- Kamilla Elliott, Linda Hutcheon, Robert Stam, Simone Murray, Deborah Cartmell, Thomas Leitch-- A brief history of Association of Adaptation Studies-- Critical **concepts** which influenced and connected with adaptation: intertextuality, pastiche, auteur, novelization

### Unit-II- Canonical Literature on Screen

Overview of Kenneth Branagh's adaptations of Shakespeare, *Hamlet's* adaptation *Haider* (2014) by Vishal Bharadwaj, Macbeth's adaptation *Throne of Blood* (1957) by Akira Kurosawa, Thomas Hardy's *Tess of the d'Urbervilles* adaptation by Roman Polanski (1979), Thomas Mann's *Death in Venice* adaptation by Luchino Visconti (1971), Muriel Spark's *The Prime of Miss Jean Brodie* adaptation by Ronald Neame (1969), Kazuo Ishiguro's *The Remains of the Day* adaptation by James Ivory (1993), Rabindranath Tagore's *Noukodubi*, Agatha Christie's *The Mirror Cracked from Side to Side* adaptation *Noukodubi* (2010), *Shubho Mahurat* (2003) by Rituparno Ghosh

### Unit-III- Novel to Genre Film

Robert Bloch's *Psycho's* adaptation by Alfred Hitchcock (1960), Yann Martel's *Life of Pi's* adaptation by Ang Lee (2012), Adaptation of Satyajit Ray's Feluda series-*Sonar Kella* (1974), *Joi Baba Felunath* (1979), Stephen King's *It* adaptation by Andres Muschiatti (2017), Bernhard Schlink's "The Reader" adaptation by Stephen Daldry (2008), Gong Ji Young's *The Crucible* adaptation by Hwang Dong-hyuk (2011), Marjane Satrapi's *Persepolis* adaptation by Vincent Paronnaud (2007), Atiq Rahimi and Jean Claude Carriere's *The Patience Stone* adaptation by Atiq Rahimi (2012), Charles Portis' *True Grit* adaptation by Coen Brothers (2010), Dharamvir Bharati's *The Seventh Horse of the Sun* adaptation *Suraj ka Satva Ghoda* by Shyam Benegal (1992), Indira Parthasarathi's *Karuthipunal* adaptation *Kann Sivanthaal Mann Sivakkum* by Sreedhar Rajan (1983)

### Unit-IV- From Woman's text to Woman's Film

*Mansfield's Park's* adaptation by Patricia Rozema (1999), *The Namesake's* adaptation by Mira Nair (2006), *Cracking India's* adaptation *Earth* (1998) by Deepa Mehta, Petra Volpe's *The Divine Order* (2017), Greta Gerwig's *Lady Bird* (2017), Bessie Smith's biopic *Bessie* adaptation by Dee Rees (2015), Lissa Evans' *Their Finest Hour and Half* adaptation *Their Finest* by Lone Scherfig (2016).

### Recommended Readings

1. Corrigan, Timothy, ed. *Film and Literature: An Introduction and Reader*. New York: Routledge, 2012.
2. Cartmell, Deborah, and Imelda Whelehan, eds. *The Cambridge Companion to Literature on Screen*. London: Cambridge UP, 2007.
3. Cartmell, Deborah, and Imelda Whelehan. *Screen Adaptation: Impure Cinema*. United Kingdom: Palgrave Macmillan, 2010.
4. Cartmell, Deborah, ed. *A Companion to Literature, Film, and Adaptation*. United Kingdom: Wiley-Blackwell, 2012.
5. Ellis, John. "The Literary Adaptation". *Screen* 23 (May-June 1982): 3-5. Print.
6. Hutcheon, Linda. *A Theory of Adaptation*. United States: Routledge, 2006.

7. Leitch, Thomas. *Film Adaptation and its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore: The John Hopkins University Press, 2007.
8. Leitch, Thomas. "Adaptation: The Genre". *Adaptation* 1.2 (2008): 106-120. Print.
9. Leitch, Thomas. "Twelve Fallacies in Contemporary Adaptation Theory". *Criticism* 45.2 (Spring 2003): 149-171.
10. Leitch, Thomas. "Adaptation Studies at a Crossroads". *Adaptation* 1.1(2008): 63-77.
11. Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York: Routledge, 2012.
12. Sanders, Julie. *Adaptation and Appropriation*. United States: Routledge.2007.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	-	2	1
CO 3	3	3	3	1	-	2	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	2	-	2	-	3	3	-	2	1

**Correlation level 1, 2 and 3 as defined below:**

“1” – Slight (Low)

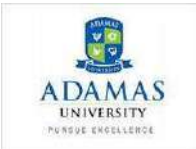
“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation



## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21084 - Film Adaptation</b> <b>Name of the Program: M.A. English Language and Literature</b> <b>SEMESTER- II</b> <span style="float: right;"><b>Time: 3 Hrs.</b></span> <span style="float: right;"><b>Maximum Marks: 40</b></span> <b>Total No of questions: 10</b> <b>Total No of Pages: 1</b>			
<b><u>Section: I</u></b> <b>(In this section candidates have to answer any FOUR questions. Each question carries 4 marks.)</b> <b>(4x4=16)</b>			
1	<b>What</b> is Novelization? (RE)	4	<b>CO5</b>
2	<b>Elaborate</b> on some theories of film adaptation? (CR)	4	<b>CO5</b>
3	<b>How</b> is Maggie Tulliver perceived by her family members? (RE)	4	<b>CO1</b>
4	“And that’s your Venus—” <b>What</b> is the significance of ‘Venus’ here?	4	<b>CO5</b>
5	<b>What</b> is the significance of Louisa Gradgrind looking out at the chimneys?	4	<b>CO2</b>
6	“Release me, and restore me to the ground;/Thou seest all things, thou wilt see my grave:” <b>What</b> are the predicaments of Tithonus? (RE)	4	<b>CO5</b>
<b><u>Section: II</u></b> <b>(In this section candidates have to answer any THREE questions. Each question carries 8 marks.)</b> <b>(3x8=24)</b>			
7	<b>Assess</b> the adaptation of Mansfield park by Patricia Rozema. (AN)	8	<b>CO3, CO5</b>
8	Will you read Rossetti’s “Goblin Market” as a social commentary or a fantastical tale? <b>Give</b> reasons. (UN)	8	<b>CO1, CO5</b>
9	Critically <b>analyze</b> the central idea of cinematic montage”. (AN)	8	<b>CO2, CO3</b>
10	<b>Evaluate</b> Greta Gerwig’s lady bird as a feminist movie. (EV)	8	<b>CO1, CO4</b>

<b>ENG21085</b>	<b>Literatures from Africa</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **Invent** the rich historic background of the African Continent
2. To **Change** the students in their **concepts** of oral literature
3. **Defend** the rich literatures from the different parts of the African continent
4. To **Justify** their perception in the **field** of literature
5. To **Rank** their knowledge and interest in different kinds of literary elements

### Course Outcomes

On completion of this course, the students will be able to

1. **Demonstrate** an awareness of the African heritage through reading a wide variety of texts in a variety of genres in order to debunk stereotypes.
2. **Rank** the colonial and postcolonial issues and how these are represented in fiction.
3. **Analyze** and explain the connections among the African writers' life, culture and their work.
4. **Divide** African creative works with keen insight and objectivity.
5. **Explain** the linguistic terseness of the text.

### Course Description

Literatures from Africa is a Discipline Specific Elective course which focuses on the various literary traditions and different cultures prevalent in Africa. The course contains a variety of texts and authors, not only from different cultures, but also different linguistic groups, so that the students may **determine** a holistic **understanding** of African culture. The lectures will discuss the issues of socio-political scenario and various cultural nuances which prepared the ground for textual productions. Classes will be interactive in nature and students will be encouraged to identify the traits of different cultures in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

## Course Content

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### Unit I: Introduction:

- Historical Background of the African continent
- A demographic introduction of the African continent
- Discussion the effects of colonization within the continent
- Brief introduction to the formation of Anglophone, Francophone and Lusophone nations of the continent and the literary traits of these nations
- Introduction to the genre of prison literature of the continent

### Unit II: Poems (Any Four):

David Diop/Léopold Sédar Senghor (Senegal)/ Denis Brutus, Steve Biko (South Africa), J.P. Clark, Gabriel Okakra (Nigeria), Ibn Zaydan (Morocco), Noémia de Sousa (Mozambique), Jack Mapanje (Malawi), Okot p'Bitek (Uganda), Mau Mau Songs (Kenya)

### Unit III: Prose:

Short Story (Any Two): Nadine Gordimer/ Augustine Aikoriogie/ David Mikailu/ Chudwin Godwin Ebuka/ Md. Said Raihani/ NN Dzenchuo/ Charmaine Pauls/ Wayne Owino Otieno

Novel (Any one): *Changes: A love Story* by Ama Ata Aidoo/ *Seasons of Migration to the North* by Tayeb Salih/ *No longer at Ease* by Chinua Achebe/ *Suns of Independence* by Ahmadou Kouroumah/ *The Palm Wine Dinkard* by Amos Tutuola/ *When Rain Clouds Gather* by Bessie Head

Non-fiction (Selections): *Ake: The Years of Childhood* by Wole Soyinka / *The Novelist as Teacher* by Chinua Achebe / *National Liberation and Culture* by Amilcar Cabral/ *The Language of African Fiction* by Ngugi Wa Thiong'o/ *The Negro and Recognition* by Franz Fanon/ *Ghana: The Autobiography of Kwame Nkrumah* by Kwame Nkrumah/ *A Woman Alone: Autobiographical Writings* by Bessie Head

### Unit IV: **Drama (Any One):**

*Death and the King's Horseman* by Wole Soyinka/ *I will Marry when I want* by Ngugi Wa Thiong'o/ *The Dilemma of a Ghost* by Ama Ata Aidoo, Derek Walcott *Pantomine*

### Reading List:

- Thiong'o, Ngugi. *I will Marry when I want*. East African Educational Publishers Ltd. 2009.
- Soyinka, Wole. *Death and the King's Horseman*. Methuen **Drama**. 1998.
- Aidoo, Ama Ata. *The Dilemma of a Ghost*. Harlow: Longman, 1995.
- Soyinka, Wole. *Ake: The Years of Childhood*. Paw Prints 2008
- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin Publishing **Group**, 2012.
- Cabral, Amilcar. *National Liberation and Culture*. Syracuse University, 1970
- Thiong'o, NgugiWa. *Decolonising the Mind*. East African Educational Publishers. 2006.
- Fanon, Franz. *Black Skin White Masks*. Pluto Press, 2008
- Nkrumah, Kwame. *Ghana: The Autobiography of Kwame Nkrumah*. Panaf Books, 2002
- Head, Bessie. *A Woman Alone: Autobiographical Writings*. Pearson Education, 2007

- Aidoo, Ama Ata. *Changes: A love Story*. Heinemann Educational Publishers, 2004
- Salih, Tayeb. *Seasons of Migration to the North*. Heinemann Educational Publishers, 1969
- Achebe, Chinua. *No longer at Ease*. Penguin Modern Classics, 2013
- Kouroumah, Ahmadou. *Suns of Independence*. Africana Publishing Company, 1981
- Tutuola, Amos. *The Palm Wine Dinkard*. Faber and Faber, 1953
- Head, Bessie. *When Rain Clouds Gather*. Wave land Press, 2013
- *Gathering Seaweeds*. Jack Mpanje, Ed. Heinemann Educational Publishers, 2002
- 6. *African Short Stories*. International Print Version, 2015

