



छत्रपति शाहू जी महाराज विश्वविद्यालय, कानपुर

CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

(पूर्ववर्ती कानपुर विश्वविद्यालय कानपुर)

Formerly Kanpur University, Kanpur – 208024

A Documentary Support

For

Metric No. – 1.1.1

Programme Outcomes & Course Outcomes

Under the

Criteria - I

(Curriculum Design and Development)

Key Indicator - 1.1

In

Metric No. – 1.1.1

M.A. English Language & Literature


Co-ordinator
Internal Quality Assurance Cell
CSJM University, Kanpur


(Registrar)
C.S.J.M. University
Kanpur
REGISTRAR
C.S.J.M. UNIVERSITY
KANPUR

CHHATRAPATI SAHU JI MAHARAJ UNIVERSITY, KANPUR
SCHOOL OF LANGUAGES

(Department of English and Modern European and Other Foreign Languages)

M.A. English Literature- (2 year Degree program, semester-wise)

Relevance to the local, national, regional and global developmental needs as reflected in POs and Cos of the Programme has been highlighted with different colours

Colour Index:

Local : Green

Regional: Yellow

National: Blue

Global: Grey

Programme Outcome:

- A. Comprehensive knowledge of English Literature in order to develop an analytical approach.
- B. Comprehensive knowledge of the sound system of the English Language and ability to use the spoken and written form for all purposes.
- C. Fair understanding of modern prose style required to acquire exquisite writing skills.
- D. Development of taste for literature and ability to appreciate it.
- E. Ability to do research in the field of specialisation.
- F. Gaining profound knowledge to appear in all National and State Level competitive examinations.

M.A. (PREVIOUS)

Semester I

Paper 1

[ENG-MC1001] History of English Literature

The History of English Literature begins with ‘Beowulf’ as the earliest and the most popular work of Old English Literature. As the Normans invaded England, Middle English was replaced by Old English and was used by Geoffrey Chaucer, the father of English Literature, in his famous work, *The Canterbury Tales*. William Shakespeare is considered as the most iconic and the greatest writer in the history of English Literature as he is revered for his legendary plays and sonnets.

Course Objectives:

The aim of this paper is to make students aware of the different periods of English literature and the style of various writers and their writings during that particular time. The history of English Literature is spread over different eras including Old English or Anglo Saxon, Renaissance, Restoration Period, Romantic Age, Victorian Era, Modern Era and Postmodern Times. It will provide a detailed study of all the phases of literary activities to the students, allowing them to grasp the popularity of each era respectively.

Course Outcome:

The outcome of this paper is to explore some of the major periods of history of English Literature in detail. Students get aware of all literary eras, which projects not only a significant style of writing, but also an understanding of the temperament of readers during that period. It envisages the outlook of the society and represents the culture of that very civilization.

Unit 1: Overview of British Literature (From Chaucerian Era to Restoration Age)

Unit 2: From Neo-Classical Era to Romantic Period

Unit 3: Victorian Age

Unit 4: Modernism and Post-Modernism

Suggested Readings:

Hudson, William. H. *An Outline History of English Literature*. Atlantic Publishers & Distributors, 1999.

Mundra, J. N. and S.C. Mundra. *A History of English Literature*. Prakash Book Depot, 2019.
The Cambridge History of World Literature. Cambridge University Press. 2021.

Paper 2

[ENG-MC1002] **From Chaucer to Renaissance (1300-1660) [Poetry]**

The period of Early Renaissance is also known as the Quattrocento, derived from the Italian *mille quattrocento*, meaning 1400, and refers primarily to the period dominating the 15th century in Italian art. The English Renaissance Period was an era of cultural revival and poetic evolution starting in the late 15th century and spilling into the revolutionary years of the 17th century stands as an early summit of poetic achievement, the era in which the modern sense of English poetry begins. According to The Literature Network, the poetic forms most commonly employed during this period were the lyric, tragedy, elegy and pastoral. The goal of each poet was to capture the essence of beauty in the modern world. Early Renaissance Poetry was no longer a way to solely elevate the devotional, but became a way to document the people and events of contemporary times.