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Mid Term	Class Assessment	End Term
Weightage (%)	20	30	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**


**“1” – Slight (Low)**

**“2” – Moderate (Medium)**

**“3” – Substantial (High)**

**“-” – No correlation**

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>	 <p style="font-size: small; margin: 0;">ADAMAS UNIVERSITY PURSUE EXCELLENCE</p>		
<b>Course: ENG21085–Literatures from Africa</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Do you think</b> Negritude propagated a discourse on counter-racism? Justify your arguments. (An)	8	CO4 CO1
2.	<b>Comment</b> on the oral-written interface in African literature with close reference to any one long narrative you have read. (Un)	8	CO3 CO4
3.	<b>Compare</b> any two poems by any two Anglophone poets from two different generations and discuss the different views they share about rewriting Africa’s history through poetry. (Ev)	8	CO3
4.	<b>How</b> , according to you, have Youruba worldview and Postcolonial culture given a multilayered perspective in the plays by Wole Soyinka? (An)	8	CO1 CO4
5.	"[T]he revolutionary petty bourgeoisie must be capable of committing suicide as a class in order to be reborn as revolutionary workers." <b>Comment</b> with respect to the novel and the essay you have read from mainland Africa. (Ev)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Write</b> a short note on the use of English language by the African authors. (Un)	4	CO3 CO4
7.	<b>What</b> attributes of oral culture can you locate in the poems that you have read from mainland Africa? Answer with reference to any one poem. (An)	4	CO2 CO3
8.	<b>Write</b> a short note on Womanism. (Un)	4	CO2 CO4
9.	<b>How do you think</b> religion plays a significant role in the formation of African identity? Answer with close reference to a short story you have read. (An)	4	CO2 CO3
10.	<b>Do you think</b> postcolonial African literatures valorize their past? Answer with close reference to the essays. (An)	4	CO4

<b>ENG21086</b>	Modern Literature	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>Version 1.0</b>		3	1	0	4
<b>Prerequisites / Exposure</b>	Knowledge of English language				
<b>Co-requisites</b>	Acquaintance with History of British Literature				

### Course Objectives:

1. Introduce students to the very idea of Modernism.
2. **Understand** the impact of Modernism on art, literature and culture.
3. Introduce the fundamental idea of the modernist theories propounded by the intellectuals.
4. Analyze the prescribed texts and to make critical interpretations.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Clarify** the canonical ideas associated with Modernism.
- CO2. **Identify** how modernism impacts art, literature and culture.
- CO3. **Simplify** the fundamental tenets of modernist theories.
- CO4. **Analyze** critically modernist works.
- CO5. **Evaluate** concepts through writing

### Course Description:

As twentieth-century writers confronted the political violence of their time, they were overcome by rhetorical despair. Unspeakable acts left writers speechless. Writers knew that the atrocities of the century had to be represented, but this was a daunting responsibility. Moreover, conventional ideas of the previous age could no longer justify the present society. Progress and decadence went hand in hand. Religion failed to offer promise and the idea of God became absent at best. Writers tried to take it upon themselves to construct new myths of existence, in a desperate bid to add meaning to their experience. Studying the literature of this period is

significant not just to understand the past, but the present. These concerns are present even in the society we inhabit today.

**Course Content:**

**Unit I: Background**

Impact of First World War, Minimalism, European Modernism, Impressionism, Naturalism, Realism, Expressionism, Absurdism, Existentialism, Rise of Psychoanalysis, Modernism and Time

**Unit II. Poetry**

War Poets of WWI and WWII (Selections); T. S. Eliot: *The Waste Land and Other Poems* (Selections)/ Ezra Pound: Selections from *Selected Poems*; Poetry of the 1930s (Selections from *Selected Poems* by Auden and Spender)

**Unit III. Drama**

Noel Coward: *Three Plays (Private Lives/Hay Fever/Blithe Spirit)*; Eliot: *Murder in the Cathedral*

**Unit IV. Novel:**

James Joyce: *A Portrait of the Artist as a Young Man*/ Virginia Wolfe *Waves/Orlando*/E. M. Forster: *A Passage to India*/ Graham Greene: *Brighton Rock*/ William Golding: *Lord of the Flies*/ Conrad: *Heart of Darkness*/ Andre Gide *The Immoralist*

**References:**

1. Modernism. By Peter Childs. Routledge.2008.
2. Nietzsche: Philosopher, Psychologist, Antichrist. Walter Kaufmann. Princeton Classics.
3. The Oxford Companion to Modern Poetry in English ed Ian Hamilton and Jeremy Noel-Tod.
4. Kendall, Tim. *Poetry of the First World War*. Oxford.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO 1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	3	3	2	1	3	2	1	3	3	0	0	2

<b>CO2</b>	3	2	3	0	3	3	2	3	3	2	1	0
<b>CO3</b>	2	3	3	1	0	3	3	3	2	0	1	3
<b>CO4</b>	1	3	2	3	2	1	0	3	3	0	3	1
<b>CO5</b>	3	2	3	0	2	1	3	3	3	2	0	2

**Correlation level 1, 2 and 3 as defined below:**

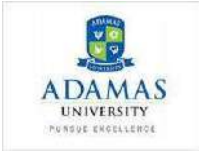
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

### Model Question Paper

<b>Name:</b>			
<b>Enrolment No:</b>			
<b>Course: ENG21086– Modern Literature</b>			
<b>Program: M.A. English Language and Literature</b>			
<b>Semester: Odd 2019-20</b>	<b>Time: 03 Hrs.</b>		
	<b>Max. Marks: 40</b>		
<b>Instructions:</b>			
Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Identify</b> <i>The Myth of Sisyphus</i> in the light of existential philosophy. (Un)	<b>8</b>	<b>CO4</b>
2.	<i>The Waste Land</i> by Eliot captures the essence of modern civilization. <b>Analyze</b> the statement with reference to the poem. (An)	<b>8</b>	<b>CO3</b> <b>CO4</b>



3.	<b>Explain</b> the theme of cruelty in Golding's <i>Lord of the Flies</i> . (Un)	8	C01 C02
4.	<b>Analyze</b> <i>Waiting for Godot</i> as an Absurdist play? Explain. (An)	8	C01 C04
5.	<b>How</b> does war poetry depict war as futile? Explain with reference to the poems in your syllabus. (Re)	8	C04 C02
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Analyze</b> the character of Marlow in <i>Heart of Darkness</i> . (An)	4	C03 C04
7.	<b>Which</b> character became blind in Beckett's play? Explain its literary significance. (Re, Ev)	4	C03 C04
8.	<b>Comment</b> in brief on the circular structure of <i>Waiting for Godot</i> . (App)	4	C02 C04
9.	<b>Explain</b> the 'waiting' metaphor in Beckett's play. (Ev)	4	C04 C03
10.	<b>Compare</b> the differences between Epic theatre and Natural theatre. (Un, Ev)	4	C01 C02 C03 C04

<b>ENG21087</b>	<b>Literary Criticism</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Studies				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to the history of literary criticism
2. To conduct specific discussions on the different trends of literary criticism across the centuries
3. To make critical discussions on the different literary critics
4. To analyze the different literary texts and make critical interpretations

### Course Outcomes

On completion of this course, the students will be able to

CO1 **Outline** the historical and philosophical contexts that led to the literary criticism and its practice in different traditions and periods

CO2 **Review** fundamental literary and critical **concepts** and underlying distinctions amongst them.

CO3 **Simplify** a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory

CO4 **Identify** theoretical and critical **concepts** with critics/texts/movements with which they are associated.

CO5 **Apply** various theoretical frameworks and **concepts** to literary and cultural texts.

### Course Description

Literary Criticism is a **survey** of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course in the history of ideas—specifically, ideas related to the theory and criticism of literary texts. The course begins with a **survey** of major figures in the critical theory of literature. The emphasis will be on the careful reading of primary theoretical texts, with attention as well to historical and social contexts. Classes will be interactive in nature and students will be encouraged to identify the traits of different cultures in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

## Course Content

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### Unit-I

**Literary Criticism as a Genre and Classical Criticism:** Origin and Evolution; Plato: *The Republic*/ Aristotle: *Poetics*/ Horace: *Art of Poetry* (extracts from the texts)

### Unit-II

**Renaissance and Eighteenth Century Criticism:** Philip Sidney: *An Apology for Poetry* John Dryden: *An Essay of Dramatic Poesy* / Alexander Pope: *An Essay on Criticism* (extracts from the texts)

### Unit-III

**Romantic and Victorian Criticism:** William Wordsworth: Preface to *Lyrical Ballads* / S.T. Coleridge: *Biographia Literaria* / Matthew Arnold: *The Study of Poetry* (extracts from the text)

### Unit-IV

**Modern and Postmodern Criticism:** T.S. Eliot: “Tradition and the Individual Talent”/ William Empson: *Seven Types of Ambiguity* / Northrop Frye: *Anatomy of Criticism* (extracts from the text)/ Lyotard, Baudrillard

### Texts and Reference Books:

7. M. S. Nagrajan. *English Literary Criticism and Theory*. Orient Black Swan
8. M. A. R. Habib. *Modern Literary Criticism and Theory: A History*. Wiley India Pvt Ltd.
9. Aristotle. *Poetics*. Penguin Classics.
10. Plato. *The Republic*. Penguin Classics.
11. Das & Mohanty. *Literary Criticism: A Reading*. OUP.
12. *The Cambridge History of Literary Criticism*. Ed Geroge Alexander Kennedy.
13. *The Sacred Wood: Essays on Poetry and Criticism*. Martino Fine Books.
14. William Empson. *Seven Types of Ambiguity*. Important Books.
15. Irene Rima Makaryk, William Graham Sumner. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. University of Toronto Press.
16. Shirley F. Staton (ed.). *Literary Theories in Praxis*. University of Pennsylvania
17. Horace. *The Art of Poetry of Horace*. (Daniel Bagoted.) Creative Media Partners
18. Philip Sidney. *An Apology For Poetry (Or The Defence Of Poesy)*: Revised Edition (ed. R.W. Maslen). Manchester University Press.
19. Alexander Pope. *An Essay on Criticism: With Introductory and Explanatory Notes*. The Floating Press.
20. William Wordsworth and Samuel Taylor Coleridge. *Lyrical Ballads: 1798 and 1802*. Oxford World’s Classics.
21. Matthew Arnold. *Study of Poetry*. Dodo Press.
22. T. S. Eliot. *Selected Essays, 1917–1932*. HMH.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination  
Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	0	2	1	3	3	3	0	1	2
CO 2	3	2	3	1	0	3	2	3	2	1	3	0
CO 3	3	3	3	2	0	2	1	3	3	2	0	1
CO 4	1	3	3	3	0	1	2	3	2	2	0	2
CO 5	2	3	2	1	3	2	0	3	3	0	1	3

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21087 –Literary Criticism</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>		<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>	
<b>Instructions:</b> Attempt any <b>Four Questions</b> from <b>Section A</b> (each carrying 4 marks); any <b>Three Questions</b> from <b>Section B</b> (each carrying 8 marks)			
<b>Section A (Attempt any Four)</b>			
1.	<b>Write</b> a short note on the subject matters that are highlighted in <i>Ars Poetica</i> by Horace. (Un)	4	CO1
2.	<b>How</b> does Eliot explain the working of a mature poet’s mind?	4	CO4
3.	<b>Why</b> and when did Wordsworth <b>write</b> the Preface to the <i>Lyrical Ballads</i> ? (An)	4	CO2
4.	<b>What</b> exactly was the Zeitgeist of the Victorian age that produced the "Critic" Arnold? (An)	4	CO1 CO2 CO6
5.	According to Horace, <b>what</b> are the two aims of poetry? (Un)	4	CO3
6.	<b>What</b> is Coleridge’s idea of ‘secondary imagination’? (Un)	4	CO3
<b>SECTION B (Attempt Any Three)</b>			
7.	On the basis of <i>Ars Poetica</i> <b>discuss</b> Horace’s views on Roman education system? (Un)	8	CO3 CO4
8.	<b>Comment</b> on the importance of language as discussed by Horace in <i>Ars Poetica</i> . (Un)	8	CO1 CO2
9.	Coleridge has his disagreements with Wordsworth about poetic language. <b>What</b> reasons does he give for disagreeing, and what are his own views on the matter? (Un)	8	CO1 CO3 CO5 CO6
10.	<b>Discuss</b> Arnold’s “Touchstone <b>Method</b> ”. What/which are the Classics he refers to as comparative models for studying poetry? (Un)	8	CO3 CO4 CO5

<b>ENG21088</b>	<b>Literatures of India</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to the growth and emergence of Indian English Writing
2. To make a detailed discussion on the history of Indian English literature in the pre and post-Independence period
3. To conduct critical discussions on the different literary genres and their practitioners
4. To analyze the different literary texts and make critical interpretations

### Course Outcomes

On completion of this course, the students will be able to

CO1 **Identify** and explore the diversity of modern Indian literature and the similarities between them.

CO2. **Compute** and creatively engage with the notion of nation and nationalism

CO3. **List** the impact of literary movements on various Indian literatures

CO4. **Explain** and criticize significant social issues like caste and gender

CO5. **Describe** the historical trajectories of Indian literatures

### Course Description

The course offers in miniature a “salad bowl” of Indian literary works in translation that illustrate the complexities of Indian identities, and encourages students to probe **concepts** such as modernism, regionalism, the contemporary, and representations of history, class, and gender in modern Indian writing in translation. This course offers a choice selection of significant modern Indian literary works, produced in regional languages, from writers ranging from Tagore to Salma in English translation. These landmark works offer literary snapshots of modern Indian histories, folklore, societal structures such as class and gender, and the aspirations and struggles of men and women who have lived and live through diverse Indian spaces across the length and breadth of the country. Classes will be interactive in nature and students will be encouraged to identify the traits of different cultures in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

### Course Content

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## Unit I: Introduction

Introduction to the **concept** of translation  
Discussion on the importance of translation  
Regionalism  
Bhasha  
Comparative Literature in Indian Perspective

## Unit II Novel and Short Stories: (Any one)

Bankim Chandra Chattopadhyay: *Anandamath*, Fak Takazhi Sivsankara Pillai: *Chemmeen*, U. R. Ananthamurthy: *Samskara*, Fakir Mohan Senapati *Cha Mana Atha Gunta*, Rabindranath Tagore *Home and the World*, Munshi Premchand *Contemporary Indian Short Stories*. *Sahitya Akademi*, New Delhi. (Selections)

## Unit III **Drama**: (Any One)

Badal Sircar, Girish Karnad, Vijay Tendulkar

## Unit IV Poems:(Any Two)

Namdeo Dhasal, Guru Prasad Mohanty, Mohan Thakuri, Bireswar Barua, Navaneeta Dev Sen, Ramesh Parekh, Yumlemban Ibomcha Singh, Sachchidanand Hiranand, Vatsyayan Ajneya

## Texts and Reference:

23. *5 Best Short Stories by Rabindranath Tagore*. Rupa Publications India, 2017.
24. Ananthamurthy, U.R. *Samskara*. Translated by A.K.Ramanujan, NYRB Classics, 2017.
25. Chattopadhyay, Bankim Chandra. *Anandamath*. Translated by Basanta Koomar Roy, Orient Paperbacks, 2005.
26. Chughtai, Ismat. *Vintage Chughtai: A Selection of her Best Short Stories*. Translated by Tahira Naqvi, Women Unlimited, 2013.
27. Dhasal, Namdeo. *A Current of Blood*. Navayana, 2010.
28. Mukherjee, Tutun. *Translation from Periphery to Centrestage*. Prestige Books, 1998
29. *Premchand: Selected Short Stories*. Maple Press, 2012.
30. *Prijar: the Skeleton and Other Stories*. Tara Press, 2009.
31. Sahitya Akademi: *Contemporary Indian Short Stories*. New Delhi, 1966.
32. *Satyajit Ray: The Collected Short Stories*. Penguin, 2015.
33. Takazhi, S. Pillai. *Chemmeen*. Jaico Publishing House, 2005.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	0	2	1	3	3	3	0	1	2
CO 2	3	2	3	1	0	3	2	3	2	1	3	0
CO 3	3	3	3	2	0	2	1	3	3	2	0	1
CO 4	1	3	3	3	0	1	2	3	2	2	0	2
CO 5	2	3	2	1	3	2	0	3	3	0	1	3

**Correlation level 1, 2 and 3 as defined below:**

“1” – Slight (Low)


“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation



### Model Question Paper

Name:			
Enrolment No:			
<b>Course: ENG21088 –Literatures of India</b>			
<b>Program:</b> M.A. English Language and Literature		<b>Time: 03 Hrs.</b>	
<b>Semester:</b> Odd 2019-20		<b>Max. Marks: 40</b>	
<b>Instructions:</b>			
Attempt any <b>Four Questions</b> from <b>Section A</b> (each carrying 4 marks); any <b>Three Questions</b> from <b>Section B</b> (each carrying 8 marks)			
<b>Section A (Attempt any Four)</b>			
1.	Can Nabaneeta Dev Sen as a poet be classified as Feminist? <b>Discuss.</b> (Ev)	4	CO1 CO3 CO4
2.	<b>How</b> far translation is important to <b>understand</b> Indian literature? (Ev)	4	CO1
3.	<b>Write</b> a short note on <i>Ghazal</i> . (Un)	4	CO1 CO3
4.	<b>Write</b> a short note on <i>Chayavaad</i> Movement. (An)	4	CO1 CO3 CO5
5.	<b>What</b> is Dalit Panther Movement? (Un)	4	CO3 CO4 CO5
6.	According to the beliefs, <b>what</b> was the cause of the epidemic plague in the village in <i>Samskara</i> ? (Un)	4	CO3 CO4
<b>SECTION C (Attempt Any Three)</b>			
7.	Indian Literature in one, written in many languages. Do you agree? <b>Substantiate</b> your answer with close reference to the texts you have read. (Ev)	8	CO1 CO5
8.	Indian narratives are structurally different from the European ones. Do you concur with this statement? <b>Answer</b> with close reference to the novel you have read. (Ev)	8	CO1 CO2
9.	<b>Discuss</b> the theme of Nationalism in the short stories in your syllabus. (Un)	8	CO1 CO2
10.	<b>How</b> the notion of dharma is problematized in the novel <i>Samskara</i> ? Answer with adequate textual references. (Un)	8	CO2 CO4

<b>ENG21089</b>	<b>Children's Literature in English</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to the **concept** of Children's Literature.
2. To give a detailed description of the socio-historical context for the growth of Children's Literature.
3. To provide an in-depth **understanding** of the various **concepts** of Children's Literature.
4. To critically **analyze** various texts.

### Course Outcomes

On completion of this course, the students will be able to

CO1. **Identify** the role of children's literature in contemporary English literature.

CO2. **Evaluate** children's literature and define the characteristics of the types and genres of children's literature.

CO3. **Rank** cultural diversity or sensitivity in children's literature.

CO4. **Implement** different theoretical tools to **understand** children's literature

CO5. **Predict** children's literature, such as representations of childhood, gender identity and theories of reading.

### Course Description

Students in this course will read several classics in children's literature as well as a number of contemporary children's books. This course will explore a variety of children's literature through various genres. These genres include contemporary novel, classic novel, historical fiction, and realistic fiction, picture books, and folk and fairy tales. This course will also explore various ideas conveyed in the texts, the historical context of children's fiction, how novels for young readers have changed and/or stayed the same, and the intersections among language, theory, politics, ideology, and children's fiction. Most important, however, we will be examining the ideologies embedded in the texts as well as the ideologies that guide our culture, particularly in terms of children and the literature they read. Classes will be interactive in nature and students will be encouraged to identify the traits of different cultures in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

## Course Content

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### Unit-I

Introduction to Children's Literature— Historical background-Genres-Psychoanalytic theory- Death in Children's Literature-Racism in Children's Literature

### Unit-II (Picture Book and Magazines)

- Ezra Jack Keats: *The Snowy Day*
- Chris Van Allsburg: *Polar Express*
- Selections from *The Brownies' Book*
- Selections from *St. Nicholas Magazine*

### Unit-III (Fantasy, Folklore and Fairy Tales)

- Lewis Carol: *Alice in Wonderland*
- J.M Barrie: *Peter Pan*
- *The Wonderful Adventures of Nils*; Selma Lagerlöf
- *The Moon Lady*; Amy Tan
- Selections from *Grimm's Fairy Tale*
- Selections from Hans Christian Anderson's Fairy Tales
- Selections from *Aesop's Fable*
- Disney Films (Selections)

### Unit-IV (Poems)

- *Limericks*; Edward Lear
- Sukumar Ray *Poems Nursery Rhymes Selections*

### Texts and Reference Books:

1. Reynolds Kimberley. *Children's Literature: A Very Short Introduction* (Very Short Introductions); OUP UK; Edition (14 November 2011)
2. Rudd David. *The Routledge Companion to Children's Literature* (Routledge Companions); Routledge; 1 edition (14 April 2010)
3. *The Snowy Day* (Picture Puffin Books); Keats, Ezra, Jack; Puffin Books; Revised edition (28 October 1976)
4. Carroll, Lewis. *Alice in Wonderland*. (Norton Critical Editions); W. W. Norton & Company; 3rd Revised edition (21 May 2013).
5. Barrie, J. M. *Peter Pan* (Puffin Classics).
6. *The Moon Lady* (Audible Audiobook)
7. Grimm, J.L.C. *Grimm's Fairy Tales* (Wilco Classic Library); Wilco Publishing House (2006).
34. *Aesop's Fables* (Wilco Classic Library); Wilco Publishing House (2009).