Course Objectives:

- This paper introduces the students with the radically fresh artistic techniques of literature of this period.
- The chief aim of English Renaissance verse was to encapsulate beauty and truth in words.
- Students would experience a more in-depth reading of battle scenes, portraits, and depiction of ordinary people.
- The paper gives an exposure to the literary artists who were highly influenced by the humanist philosophy that emphasized on man's relationship with the world, the Universe, and the God.

Course Outcome:

- The students will be able to understand the literary trends of the early Renaissance
- They get a thorough understanding of the Humanist philosophy prevailing during Renaissance.

Unit 1: A Review of Medieval Period

Geoffrey Chaucer: *Prologue to the Canterbury Tales*

Unit 2: John Milton: *Samson Agonistes* [Non-Detailed]

John Donne: “The Flea”, “Good Morrow”, “The Extasie”, “The Canonization”

Unit 3: Edmund Spenser: *Faerie Queene* Book I- Canto I

Unit 4: William Shakespeare: Sonnet 18, Sonnet 65, Sonnet 104 & Sonnet 116

Suggested Readings:

- Boitani, Piero. ed. *The Cambridge Companion to Chaucer*. Cambridge University Press, 2004.

- Hattaway, Michael. *A Companion to English Renaissance Literature and Culture*. John Wiley & Sons, 2000.
- McDowell, Nicholas. *Poet of Revolution: The Making of John Milton*. Princeton University Press, 2020.
- Reight, David. *The Metaphysical Poets*. Routledge, 2000.

Paper 3

[ENG-MC1003] Renaissance Period (1500-1660) [Drama & Prose]

Continuing the early **Renaissance** period with fiction and drama, this era brought creativity in the works of literature, intensified by the knowledge of architecture, philosophy, theology, mathematics, science, and design. This period of Literature was also very much derived from the history of Greek theatre to morality plays of Roman era and German fiction as a form of literature of the past.

Course Objectives

Students would be able to identify the chief characteristics of Renaissance drama, its adherence to genre, most notably comedy, tragedy, and history.

- They would study the five major themes of the Renaissance were humanism, secularism, individualism, rationalism, and virtualism.
- Students would understand how artists were suddenly in demand to produce work that expressed historical and religious narratives, separate from the church or monarchy to produce it in bold new ways for a community that fostered the arts and nurtured its artists like never before.
- Enhance the understanding of the playwrights who worked in both classical types of drama: tragedy and comedy.
- Students would get an input about the essays which were introduced and popularized by Sir Francis Bacon, the ‘Father of English Essay’.

Course Outcome:

- The Students would be able to have an understanding of the basic concepts of the Drama and the Prose.
- They would be able to compare, contrast and analyze the theories of Drama and Prose in future.

Unit 1: Introduction to Drama

Christopher Marlowe: *Dr. Faustus*

Unit 2: William Shakespeare:

As You Like It
Othello [Non-Detailed]

Unit 3: Ben Jonson: *Volpone, Or, The Fox*

Unit 4: Francis Bacon: “Of Truth,” “Of Travel,” “Of Studies” [All Non-Detailed]

Suggested Readings:

- Hoenselaars, T. Ed. *Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge University Press, 2012.
- Hudson, William H. *An Outline History of English Literature*. Atlantic Publishers & Distributors, 1999.
- Kennedy, Dennis. Ed. *The Oxford Encyclopedia of Theatre and Performance*. 2004.
- Mundra, J. N. & S. C. Mundra. *A History of English Literature*. Prakash Book Depot, 2019.

Paper4

[ENG-MC1004] Communicative English

This paper is proposed to get acquainted with English Communicative Skills, essential for seeking jobs

Course Objectives:

The **aim** is to familiarize the students with the Communication Skills. The Expressions of English Language teaching will enhance the details of writing, reading and speaking skills of the students needed for the progress of literary understandings.

Course Outcome:

- To learn effective communication skills
- To learn the correct usage of English Language
- To understand the correct ways of pronouncing native English.

Unit 1: Importance of Communication

Meaning and scope of communication

Levels of Communication, Channels of Communication

Barriers of Communication

Unit 2: Writing Skill

Unity and Coherence in Paragraph Development

Summarizing; Precis Writing and Comprehension
Analysis and Reasoning in Writing, Denotation and Connotation

Unit 3: Supra-segmental Features

Pronunciation & Accent, Syllables – Stress & Intonation

British Received Pronunciation
Rhythm, Pitch & Non-fluencies

Unit 4: Oral presentations

Planning and Organisation of the content
Non Verbal Communication
Nuances of oral delivery
Power point presentation and Audio visual aids

Suggested Readings:

- Agarwal, Malti. *Professional Communication*. Krishan Prakashan, New Delhi. 2014.
- Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation*. Ninth Edition. Tata McGraw-Hill, New Delhi. 2002
- Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2002.
- Prasad, H. M. *How to Prepare for Group Discussion and Interview*. Tata McGraw-Hill Publishing Company Limited, New Delhi. 2001.
- Raman, Meenakshi and Sharma, Sangeeta. *Technical Communication: Principles and Practice*, Oxford University Press, New Delhi. 2004.
- Wayland, Ratrre. *Phonetics: A Practical Introduction*. Cambridge University Press, 2018.
- Wren and Martin. *A Final Course of Grammar & Composition*. S. Chand, 2014.

Semester II

Paper 5

[ENG-MC2001] The Restoration and the Augustan Age (1660-1798)

Restoration period of English literature, which lasted from 1660 to around 1688, and The Augustan Age started during the period of early 18th century, when writers such as Swift and Pope were active. Named for the Augustan period or "Golden Age" in Roman poetry, the English Augustans both translated and modelled their own verse after poets such as Virgil, Horace, and Propertius.

The name 'restoration' comes from the crowning of Charles II, which marks the restoring of the traditional English monarchical form of government following a short period of rule by a handful of republican governments. The writings of this time are both innovative and varied; the style and subject matter of the literature produced during the Restoration period spanned the spectrum from definitively religious to satirical and risqué. In 1688, James II, Charles II's brother, was removed from the throne, which many scholars use to mark the end of Restoration literature and the beginning of Augustan Age with main poets as Oliver Gold Smith and Alexander Pope. The Augustan era in English poetry is noted for its fondness for wit, urbanity, and classical (mostly Roman) forms and values.

Course Objectives:

- The aim of introducing this paper to the students is to make them aware of the importance of the Golden age of literature with classical writings.
- The seriousness of politics and philosophy of Restoration Era is reflected, which gradually takes the shape of satirical writings.
- Both Restoration and Augustan ages depict the ideals and beliefs, which were cherished by the readers of that period.
- The objective of this paper lies in comprehending the timeless poetry written by some famous poets of this era and to endure the concepts of critical comedy of that period.
- It will open an avenue to understand the writings of this style and subject matter of the Restoration Literature.

Course Outcome:

- Identify queer features of Restoration and Augustan Literature
- Distinguish it with preceding and succeeding Ages
- Close analysis of the prescribed texts

Unit 1

Thomas Gray: "An Elegy written in a Country Churchyard"

John Dryden: *Absalom and Achitophel* [Non-Detailed]

Unit 2

Alexander Pope: *Epistle to Dr. Arbuthnot*

Unit 3

Jonathan Swift: *Gulliver's Travels*

Unit 4

William Congreve: *The Way of the World*

Suggested Readings:

- Arata, Stephen, Madigan Haley, J. Paul Hunter, Jennifer Wicke. Editor(s). *A Companion to the English Novel*. John Wiley & Sons, 2015.
- Hammond, Paul. *The Making of Restoration Poetry*. Cambridge: Brewer. 2006.
- MacLean, Gerald. Ed. *Culture and Society in the Stuart Restoration: Literature, Drama, History*. Wayne State University, Detroit. 1995.