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21089 – Children’s Literature in English</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>How</b> does Carroll satirize the Victorian society in Alice’s Adventures in Wonderland? (Un)	8	<b>CO4</b> <b>CO1</b>
2.	<b>Comment</b> on the digressions from the original novel adopted by Tim Burton for his film. (Un)	8	<b>CO3</b>
3.	<b>Critically</b> analyze Neverland with reference to J.M. Barries’ Peter Pan. (An)	8	<b>CO3</b>
4.	Fairytales maintain a delicate balance between our day to day wishes and fears. <b>How</b> far do you agree with this statement? <b>Answer</b> with close textual references. (Ev)	8	<b>CO1</b> <b>CO4</b>
5.	<b>Discuss</b> the issue of gender training weaved in the fairytales using close textual references in support of your argument. (Un)	8	<b>CO4</b>
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Illustrate</b> the significance of pictures in picture books with reference to Ezra Keats’ works. (Un)	4	<b>CO3</b> <b>CO4</b>
7.	“I don’t ever want to be a man...I want always to be a little boy and to have fun”. <b>Explain</b> with reference to the context. (An)	4	<b>CO2</b> <b>CO3</b>
8.	<b>Comment</b> on the characters of the Mad Hatter in <i>Alice’s Adventures in Wonderland</i> . (Un)	4	<b>CO2</b> <b>CO4</b>
9.	<b>Critically comment</b> on the court room scene in <i>Alice’s Adventures in Wonderland</i> discussing the elements of wit and satire. (Un)	4	<b>CO2</b> <b>CO3</b>
10.	<b>Briefly comment</b> on the didacticism of fables and fairytales. (Un)	4	<b>CO4</b>

<b>ENG21090</b>	<b>Partition Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To explain the emergence and growth of Partition Literature.
2. To illustrate and **analyze** the contemporary socio-political background, and the history of Partition Literature.
3. To critically examine the texts and attempt to **analyze** the different socio-historical ideas, that are lying embedded in them.
4. To interpret the theories and texts that deal with partition and its aftermath.

### Course Outcomes

- CO1. **Determine** a comprehensive idea about the different aspects of the event called Partition.
- CO2. **Formulate** a clear idea of the various representation(s) of history.
- CO3. **Analyze** and interpret major literary works on partition.
- CO4. **Derive** a better **understanding** of the theories of the partition.
- CO5. **Construct** an insight into refugees, homelessness etc. to understand the pain of partition experienced in the past.

### Course Description

Partition Literature is a very significant course to enrich a student of English literature with a crucial **understanding** of the different aspects of the history of Partition. This course attempts to discuss major debates, theories, and accommodates almost all possible sources of the history of Partition like memoirs, interviews, journals, documentaries, films and so on. The lectures will try to point out and explain significant events during the Partition of India and Bengal as depicted in the prominent literary texts. The course includes interactive class lectures, film screening, reading materials, tutorials, interactive sessions with the students, and class **assignments**. The lectures are to be complemented by PowerPoint presentations in class. Students are to be provided with module notes and are encouraged to participate in class discussions.

**Module I****Unit I Introduction to Partition and Theories of Partition**

*Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari, Houghton Mifflin Harcourt 2015, Partition across the World Shekhar Bandyopadhyay *From Palassey to Partition*, Trauma and Memory, Oral Historiography

**Unit II Fiction:**

Sadat Hasan Manto (*Manto Selected Short Stories*, RHI, 2012), (*Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, 2006), Khushwant Singh (*Train to Pakistan*, Grove Press, 1994), Alok Bhalla *Stories about the Partition of India*, Manohar Publishers and Distributors, 2012, Soraiya Khan Noor, Qurratulain Hyder *Fireflies in the Mist*, Shoba Rao *Unrestored Women and other Stories*

**Unit III Nonfiction:**

*The Trauma and the Triumph: Gender and Partition in Eastern India* (Jashodhara Bagchi, Subharanjan Dasgupta), Urvashi Butalia (*The Other Side of Silence: Voices from the Partition of India*, Penguin, 1998)

**Unit IV Films:**

*Khamosh Pani*, *Meghey Dhaka Tara*, *Pinjar*, *Earth*

**Text and Reference Books:**

1. *Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari, Houghton Mifflin Harcourt, 2015
2. *Manto Selected Short Stories*, RHI, 2012
3. *Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, 2006
4. *Midnight's Children* by Salman Rushdie, Vintage, 1995
5. *Train to Pakistan* by Khushwant Singh, Grove Press, 1994
6. *The Trauma and the Triumph: Gender and Partition in Eastern India* by Jashodhara Bagchi, Subharanjan Dasgupta, Stree, 2003
7. *The Other Side of Silence: Voices from the Partition of India* by Urvashi Butalia, Penguin, 1998
8. *Stories about the Partition of India* by Alok Bhalla. Manohar Publishers and Distributors, 2012.
9. *The Indian Partition in Literature and Films: History, Politics, and Aesthetics* by Rini Bhattacharya Mehta (Ed.), Routledge, 2014

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	2	3	1	-	3	3	3	2	2	1	-
CO 2	3	3	2	-	3	2	1	3	3	1	3	-
CO 3	2	3	3	-	1	3	3	3	2	1	-	3
CO 4	1	3	3	2	3	1	2	3	3	-	1	2
CO 5	3	2	3	1	2	-	3	3	3	3	-	2

**Correlation level 1, 2 and 3 as defined below:**

“1” – Slight (Low)


“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation



## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21090 – Partition Literature</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Analyze</b> the significance of oral narratives as the repository of an alternative history of Partition. (An)	8	CO1, CO2, CO4
2.	Do you think that Urvashi Butalia’s <i>The Other Side of Silence</i> aptly describes the plight of women during Partition and its aftermath? <b>Explain</b> . (Un)	8	CO3 CO4 CO5
3.	<b>Interpret</b> the writing style of Saadat Hasan Manto with reference to the stories of Partition that you have read. (Un)	8	CO1 CO2 CO3
4.	<b>Analyze</b> the significance of <i>Pinjar</i> as a source of the history of Partition. (An)	8	CO1 CO2 CO3
5.	<b>Demonstrate</b> the tragic predicament of the children due to Partition as depicted in Urvashi Butalia’s <i>The Other Side of Silence</i> . (Un)	8	CO1 CO2 CO3
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>What</b> does Hena Chaudurisay about her village during pre-Partition days in her memoir? (Re)	4	CO1 CO2 CO3
7.	<b>Explain</b> the central metaphor used in Manto’s short story “Thanda Ghost” (Un)	4	CO1 CO2 CO3
8.	<b>Analyze</b> the character of Rashid in <i>Pinjar</i> . (An)	4	CO2 CO3
9.	<b>Explain</b> in brief the significance of the title of Khushwant Singh’s novel, <i>Train to Pakistan</i> . (Un)	4	CO2 CO3
10.	Briefly <b>discuss</b> the role of women in <i>Train to Pakistan</i> . (Cr)	4	CO2 CO3

<b>ENG21091</b>	<b>Tagore Studies</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Graduation in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. Determine a broader **understanding** of Tagore studies as a distinct body of literature in the corpus of Indian English Writing.
2. To explain the vast corpus of Tagore literature and to bring forth the different personas of the Poet.
3. Keeping in view of the different experiments going on in the **field** of education in the present century, the paper aims to **introduce** the students to Tagore's philosophy of education and its innovative approaches.
4. Tagore's writings on religion and philosophy will help the students to form a comprehensive idea of the 'universal'. On the other hand, the Poet's discourse on nationalism will unfold the different connotations of nation, nationality and internationalism and help the students to **understand** a progressive nationalist spirit.
5. Tagore's social writings aim to help the students to form a rationalist and modernist **concept** of society, community and integrity.

### Course Outcomes

- CO1. **Identify** the diverse tenets of Tagorean oeuvre
- CO2. **Explain** connections between society, community and nation through Tagore's perspective.
- CO3. **Interpret** Tagore Literature as a distinct body of writing within the corpus of Indian English Writing
- CO4. **Assess** a broader **understanding** of the philosophy of Rabindranath Tagore and its implementation in several aspects of life.
- CO5. **Infer** the deeper motivations behind Tagore's creative social entrepreneurship, his political activism, as well as his educational and institution-building endeavours.

### Course Description

Tagore Studies is a very crucial course to enrich a student of English literature with a deeper Comprehensive idea about Rabindranath Tagore, his life, philosophy, and his literary texts. This course attempts to discuss the poet's life, and his ideas about nationalism,

internationalism, education, rural welfare and so on and so forth. It would introduce to the students some of the crucial English writings of Rabindranath Tagore that would complement their understanding of the poet's philosophy. The course includes interactive class lectures, reading materials, tutorials, interactive sessions with the students, film screening, and class assignments. The lectures are to be complemented by power point presentations in class. Students are to be provided with module notes and are encouraged to participate in class discussions.

## Course Content

### Unit-I

Introduction to Tagore and his writings: Philosophy and thought, Tagore, the Philosopher— *Sadhana: the Realization of Life/The Religion of Man/ "Parrot's Training"/ My Boyhood--* Tagore and rural reconstruction— *Swadeshi Swamaj--* Restore balance between City and Village; Experiments at Silaidah and Patisar; Sriniketan--nationalism& internationalism-- *Nationalism; Crisis in Civilization/ "Sunset of the Century"/* Can Science be Humanized?

### Unit-II Poetry

Tagore, the Poet— *Selected Poems* (trans.) William Radice/ *The Oxford Tagore Translation Series* (trans.) Sukanta Chaudhuri (Oxford, 2011) (selections)/

### Unit-III Drama

Tagore, the dramatist— *Muktadhara (The Waterfall)/Raktakarabi (Red Oleanders)/ Chitrangada*

### Unit-IV Fiction

Prose: *The Oxford Tagore Translation Series*(trans.) Sukanta Chaudhuri (Oxford, 2011) (selections)/ *Jogajog* (trans.) Supriya Chaudhuri (Oxford, 2011)/ *Ghare Baire* (trans.) Rimli Bhattacharya (2011)/ *Tin Sangi* (Selections)

## Text and Reference Books:

1. Das. Sisir Kumar, ed. *The English Writings of Rabindranath Tagore*.
2. *Introduction to Tagore*. Visva-Bharati, 1983.
3. Kripalini Krishna. *The Biography of Rabindranath Tagore*.
4. O'Connel, Kathleen M. *The Poet as Educator*. Visva-Bharati.
5. Sen, Sudhir. *Rabindranath Tagore on Rural Reconstruction*, Visva-Bharati, 1943.
6. Tagore, Rabindranath. *The Boundless Sky*. Visva-Bharati.
7. *Hungry Stones and other stories*, Niyogi Books.
8. *Red Oleanders*, Punashcha.
9. *Sadhana: The Realization of Life*.
10. *The Essential Tagore*, Harvard University Press.
11. And William Radice. *Selected Poems*. Penguin.
12. *Red Oleanders*. Punascha.
13. *Oxford Tagore Translation Box Set*. Oxford.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination  
Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	1	3	2	1	3	3	-	-	2
CO 2	3	2	3	-	3	3	2	3	3	2	1	-
CO 3	2	3	3	1	-	3	3	3	2	-	1	3
CO 4	1	3	2	3	2	1	-	3	3	-	3	1
CO 5	3	2	3	-	2	1	3	3	3	2	-	2