Paper 6

[ENG-MC2002] Indian Writing in English

Indian writings in English became popular in early 1800 when some famous Indian authors wrote mostly in their mother tongue and translated their writings in English. In the early 1900s, Rabindranath Tagore began translating his works from Bengali to English. Starting in 1917 Dhan Gopal Mukherji wrote many children's stories that were set in India. He was awarded the Newbery Medal in 1928 for *Gay Neck, the Story of a Pigeon*. Soon after, a new generation of Indian authors, who wrote almost exclusively in English, hit the bookshelves, beginning in 1935 with R.K. Narayan's *Swami and Friends* and Mulk Raj Anand's *Untouchable*. Raja Rao's *Kanthapura* followed in 1938. The Indian English took a special place because of the diversity in Indian Writers regarding their style of writing. They had uniqueness in each of their works which was appreciated by the readers of different times.

Course Objectives:

- The objective of this Paper is to introduce the diversity of Indian writers to the students and the distinctiveness in the style of their writings.
- It has some Indian-ness in the language which needs to be analysed for better understanding.
- It will also provide a comprehension of the multiplicity of themes presented in the array of poems and fiction written by Indian writers so far along with the wide variety of Indian culture and ingenuity of the writers.

Course Outcome:

- The Students will be able to have an understanding of the native authors.

- They will be introduced to the cultural and ethnic background of the authors and get acquainted with the Indian Culture.

Unit 1

Aurobindo Ghosh: *Savitri-Book I*

Toru Dutt: "Lotus," "Sita"

Rabindranath Tagore: "Endless Time," "Freedom"

Unit 2

Sarojini Naidu: "Palanquin Bearer," "Indian Weavers"

A. K. Ramanujan: "The River," "Of Mothers Among Other Things," "Obituary"

Nissim Ezekiel: "Background Casually," "Poet, Lover and Birdwatcher"

Unit 3

Anita Desai: *Cry, The Peacock*

Unit 4

Girish Karnad: *The Fire and the Rain*

Suggested Readings:

- Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi. 1982. Repr. 2004.
- Naik, M. K. *Indian English Poetry: From the Beginnings up to 2000*. Pencraft International, 2006.
- Iyengar, K. R. Srinivasa. *Indian Writing in English*. (Revised and Updated Edition) 2019.

Paper 7

[ENG-MC2003] Contemporary Theories

Literary and Contemporary theories are considered as a style of literary analysis that gives readers a means to critique the ideas and principles of literature. It critically analyses and evaluates the text and gives an insight of the content in various forms.

Course Objectives:

- This paper aims at understanding the analysis done by various critical writers for different forms of literature.
- Contemporary Theories are the tools of hypotheses which broaden the vistas of perceptions in many ways. Literary theory refers not to the meaning of a work of literature but to the concepts, ideas, belief or models that reveal the meaning of any literary art.
- It is a description of the underlying principles, techniques, notions or assumptions to understand literature.

Course Outcome:

- The students will develop a critical attitude towards literature
- They will be able to analyze and critically evaluate the texts provided in other papers and work on their individual projects too.

Unit1: Marxist Criticism

Unit 2: Feminist Criticism

Unit 3: Postcolonial theory in Literature

Unit 4: Eco-criticism

Suggested Readings:

- Barry, Peter. *Beginning Theory*. Vivo Books, 1995.
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2001.
- Nayar, P. K. *Literary Theory Today*. Asia Book Club, 2002.
- Waugh, Patricia. Ed. *Literary Theory and Criticism: An Oxford Guide*. Oxford University Press, 2006.

Electives:

[ENG-ME 2001] World Literature in Translation

This Paper will deal with the translations of fiction, ranging from novel and drama to short story, from languages other than English. All selected texts are representative of their socio-temporal matrix.

Course Objectives:

- The aim of this paper is to introduce the students with the popular literature of other languages and regions. It will not only allow them to understand the details of the culture of different countries but provide an exposure to respective philosophies.

Course Outcome:

- After an in-depth study of this elective, a student should be able to get a glimpse of different cultures, and of different ethos defining that culture.

Unit 1: Russian

War and Peace by Leo Tolstoy

Novel

Unit 2: Norwegian

A Doll's House by Henrik Ibsen

Drama

Unit 3: French

"The Necklace" by Guy de Maupassant

Short Story

Unit 4: Bharata's "Natya Shastra" . Chapter 1.