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>	 <p style="font-size: small;">ADAMAS UNIVERSITY Pursue Excellence</p>		
<b>Course: ENG21091–Tagore Studies</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>Discuss</b> Rabindranath’s critique of colonial education as reflected in <i>The Parrot’s Training</i> . (Cr)	8	CO2 CO4
2.	<i>Red Oleanders</i> points out the vicious pact between colonial science and imperialist exploitative state politics. Discuss with examples from the text. (Cr)	8	CO2 CO4
3.	Critically <b>analyze</b> Rabindranath’s complicated stance vis-à-vis nationalism as evident in his novel <i>GhareBaire</i> . (An)	8	CO1 CO4
4.	<b>Discuss</b> Rabindranath’s idea of surplus as evident in <i>The Religion of Man</i> . (Cr)	8	CO1 CO2 CO4
5.	Rabindranath’s <i>Swadeshi Samaj</i> deals with his theorization of rural reconstruction. <b>Explain</b> (Un)	8	CO1 CO2
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Explain</b> the character of Nandini in <i>Red Oleanders</i> . (Un)	4	CO3 CO4
7.	<b>Analyze</b> Rabindranath’s distinction of man and Eternal Man as reflected in <i>The Religion of Man</i> . (An)	4	CO2 CO4
8.	“My Ranjan’s strength is like that of your river, Shankhini.” <b>Who</b> said this? What was the context? (Re)	4	CO3 CO4
9.	Critically <b>analyze</b> the character of Bimala in <i>Ghare Baire</i> . (An)	4	CO2 CO3
10.	<b>Who</b> are referred to as “King’s Leavings” in <i>Red Oleanders</i> ? Why are they called so? (Re)	4	CO2 CO3

<b>ENG21093</b>	<b>Postmodern Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites /Exposure</b>	<b>Basic understanding of English Literature and Culture</b>				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to a detailed **understanding** of the evolution of literary forms during the Postmodern period
2. To give a comprehensive idea about the various aspects of the birth and growth of Postmodernism
3. To make a detailed **study** of the various literary and thematic aspects of Postmodern literature
4. To **study** the influence of the changing theoretical frameworks on the **study** of the of Postmodern texts
5. To **analyze** the socio-economic aspects of twentieth century capitalist society and its impact on Postmodern literature

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Identify** the cultural markers in dramatic texts of the Postmodern period
- CO2. **Evaluate** the significance of text and context in Postmodern studies
- CO3. **Differentiate** between different approaches and viewpoints evident in the various schools of Postmodern studies
- CO4. **Rank** the impact of political scenarios in the construction of Postmodernism, reflected in the performance of literary texts
- CO5. **Illustrate** the various aspects of contemporary societies as reflected in the cinematic adaptations of Postmodern Literature

### Course Description

Postmodern literature focuses on literary texts and contexts in the second half of the twentieth century. The **study** of Postmodern literature closely integrates the various socio-political elements which is topical to the post World War II period. Issues of identity, fragmentation, constructivism, and capitalism are at the crux of Postmodernism. The debris of the world wars

and globalization and identity politics are also reiterated in the various schools of Postmodern literature shaped by twentieth century postmodern society. The aim of this course is to enable students to critically **evaluate** and **understand** these texts in the prescribed course in context of contemporary socio-political advancements. It will also closely **study** the language of performativity that shape literary texts and its connection to its historical and contemporaneous past. This course **introduces** the students to the performativity of texts and helps them to build a strong base in **understanding** the evolution of literary forms and ideas.

## **Course Content**

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### **Unit I Background**

### **Unit II Poetry:**

Philip Larkin: Selections from *Philip Larkin the Complete Poems*, Ed. Archie Barnett/ Ted Hughes: Selections from *Collected Poems*, Ed. Paul Keegan), Dylan Thomas Selections from *Collected Poems*, New Directions Publishing, 2002/ Bob Dylan: “Blowin in the Wind” / “Like a Rolling Stone” / “Mr. Tambourine Man” / “A Hard Rain’s A-Gonna Fall” (Reference: *The Cambridge Companion to Bob Dylan*). (Female poets)

### **Unit III Drama:**

Harold Pinter: *The Birthday Party* (*The Birthday Party*, Faber and Faber, 1991)/ Tom Stoppard *Rosencrantz and Guildenstern are Dead*/ Edward Albee *Who is Afraid of Virginia Woolf*

### **Unit IV Fiction:**

A.S. Byatt (*Possession*, A.S. Byatt, Vintage, 1991.) / Muriel Spark (*The Prime of Miss Jean Brodie*, Harper Perennial, 1999) / Italo Calvino (*If on a Winter’s Night a Traveler/Invisible Cities*, L&OD Key Porter, 1982) / Angela Carter (*The Company of Wolves*, Harper & Row, 1981) / Ishiguro (*Never Let Me Go*, Vintage Books, 2010) / Doris Lessing (*The Golden Notebook*, Flamingo, 2003)/ G. V Desani *All About M. Hatter*

### **Texts and Reference Books:**

1. *The Routledge Companion to Postmodernism* by Stuart Sim, Routledge, 2004
2. *Philip Larkin the Complete Poems*, Ed. Archie Barnett
3. *Collected Poems*, Ed. Paul Keegan
4. *Collected Poems*, New Directions Publishing, 2002
5. *The Cambridge Companion to Bob Dylan*, Kevin J.H Dettmar; Cambridge University Press

6. *The Birthday Party*, Harold Pinter, Faber and Faber, 1991
7. *The Prime of Miss Jean Brodie*, Muriel Spark, Harper Perennial, 1999
8. *If on a Winter's Night a Traveler*, Italo, Calvino, L&OD Key Porter, 1982
9. *The Company of Wolves*, Angela Carter, Harper & Row, 1981
10. *Never Let Me Go*, Vintage Books, 2010
11. *The Good Terrorist*, Doris Lessing, Flamingo, 2003
12. *Possession*, A.S. Byatt, Vintage, 1991.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**

“1” – Slight (Low)

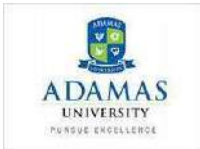
“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation



## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>	 <b>ADAMAS UNIVERSITY</b> <small>PURSUE EXCELLENCE</small>		
<b>Course: ENG21093 - Postmodern Literature</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd- 2020-21</b>		<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>	
<b>Instructions:</b> Attempt any <b>three questions</b> from <b>Section A</b> (each carrying 8 marks); any <b>two questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	Critically analyze Harold Pinter's <i>The Birthday Party</i> as a comedy of Menace.	8	CO3
2.	Access <i>The French Lieutenant's Woman</i> as a postmodern novel.	8	CO5
3.	Evaluate the concept of bioethics in context of <i>Never Let Me Go</i> .	8	CO2
4.	Attempt a study of <i>If On A Winter's Night A Traveller</i> as a meta-novel.	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
5.	Assess the term 'pastiche' in context of Postmodern literature.	4	CO1
6.	Critically comment on Meg's gift to Stanley on his birthday?	4	CO2, CO4
7.	Write a note on grand narratives and metanarratives.	4	CO1, CO2, CO4 CO5
8.	Attempt a short discussion of the theme of cloning in <i>Never Let Me Go</i>	4	CO1, CO5
9	Analyze the portrayal of the character of Sarah Woodruff in <i>The French Lieutenant's Woman</i> .	4	CO1, CO4

		L	T	P	C
<b>ENG21094</b>	<b>Introduction to Literary Theory</b>				
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in modern theoretical <b>concept</b> and their applications in Literature				

### Course Objectives:

1. The course will help students to expand their perceptions on literature by having a deeper **understanding** of the Literary theories.
2. The students will be able to analyze literature from diverse theoretical perspectives from inter – disciplinary fields of humanities
3. The students will learn to **evaluate** a literary work as Text through a synthesis of aesthetic and theories from inter -disciplinary fields of Liberal arts and cultural studies.

### **Course Outcomes**

On completion of this course, the students will be able to

- CO1. **Determine** the basic **concepts** of current literary theories borrowed from interdisciplinary fields of liberal arts and cultural studies and their applications in literature
- CO2. **Arrange** themselves to **analyse** literary works by **application** of literary theories
- CO3. **Build** their abilities to interpret literature from myriad point of views.
- CO4. **Interpret** effectively in critiquing the current literary and socio-political trends in the world and their reflections in literature and related fields of arts.
- CO5. **Formulate** critical, reflective and analytical thinking through an examination of the verity and validity of various ways of interpretation and analyses.

### **Course Description**

One of the significant outcomes of introducing this paper of Literary theories at the PG level is to prepare an individual to analyze literature beyond pleasure. It equips the students of literature to **determine** critical abilities to learn the **concepts**, comprehend and analyze the nuances of literary works from different kaleidoscope. Classes will be interactive in nature and students will be encouraged to attend different activities like seminars, conferences, workshops and webinars to quench their further queries. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

### Detailed Syllabus:

**Unit I** Marxism – Marx and Engels, Lukasz, Brecht, Benjamin, Adorno, Gramsci.

**Unit II** Russian Formalism – Vladimir Propp, Shoklovsky, Roman Jakobson; Reader Response – Wolfgang Iser, Stanley Fish, Hans Robert Jauss, Hirsch; New Historicism – Stephen Greenblatt, Cultural Materialism – Raymond Williams

**Unit III** Feminist and Queer Theory – Wollstonecraft, Beauvoir, Eve Kosovsky Sedgwick, Judith Butler, Lee Edelman *No Future*

**Unit IV** Structuralism, Semiotics and Post-structuralism - Ferdinand de Saussure, C.S. Peirce, Jonathan Culler, Roland Barthes, Jacques Derrida, Michel Foucault.

**Texts and References:**

1. Patricia Waugh. *Literary Theory and Criticism: An Oxford Guide*. OUP, 2006.
2. Lucy Burke, Tony Crowley and Alan Girvin. *The Routledge Language and Cultural Theory Reader*. Routledge.
3. Raman Selden, Peter Widdowson and Peter Brooker. *A Reader’s Guide to Contemporary Theory*, fifth edition, 2005.
4. Terry Eagleton. *After Theory*, 2006.
5. David Lodge and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*, 1999.
6. Jonathan Culler. *Literary Theory: A Very Short Introduction*, 1997.
7. Terry Eagleton. *Literary Theory: An Introduction*, 1983
8. Peter Barry. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2010.
9. Mary Klages. *Literary Theory: A Guide for the Perplexed*, 2008.
10. *Contemporary Literary and Cultural Theory*. P. K. Nayar

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	2	-	2	1	3	3	3	-	1	2
CO 2	3	2	3	1	-	3	2	3	2	1	3	-
CO 3	3	3	3	2	-	2	1	3	3	2	-	1
CO 4	1	3	3	3	-	1	2	3	2	2	-	2
CO 5	2	3	2	1	3	2	-	3	3	-	1	3

<b>ENG21095</b>	<b>Literary Theory: Contemporary Developments</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in modern theoretical <b>concept</b> and their applications in Literature				
<b>Co-requisites</b>	Adequate knowledge about social sciences				

### **Course Objectives:**

1. The course will help the students to consolidate their theoretical perceptions on literature by having a deeper **understanding** of the Literary theories on the basics of theories already learned.
2. The students will be able to analyze and **apply** literary theories on literature extensively drawing examples from diverse theoretical perspectives from inter – disciplinary fields
3. The students will learn to **evaluate** a literary work as Text through a synthesis of aesthetic and theories from inter -disciplinary fields of Liberal arts and cultural studies.