Short Story

Paper 9

[ENG-ME2002] Indian Literature in Translation

As students of Literature, it is not only important to study Indian Writing in English, but also study Indian Literature in Translation as it is a treasure house of rich literary lineage.

Course Objectives:

- The elective aims to enable the students to appreciate the fine nuances of translation, especially translation of Indian vernacular Literature.

Course Outcome:

- After having studied this elective, the student should be able to appreciate the Indian Literature written in Hindi and other regional languages.

Unit 1Mahasweta Devi: *Draupadi* [Bengali]**Unit 2**Mahatma Gandhi. *Hind Swaraj* [Gujarati]**Unit 3**U.R. Ananthamurthy : *Sanskara* (Kannada)**Unit 4**Bharatendu Harishchandra. *Andher Nagri Chaupat Raja* (Hindi)**[ENG-ME2003] Creative Writing**

This elective paper of Creative Writing is an expressive form of literature. Many students aspire to become creative writers. This elective will give an in-depth understanding of writing and learning process.

Course Objectives:

- The aim of this paper is to explore beyond boundaries of English Literature and Language, to adopt and identify the ideas of a variety of writing skills, with character development, literary elements and narration of the theme.

Course Outcome:

- After taking this elective, the student will be made aware of the key elements of writing such as: Plot, Settings, Atmosphere, Characterization, Theme, Point of View, Figurative Language & Literary Devices.
- The student will also get exposed to nittie-gritties of publishing.

Unit 1

Introduction to Creative Writing

Unit 2

Different Genres and Forms and Kinds of Writing

Unit 3

Guided Reading: Representative texts from essay, biography, poetry and one act play

Unit 4

Publication scenario and Contemporary challenges: Editing Publishing, Online Publishing

[ENG-ME2004] New Literatures in English

This Paper is designed to appreciate the different cultures portrayed in Literatures coming from Commonwealth Nations.

Course Objectives:

- This elective aims to acquaint the students to New Literatures in English, especially Literatures coming from Australia, Canada, Africa, and the Caribbean.

Course Outcome:

- After taking up this elective, the student will be made aware of Literatures coming from Commonwealth Nations. This will enable the student to appreciate the cultural ethos of these nations.

Unit 1

Australian

Sally Morgan: *My Place*

Unit 2

Canadian

Margret Atwood: *Surfacing*

Unit 3

African

Chinua Achebe: *Things Fall Apart*

Unit 4

Caribbean

Derek Walcott: "Ruins of a Great House"

Semester III

Paper 9

[ENG-MC3001] The Romantic Period (1798-1830)

Romantic Period in Literature was an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th century. Romantic period was a time of abstract expression and inward focus.

Course Objectives:

- To get inspiration from the writers of Romantic period in literature
- To develop compassion and empathy with the day to day world, environment and society.
- To indulge in the interest in the common man and childhood.
- To relate with the strong senses, moods and instincts.
- To appreciate nature.
- To celebrate the individual's emotions and feelings.
- To give importance to imaginations.

Course Outcome:

- It enables the students to demonstrate familiarity with the major themes and characteristics of the Romantic period of English Literature.
- They get acquainted with the major writers of the period.
- They develop the ability to read, understand and analyse, thus showing insight into the major works of this period.
- It makes the students cognizant of the historical, socio-political, economic and intellectual backgrounds dominating the period, and simultaneously builds the spirit of Revolution, democracy, and republicanism in the learners/students.