### **Course Outcomes:**

On completion of this course, the students will be able to

CO1. **Identify** the basic **concepts** of current literary theories with more advanced **concepts** borrowed from interdisciplinary fields of liberal arts and cultural studies and their applications in literature

CO2. **Rephrase** themselves to **analyse** literary works by **application** of literary theories

CO3. **Determine** their abilities to interpret literature from myriad point of views.

CO4. **Employ** effectively in critiquing the current literary and socio-political trends in the world and their reflections in literature and related fields of arts.

CO5. **Review** application-based knowledge of key ideas and debates in modern literary theory Compare and contrast diverse literary criticisms, theories in application.

### **Course Description**

One of the significant outcomes of introducing this paper Literary theories at the PG level is to consolidate the earlier **concepts** with more advance ones. It upgrades the students of literature to **determine** critical abilities to **understand**, analyze the nuances of literary works drawing from recent researches and inclusions in the **field** of literary theories. It helps the students to critically interpret endless possibilities of exploring literature. It educates the students to be concomitant with the advancement of literary discourses. It shapes up critical acumen of the students which may be applied to identify problems for quality **research** in future. The Literary theories enable an individual to critique the social trends. Any individual exposed to Literary theories can grasp the changing discourses of life and can expand his/her creative oeuvre. Classes will be interactive in nature and students will be encouraged to attend different activities like seminars,

conferences, workshops and webinars to quench their further queries. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students determine comprehending abilities and analytical skills.

**Detailed Syllabus:**

**Unit I:** Ecocriticism – Alan Liu/ Karl Krober/ Margaret Fuller/ Jonathan Bate- Environmentalism- tracing the history of global environmental consciousness and movement; Romantic Ecology, Gender and Environment- Ecofeminism; Environmental Ethics- Climate Change. (theme based) Jairam Ramesh (Life in Nature).

**Unit II:** Psychoanalysis – Carl Jung/ Jacques Lacan/ Slavoj Zizek.

**Unit III:** Postcolonialism – Edward Said/ Homi Bhabha/ Gatri Spivak/ Ngugi Wa Thiongo/ Frantz Fanon.

**Unit IV:** Postmodernism and Beyond – Jean Francois Lyotard/ Jurgen Habermas/ Jean Baudrillard/ Frederic Jameson-Donna Haraway, N. Katherine Hayles, Rosi Braidotti, and Stefan Herbrechter.

**Texts and References:**

1. Stuart Sim. *The Routledge Companion to Postmodernism*. 2004.
2. Niall Lucy. *Postmodern Literary Theory: An Anthology*. 2000.
3. Greg Gerrard. *Ecocriticism*. 2004.
4. Cheryll Glotfelty. *The Ecocriticism Reader: Landmarks in Literary Ecology*. 1996.
5. Elizabeth Wright. *Psychoanalytic Criticism*. 2013.
6. Mark Bracher. *Lacan, Discourse, and Social Change: A Psychoanalytic Cultural Criticism*. 1993.
7. Vivek Chibber. *Postcolonial Theory and the Specter of Capital*. 2013.
8. Partha Chatterjee. *The Nation & Its Fragments: Colonial & Postcolonial Histories*. 1993.
9. Antonio Negri and Michael Hardt. *Empire*. 2000.

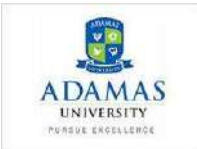
**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**


Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	0	1	2	3	3	1	0	2
CO 2	2	1	3	0	3	2	1	3	3	0	2	1
CO 3	3	3	3	1	0	2	3	3	3	1	2	0

<b>CO 4</b>	3	2	2	0	1	3	2	3	3	1	0	3
<b>CO 5</b>	3	3	3	2	0	2	0	3	3	0	2	1

Name:		 <b>ADAMAS</b> UNIVERSITY <small>PURSUAE EXCELLENDAE</small>	
Enrolment No:			
<b>Course: ENG21095 –Literary Theory: Contemporary Determines</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>		<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>	
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	Eco-criticism deals with the binary relationship between culture and nature. <b>Comment.</b> (UN)	8	CO4 CO1
2.	<b>Discuss</b> at length the term “Collective unconscious” explained by Carl Jung with suitable examples. (CR)	8	CO3
3.	<b>Describe</b> Edward Said ‘s book <i>Orientalism</i> rejects colonial stereotyping of the colonized people. (UN, RE)	8	CO3
4.	<b>What</b> do you mean by the term ‘Subaltern’ and discuss why according to Gayatri Chakravorty Spivak The Subaltern cannot <b>Speak</b> . (RE)	8	CO1 CO4
5.	<b>Explain</b> with suitable examples Baudrilard’s term Simulacra and simulation. (AN)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Demonstrate</b> the <b>concept</b> of Mirror stage. (UN)	4	CO3 CO4
7.	<b>Write</b> a short note on Hyper reality. (RE)	4	CO2 CO3
8.	<b>Evaluate</b> the contributions of Lyotard as a postmodern critic. (EV)	4	CO2 CO4
9.	Briefly <b>describe</b> Amie Cesire’s contributions in Negritude movement. (UN)	4	CO2 CO3
10.	<b>Explain</b> the term Fanonism. (AN)	4	CO4

Name:			
Enrolment No:			
Course: <b>ENG21095 - Literary Theory: Contemporary Determines</b> <b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd 2019-20			
		<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>	
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>What</b> is an ‘ism’? <b>Elaborate</b> Karl Marx’s ideas of society and class struggle as an ‘ism’. (RE, CR)	8	CO4 CO1
2.	<b>What</b> do you mean by OPOZAZ? Describe the contributions of Prague literary circle. (RE)	8	CO3
3.	<b>Describe</b> the contributions of Mary Wollstonecraft’s contributions in Feminist movement in England	8	CO3
4.	<b>Describe</b> Roland Barthes shift as a critic from structuralism to post structuralism. (CR)	8	CO1 CO4
5.	Michael Foucault argues Discipline and Punish is the history of modern soul. <b>Elaborate.</b> (CR)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>Define</b> the term Neo – Marxism. Give suitable examples. (RE)	4	CO3 CO4
7.	<b>Elaborate</b> on the <b>concept</b> of Carnavalesque. (CR)	4	CO2 CO3
8.	<b>Examine</b> the idea of <i>Second Sex</i> . Give contextual references. (AN)	4	CO2 CO4
9.	<b>What</b> does the term Aporia refer to? <b>Illustrate</b> with suitable examples. (RE)	4	CO2 CO3
10.	<b>Distinguish</b> between Readerly and Writerly texts. (AN)	4	CO4



ENG21096	Postcolonial Literature	L	T	P	C
Version 1.0		3	1	0	4
Pre-requisites/Exposure	Basic Knowledge in English Language and Literature				
Co-requisites	-				

### Course Objectives:

1. Introducing the **concept** of colonialism and postcolonialism.
2. Acquainting the students with colonial history and its context.
3. To **analyze** how race, class, gender, history and identity are presented and theorized in literary texts.
4. To discuss and critically **analyze** the specific context in which the texts were written

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Identify** and demonstrate the nuances of the tradition of Postcolonial literature in its formation period.
- CO2. **Outline** the growth of Postcolonial literature
- CO3. **Determine** the poetical tradition of Postcolonial literature and the fundamental skills required for close reading and critical thinking of the texts and **concepts**.
- CO4. **Assess** and analyze the poems in the socio-political and religious contexts of the time.
- CO5. **Infer** the basic philosophical questions posed by Postcolonialism and analyze the texts in that context.

### Course Description

Postcolonial literature is one of the foundational courses to **understand** the basic trajectory of Postcolonialism from its formation stage to the current **understanding** of the same. This course deals with over all **determination** of postcolonial literature. The lectures will discuss the issues of socio-political scenario contemporary to the texts concerned and would identify the factors that played a crucial role in the thematic and poetical structure. Classes will be interactive in nature and students will be encouraged to identify the traits of postcolonial literature in the texts themselves. The classes may also use audio-visual aids to explain certain topics to students. Tutorials will be held to make students apply comprehending abilities and analytical skills.

### Course Content

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**Unit 1 Introduction:** Context, Theory, Background: Culture and Imperialism, Selections from Orientalism, Rushdie's Essay Imaginary Homelands/Commonwealth literature Does not Exist. Fanon: Selections from Wretched of the Earth/ Black Skin White Masks, Thiongo: Decolonizing the Mind, Achille Mbembe *Critique of Black Reason*

#### Unit 2 Poetry:

Octavio Paz: "Counterparts"/ Derek Walcott: *Omeros* (Selections)/ Pablo Neruda: "A Dog has Died"/ Wole Soyinka: "Night"/ Dennis Brutus: *Salutes and Censures* (Selections)

**Unit 3 Fiction and Non-fiction:**

Michael Ondaatje: *The English Patient*/ Amitav Ghosh: *The Glass Palace*/ Salman Rushdie (*Midnight's Children*, Vintage, 1995)  
*The Nutmeg's Curse* by Amitav Ghosh (Selections)  
'Gandhi as Mahatma' by Sahid Amin

**Unit 4 Drama:**

**Derek Walcott:** *Dream on Monkey Mountain*/ Wole Soyinka: *The Lion and the Jewel*/ Neel Darpan  
Dinabandhu Mitra

**Texts and Reference Books:**

1. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. 2nd edition. 1989.
2. *Orientalism*. Edward Said. 1978.
3. Frantz Fanon. *Black Skin, White Masks*. 1952.
4. *The Wretched of the Earth*. 1961.
5. Ngugi wa Thiong'o. *Decolonizing the Mind: The Politics of Language in African Literature*. 1986
6. *The Arnold Anthology of Post-Colonial Literature in English*. Ed. by John Thieme. Hodder Arnold, 1996.
7. *The English Patient* by Michael Ondaatje Bloomsbury Publishing House.1992
8. *The Glass Palace* by Amitav Ghosh. Harper Collins. 2000
9. "Gandhi as Mahatma" - Northern Arizona University  
[jan.ucc.nau.edu/sj6/AminGandhiasMahatma.pdf](http://jan.ucc.nau.edu/sj6/AminGandhiasMahatma.pdf)
10. *Beginning Postcolonialism*. John McLeod.
11. *Postcolonial Theory: A Critical Introduction*. Leela Gandhi.
12. *Contemporary Postcolonial Theory*. Padmini Mongia.
13. *Postcolonial Poetry in English*. Rajeev S. Patke

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

### CO-PO Correlation Matrix

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	2	2	1
CO 3	3	3	3	1	2	-	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	-	-	2	-	3	3	3	2	2

**Correlation level 1, 2 and 3 as defined below:**

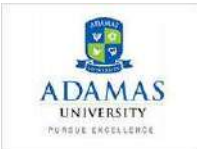
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21096 –Postcolonial Literature</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd 2019-20</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	<b>What</b> are the main arguments involved in Orientalism <b>debate</b> ? (Un)	8	<b>CO4</b> <b>CO1</b>
2.	<b>Explore</b> the ways in which Amitav Ghosh’s portrayal of the complexities of colonialism evolve over the course of <i>The Glass Palace</i> , particularly with regard to the question of Burmese independence. (Un)	8	<b>CO3</b>
3.	<b>Comment</b> on the theme of Loss and Recovery of Identity in Derek Walcott's <i>Dream on Monkey Mountain</i> . (An)	8	<b>CO3</b>
4.	<b>Discuss</b> on the role of nature in the poem <i>Omeros</i> . (Un)	8	<b>CO1</b> <b>CO4</b>
5.	<b>Comment</b> on the Identity politics, race and gender as key components of the postcolonial studies. (An)	8	<b>CO4</b>
<b>SECTION B (Attempt any Four Questions)</b>			
6.	What is the importance of Rajkumar’s Character in the novel <i>The Glass Palace</i> ? (Ap)	4	<b>CO3</b> <b>CO4</b>
7.	In <b>what</b> ways does Walcott use epic convention? <b>How</b> does he reject or reform them in his work? (Rem)	4	<b>CO2</b> <b>CO3</b>
8.	Explore <b>how</b> Amitav Ghosh uses the work <i>The Great Derangement</i> as a backdrop to encouraging a change in behavior by humans concerning the whole ideology of climate change. (Rem)	4	<b>CO2</b> <b>CO4</b>
9.	<b>Why</b> do you think the issue of language and form occupies an important place in the <b>study</b> of postcolonial literature? (Rem)	4	<b>CO2</b> <b>CO3</b>
10.	<b>Discuss</b> Makak and his journey in Derek Walcott’s <i>Dream on a Monkey Mountain</i> ? (Un)	4	<b>CO4</b>

<b>ENG21097</b>	<b>Feminism and Gender</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	Basic Knowledge in English Language and Literature				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to the focal points of feminist theory, which they will use as a context for reading literary texts
2. To help them **analyze** literary texts through the perspective of gender, race and class.
3. To analyze the social and literary significance of the gender roles **Determined** and redefined in women's writing
4. To conduct specific discussions on the authors of the respective areas
5. To critically analyze the texts— both structural and thematic and to contextualize them within the contemporary socio-political conditions

### Course Outcomes

On completion of this course, the students will be able to:

1. **Classify** the different forms of Feminism.
2. **Rank** feminist theories for textual analysis.
3. Critically **evaluate** literary texts belonging to the tradition of women writing.
4. **Determine** an **understanding** of different narrative forms.
5. **Divide** the interrelationships between gender, nation and the citizenship discourse

### Course Description

This course offers an introduction to Feminism and Gender Studies, an interdisciplinary academic **field** that explores critical questions about the meaning of gender in society. The primary goal of this course is to familiarize students with key issues, questions and debates in Feminism and Gender Studies scholarship, both historical and contemporary. It offers an overview to the history of Feminist Movement and Gender scholarship critically analyzes themes of gendered performance and power in a range of social spheres, such as philosophy, economics, history, religion, politics and health. The aim of Feminist and Gender Studies is to embody a feminist ethos of critical engagement and responsiveness that is attentive to shifting relations of power. Through various textual/ literary references, this course integrates

analysis of current events through student presentations, aiming to increase awareness of contemporary and historical experiences of women, and of the multiple ways that sex and gender interact with race, class, nationality and other social identities.

## Course Content

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### Unit-I

**First Wave of Feminism:** Early feminist approach around the world (Aphra Behn: selected poems/ Rokeya Sakhawat Hossain: *Sultana's Dreams*/Anna Chandy: Extracts from *Battles in the Mind* / Dorothy Day: Extracts from *The Long Loneliness*), Film: *Suffragette*, *The Duchess*/ Materialistic Feminism

### Unit-II

**Second Wave:** Extracts from Simone De Beauvoir; *The Second Sex/ The Sex Which is Not One*/ Betty Friedan: *The Feminine Mystique*, Films: *Monalisa Smile/ Mary Daly Gyn/Ecology/ History of Sexuality/ The Birth of the Clinic (Selections)*

### Unit-III

**Third Wave:** bell hooks: extracts from *Feminism is For Everybody* /Kimberley Williams Crenshaw: extracts from *On Intersectionality: Essential Writings* Rebecca Walker: *To Be Real*; Film *Thelma and Louise*

### Unit-IV

**Fourth Wave:** Judith Butler (extracts from *Bodies that Matter*)/ *A Psychic Life of Power* Sedgwick (extracts from *Epistemology of the Closet*), Adreinne Riche (extracts from the "Compulsory Heterosexuality and the Lesbian Existence") (Films: *Boys Don't Cry/ Milk/ Chitrangada/ Maurice/ Precious*)/ Elizabeth Grosz *Volatile Bodies* (Selections)/ Donna Haraway

## Text and Reference Books:

1. Aphra Behn. *The Complete Works of Aphra Behn*. Library of Alexandria
2. Margaret Walters: *Feminism: A Very Short Introduction*. OUP
3. Sushila Singh: *Feminism: Theory, Criticism, Analysis*. Pencraft International
4. Maggie Humm: *Readers Guide to Contemporary Feminist Literary Criticism*. Routledge
5. Estelle Freedman: *The Essential Feminist Reader*. Modern Library Classics.
6. Michel Foucault: *The Will to Knowledge: History of Sexuality Vol. I*. Penguin Publishers
7. Kate Millet: *Sexual Politics*. Columbia University Press
8. Mary Wollstonecraft: *A Vindication of the Rights of Women*. Penguin Classics
9. Christina Rossetti: *Goblin Market*. CreateSpace Independent Publishing
10. *The Collected Poems of Elizabeth Barrett Browning* (Wordsworth Poetry Library)
11. J.S. Mill: *The Subjection of Women*. Nine Books Publisher
12. Jean Rhys: *Wide Sargasso Sea*. Penguin Classics
13. Sandra Gilbert and Susan Gubar: *The Madwoman in the Attic: The Woman Writer & the Nineteenth-Century Literary Imagination*. Yale University Press.
14. Kamala Das: *Selected Poems*. Penguin Classics
15. Kamala Das: *My Story*. Harper Collins
16. Charlotte Bronte: *Jane Eyre*. Collins Classics
17. *The Classic Works of The Brontë Sisters: Jane Eyre, Wuthering Heights and Agnes Grey*. Octopus Publishing Group

18. Rokkeya Sakhawat Hossain: *Sultana's Dream*. Tara Books.
19. Dorothy Day. *The Long Loneliness*. HarperCollins.
20. Anna Chandy. *Battles in the Mind*. Ebury Press.
21. Betty Friedan. *The Feminine Mystique*. Laurel
22. Simone De Beauvoir. *The Second Sex*. Vintage.
23. bell hooks. *Feminism is For Everybody: Passionate Politics*. Routledge.
24. Kimberley Williams Crenshaw: *On Intersectionality: Essential Writings*. The New Press.
25. Rebecca Walker: *To Be Real*. Anchor.
26. Judith Butler. *Bodies that Matter*. Routledge. Eve Sedgwick. *Epistemology of the Closet*. University of California Press

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	2	3	1	-	3	3	3	2	2	1	-
CO 2	3	3	2	-	3	2	1	3	3	1	3	-
CO 3	2	3	3	-	1	3	3	3	2	1	-	3
CO 4	1	3	3	2	3	1	2	3	3	-	1	2
CO 5	3	2	3	1	2	-	3	3	3	3	-	2

**Correlation level 1, 2 and 3 as defined below:**


“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b>  <b>Enrolment No:</b>			
<b>Course: ENG21097 - Feminism and Gender</b>			
<b>Program:</b> M.A. English Language and Literature <b>Semester:</b> Odd 2019-20			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any three questions from <b>Section A</b> (each carrying 8 marks); any <b>Four Questions</b> from <b>Section B</b> (each carrying 4 marks).			
<b>Section A (Attempt any Three)</b>			
1.	Simone de Beauvoir states “One is not born, but becomes, a woman”. <b>What</b> does she mean by that? (Un)	8	CO4 CO1
2.	According to you, in <b>which</b> way is more applicable for personality <b>Determine?</b> (An)	8	CO3
3.	<b>Write down</b> five <b>interview</b> questions and the best possible answers. (Ap)	8	CO3
4.	<b>Discuss</b> on the topic, Rokeya Sakhawat Hossain’s <i>Sultana’s Dream</i> and it’s <b>conception</b> of a feminist Utopia (Un)	8	CO1 CO4
5.	<b>How</b> does Butler define the process of ‘geneology’ and its political implications? (Rem)	8	CO4
<b>SECTION B (Attempt any Four Questions)</b>			
6.	<b>What</b> is intersectionality? <b>How</b> does it corelate to Feminist movement? (Un)	4	CO3 CO4
7.	<b>Explain</b> in detail the significance of dream in the short story Sultana’s Dream by Rokeya Sakhawat Hossain. (Un)	4	CO2 CO3
8.	<b>How</b> does Beauvoir redefine the Oedipus complex, in context of her section on myths? (Rem)	4	CO2 CO4
9.	In <b>which</b> way, do you think Aphra Behn interpret ‘disappointment’ in her poems? (An)	4	CO2 CO3
10.	It is impossible to fully internalize a gender norm -- <b>Discuss.</b> (An)	4	CO4



<b>ENG21098</b>	<b>American Literature</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	<b>Basic understanding of English Literature and Culture</b>				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** the students to a detailed **understanding** of the American Society and Culture
2. To give a comprehensive idea about the various aspects of the birth and growth of American Literature.
3. To make a detailed **study** of the literary genres of American Literature.
4. To **study** the influence of the changing technological advancement on American Literature
5. To **analyze** the socio-economic aspect of American society and its representation in American Literature.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Identify** the cultural markers in literary texts
- CO2. **Evaluate** the significance of imagery and symbolism in the texts.
- CO3. **Differentiate** between different approaches and viewpoints evident in the literary output.
- CO4. **Review** the impact of political scenarios in the construction of a societal belief system.
- CO5. **Illustrate** the various aspects of the American culture through the literary texts.

### Course Description

American Literature focuses on the Literary output of American authors, poets, dramatists and essayists. The history of American Literature closely integrates the various socio-political elements which is unique to the American continent. Issues of gender and racism is at the crux of the determination of American Literature. The **concept** of the American dream is also reiterated in the various literary forms shaped by the American society. It essentially studies the literature of the United States of America. The aim of this course is to enable students to critically **evaluate** and **understand** the literary texts in context of the American society. It will also closely **study** the language of American Literature and its connection to its colonial past. The course includes the works of the likes of Mark Twain, Edgar Allan Poe, Phillis Wheatley, Sylvia Plath and Arthur Miller. This course **introduces** the students to American Literature and helps them to build a strong base in **understanding** the culture of America.

## Course Content

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### Unit-I

An overview of socio-historical background

### Unit II (Poems)

- William Carlos Williams “The Red Wheelbarrow”, “Contemporania”, “Portrait of a Lady”, “History”, “Della Primavera Transportata Al Morale”
- Wallace Stevens “The Plot Against the Giant”, “Domination of Black”, “The Snowman”, “Nuances of a Theme by Williams”
- Muriel Rukeyser “A Birth” , “Myth”
- Anne Sexton “The Double Image”
- Emily Dickinson – “Because I could not stop for death”, “My life had stood- a loaded gun, Tell all the truth but tell it slant”

### Unit III (Fiction and Non-Fiction)

- Mark Twain – *Life on the River Mississippi* (Selections); /Henry David Thoreau – *Walden* and *Civil Disobedience* (Selections)/ Narrative of Sojourner Truth: *A bonds woman of olden time*
- F. Scott Fitzgerald *The Great Gatsby*, Scribner, 2004. / *Passing*; Nella Larsen/ *Plum Bun*; Jessie Redmon Faucet

### Unit IV (Drama)

- Georgia Douglas Johnson: *Blue - Eyed Black Boy*/Tennessee Williams: *A Streetcar named Desire*

### Text and Reference Books:

1. Wagner, Linda, Martin. *A History of American Literature: 1950 to the Present*. Wiley-Blackwell, 2015
2. Ghosh, J. K and Sinha, P.K. *History of American Literature*. Commonwealth Publishers, 2011, Print
3. Bradbury. Malcolm and Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, UK, 1992
4. Dutta, Nandana. *American Literature*. Orient Blackswan, 1899, Print.
5. Gurudev, Sujata. *American Literature: Studies on Emerson, Thoreau, Hawthorne, Melville and Whitman*. Atlantic, 2011
6. Fitzgerald, Scott.F. *The Great Gatsby*. Harper Press 2010. Print
7. *The Making of African American Identity Volume III 1917-1968(Blue - Eyed Black Boy Georgia Douglas Johnson)*
8. *Passing*; Nella Larsen; Alfred A. Knopf; New York and London Publisher; 1929
9. *Narrative of Sojourner Truth: A Bondswoman of olden time*; Published for the Author Boston 1875
10. *Plum Bun*; Jessie Redmon Faucet; Frederick A. Stokes Company Publishers, New York.

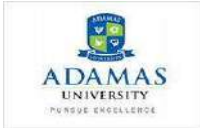
**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination  
Examination Scheme:**

<b>Components</b>	<b>Mid Term</b>	<b>Class Assessment</b>	<b>End Term</b>
<b>Weightage (%)</b>	<b>20</b>	<b>30</b>	<b>50</b>

**CO-PO Correlation Matrix**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>	<b>PO11</b>	<b>PO12</b>
<b>CO 1</b>	3	3	2	1	3	2	1	3	3	-	-	2
<b>CO 2</b>	3	2	3	-	3	3	2	3	3	2	1	-
<b>CO 3</b>	2	3	3	1	-	3	3	3	2	-	1	3
<b>CO 4</b>	1	3	2	3	2	1	-	3	3	-	3	1
<b>CO 5</b>	3	2	3	-	2	1	3	3	3	2	-	2

### Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21098- American Literature</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd- 2020-21</b>			
<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>			
<b>Instructions:</b> Attempt any four questions from <b>Section A</b> (each carrying 4 marks); any <b>Three Questions</b> from <b>Section B</b> (each carrying 8 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	<b>Write</b> a short note on the significance of describing the American landscape in Twain's <i>Life on the Mississippi</i> . (UN)	4	CO3
2.	Briefly <b>discuss</b> the <b>concept</b> of civil rights and social justice as indicated in Georgia Douglas Johnson's play <i>Blue Eyed Black Boy</i> . (CR)	4	CO5
3.	<b>Write</b> a short note on Daisy. (UN)	4	CO2
4.	Briefly <b>discuss</b> the character of Tom Buchanan. (CR)	4	CO4
5	<b>(AN) Explain</b> the following with reference to the context: "Part way back from Bedlam / I came to my mother's house in Gloucester, Massachusetts. / And this is how I came / to catch at her; and this is how I lost her."	4	CO1, CO2
6	<b>Describe</b> the character of Dame Van Winkle. (RE)	4	CO1, CO3
<b>SECTION B (Attempt any Three Questions)</b>			
7.	Critically <b>analyze</b> Georgia Douglas Johnson's play <i>Blue Eyed Black Boy</i> as an anti-lynching <b>play</b> . (AN)	8	CO1
8.	Fitzgerald's <i>The Great Gatsby</i> is a <b>study</b> of the lure and eventual failure of the American Dream. <b>Discuss</b> . (CR)	8	CO2, CO4
9.	<b>Evaluate</b> Anne Sexton's poem <i>Double Image</i> as a confessional poem with close reference to the text. (EV)	8	CO1, CO2, CO4 CO5
10.	<b>Examine</b> Edgar Allan Poe's <i>Ligeia</i> and <i>The Fall of the House of Usher</i> as a quintessential example of the gothic genre. Refer to the text closely. (EV)	8	CO1, CO5

<b>ENG21099</b>	<b>Popular Literature and Culture</b>	L	T	P	C
<b>Version 1.0</b>		3	1	0	4
<b>Pre-requisites/Exposure</b>	<b>Basic understanding of English Literature and Culture</b>				
<b>Co-requisites</b>	-				

### Course Objectives

1. To **introduce** to the students the **concepts** of popular culture and how literature is shaped by an interplay of popular ideologies and discourses.
2. To give a comprehensive idea of the individual literary cultures of the prescribed texts.
3. To conduct general discussions on the authors and critically **analyse** the texts.
4. To be able to connect the text with the dominant ideologies and/or subversive elements.

### Course Outcomes

On completion of this course, the students will be able to

- CO1. **Determine** the origin of Popular Literature and Culture.
- CO2. **Explain** the socio-political background of the time and how it influences the construction of the 'Popular'.
- CO3. **Demonstrate** how popular literature reflects the concerns and prejudices of its own time.
- CO4. **Identify** the industrial expectations influencing the creation of something popular.
- CO5. **Test** critically based on an evaluative understanding of texts and contexts.

### Course Description

Canonical literature frowns upon popular taste as it often considers the latter to be less reflective of life as we know it. Popular literature by its definition is guided by the demands of the industry, thereby, sacrificing its responsibility for representing life as we know it. Despite such serious accusation, popular literature is widely accepted, and thus, it demands critical observation, so that as critical thinkers we can **understand** this gap between societal demands and the ideal take on literature and culture.

### Course Content

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#### Unit-I

Introduction to Culture – Politics of positionality - High and Low Culture – Popular Culture and its forms.

## **Unit-II Performance in Popular Culture:**

- (Popular Rock) Beatles, Queen, Bob Dylan, Link in Park, Dubstep
- Films and series: Excerpts from James Bond series; DC and Marvel series

## **Unit-III Science-fiction:**

H. G. Wells: *The Time Machine*/ Michael Crichton: *Jurassic Park*

## **Unit-IV Fantasy Fiction:**

Harry Potter Series: Excerpts from *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and Deathly Hallows*

Tolkien and the Middle Earth: Excerpts from *Silmarilion*, *The Hobbit* and *The Lord of the Rings*

## **Text and Reference Books:**

1. *American Popular Music: The Rock Years*; Larry Starr and Christopher Waterman; Oxford University Press
2. Ian Fleming. Andrew Lycett. Orion Publisher
3. *James Bond and Philosophy: Questions are forever*; James B. South and Jacob M. Held; Open Court Publishers.
4. *James Bond in World and Popular Culture: The Films are not Enough*; Robert G. Weiner, B.Lynn Whitfield and Jack Becker: Cambridge Scholars Publishing
5. *The DC Comics Encyclopedia: The Definitive guide to the Characters of the DC Universe*; Scott Beatty, Phil Jimenez; DK Publishing
6. *Marvel Graphic Novels and Related Publications: An Annotated Guide to Comics, Prose Novels, Children's Books, Articles, Criticisms and Reference Work, 1965-2005*; Robert G. Weiner; McFarland Publishing
7. *The Science of Michael Crichton: An Unauthorized Exploration into the real science behind the fictional worlds of Michael Crichton*; Kevin R. Grazier; Ben Bella Books
8. *Harry Potter and the Prisoner of Azkaban*. Bloomsbury Publishers.
9. *Harry Potter and Deathly Hallows*. Bloomsbury Publishers.
10. *The Magic of Harry Potter: Essays Concerning Magic, Literary Devices and Moral Themes in J. K. Rowling's Harry Potter*. Daniel Mitchel.
11. *Harry Potter and the Gothic Genre: A Dissertation*. Kate Ruston.
12. *A Guide to the Harry Potter Novels*. Julia Eccleshare; Continuum Publishers
13. *Critical Perspectives on Harry Potter*; Elizabeth Hilman
14. *Jurassic Park*; Michael Crichton; Ballantine Books
15. *The Hobbit*; J. R. R. Tolkien; Harpercollins.
16. *Silmarilion*; J. R. R. Tolkien
17. *J.R.R Tolkien (Bloom's Modern Critical views)*; Harold Bloom; Bloom's Literary Criticism
18. *The Gospel according to Tolkien: Visions of the Kingdom in Middle Earth*; Ralph Wood
19. H. G. Wells, *The Time Machine*.
20. *The Cambridge Companion to Bob Dylan*; Kevin J.H Dettmar.

**Modes of Evaluation: Quiz/Assignment/ presentation/ extempore/ Written Examination  
Examination Scheme:**

Components	Class Assessment	End Term
Weightage (%)	50	50

**CO-PO Correlation Matrix**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO 1	3	3	3	2	-	1	2	3	3	1	-	2
CO 2	2	1	3	-	3	2	1	3	3	-	2	1
CO 3	3	3	3	1	-	2	3	3	3	1	2	-
CO 4	3	2	2	-	1	3	2	3	3	1	-	3
CO 5	3	3	3	2	-	2	-	3	3	-	2	1

**Correlation level 1, 2 and 3 as defined below:**

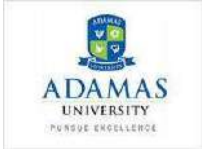
“1” – Slight (Low)

“2” – Moderate (Medium)

“3” – Substantial (High)

“-” – No correlation

## Model Question Paper

<b>Name:</b> <b>Enrolment No:</b>			
<b>Course: ENG21099 - Popular Literature and Culture</b>			
<b>Program: M.A. English Language and Literature</b> <b>Semester: Odd- 2020-21</b>			
			<b>Time: 03 Hrs.</b> <b>Max. Marks: 40</b>
<b>Instructions:</b> Attempt any four questions from <b>Section A</b> (each carrying 4 marks); any <b>Three Questions</b> from <b>Section B</b> (each carrying 8 marks).			
<b>Section A (Attempt any THREE)</b>			
1.	<b>What</b> is the significance of literature in popular culture? (RE)	4	CO3
2.	<b>Distinguish</b> between High Culture and Low Culture. (AN)	4	CO5
3.	<b>How</b> has the portrayal of the character of James Bond changed down the ages? (RE)	4	CO2
4.	Briefly <b>discuss</b> the role played by <i>Jurassic Park</i> in the <b>determination</b> of popular culture in Hollywood. (CR)	4	CO4
5	<b>Demonstrate</b> the importance of dubstep music in 21 <sup>st</sup> century culture.	4	CO1, CO2
6	<b>Describe</b> the character of Dame Van Winkle. (RE)	4	CO1, CO3
<b>SECTION B (Attempt any Three Questions)</b>			
7.	Critically <b>analyze</b> <i>The Hobbit</i> as a quest novel. (AN)	8	CO1
8.	Do you think the horizon of expectation of the readers was expanded with the advent of <i>Harry Potter</i> series? <b>Discuss</b> with close reference to the text you have read. (CR)	8	CO2, CO4
9.	<b>Evaluate</b> the Beat generation with reference to <i>Beatles</i> and <i>Bob Dylan</i> . (EV)	8	CO1, CO2, CO4 CO5
10.	<b>Examine</b> the representation of superheroes in the Marvel cinematic Universe. (EV)	8	CO1, CO5