Unit 1

1. William Wordsworth: *The Prelude*-Book I [Non-Detailed]
2. Samuel Taylor Coleridge: "Rime of the Ancient Mariner"; "Kubla Khan"
3. William Blake: "The Garden of Love"

Unit 2

4. P.B. Shelley: "To a Skylark", "A Lament"
5. John Keats: "Ode on Grecian Urn", "Ode to Autumn"

Unit 3

6 Jane Austen: *Mansfield Park*

7. Mary Shelley: *Frankenstein* [Non-Detailed]

Unit 4

8. Charles Lamb: *Dream Children: A Reverie*

9. William Hazlitt: 'On Going a Journey' [Non-Detailed]

Suggested Readings:

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.
- Chandler, James and Maureen McLane. Eds. *The Cambridge Companion to British Romantic Poetry*. NY: Cambridge UP, 2008.
- Maxwell, Richard and Katie Trumpener. Eds. *The Cambridge Companion to Fiction in the Romantic Period*. CUP, 2008.
- Wu, Duncan. *A Companion to Romanticism*. Wiley & Sons, 1998.

Paper 10

[ENG-MC3002] Victorian Literature (1832-1901)

The Victorian era takes its name from Queen Victoria, who ruled between 1837–1901. The writings got popularised by technological and social changes because of the industrial revolution. Essayists, poets, and novelists during the Victorian era began to reflect on realities of the day, including the dangers of factory work, the plight of the lower class, and the treatment of women and children.

Course Objectives:

- To introduce the Literature of Victorian period; this reflects great change in England i.e. the change in the society, and the change in literature of the day. To read texts that reflect the literary characteristics of the Victorian period such as dramatic monologue, the love poem, elegy, pre Raphaelite experiment etc.
- To get acquainted with the reforms in Literature under the impact of the Industrial Revolutions, and the problems of overcrowding, dirt and disturbances in normal life.

- To develop a clearer understanding of the period - its tensions, enthusiasms, hopes, fears, melancholy, contradictory moral and intellectual principles, and, especially, what it meant to be a man or a woman in the Age of Victoria.
- The course provides not only a context for the application of a wide range of critical approaches to the literature of the period, but also a range of terms used in contemporary readings of Victorian literature such as 'realism', 'naturalism', and 'Darwinism'.

Course Outcome:

- Students will develop a working knowledge of the connections between literary practice in the Victorian period and the historical and cultural context of that practice.
- They will be able to recognise the aesthetic principles underlying the use of genre, and the ethical and cultural weight of those principles.
- They will learn to formulate critical arguments based on a range of Victorian texts and authors.
- They will have enhanced skills of critical analysis through close readings of Victorian texts including their thematic and symbolic characteristics.

Unit 1

1. Alfred Tennyson: "The Lotos-Eaters"

"In Memorium" [Non-Detailed]

2. Robert Browning: "Prospice," "Last Ride Together".

Unit 2

3. Matthew Arnold: "Scholar Gipsy"

4. Gerard Manley Hopkins: "God's Grandeur," "Thou Art Indeed Just Lord", "Pied Beauty"

Unit 3

5. Charles Dickens: *Great Expectations*

7. George Eliot: *Silas Marner*

Unit 4

8. John Ruskin : *Unto this Last* [Non-Detailed]

9. Thomas Hardy: *Mayor of Casterbridge*

Suggested Readings:

- David, Deirdre. Ed. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2000.
- Hughes, Linda K. *The Cambridge Introduction to Victorian Poetry (Cambridge Introductions to Literature)*. Cambridge University Press, 2010
- Peterson, Linda H. Ed. *The Cambridge Companion to Victorian Women's Writing*. Cambridge University Press. 2015.

Paper 11

[ENG-MC3003] Literary Criticism (Classical to Romantic)

Literary Criticism refers to the critical analysis of Literary works of the writers, to make value judgement and provide interpretations to enrich the readers understanding of the subject.

Course Objectives:

- It widens the scope of understanding through in-depth analysis of the works of the writers. It provides the detailed consideration of the given literary works, expand the horizons of the literary terms, describe the critical ideas, values, and themes that appear in literary and cultural texts, and understand the way these ideas, values, and themes inform and impact culture and society.

Course Outcome:

- Students are expected to develop deep insight of the literary works
- Students will be able to identify, explain, analyse, interpret and evaluate the details of the readings.
- To develop profound understanding of the given literary works.

Unit 1

1. Aristotle: *Poetics*
2. Longinus: *On the Sublime*

Unit 2

3. Philip Sidney “Apologie to Poetrie” [Non-Detailed]

3. John Dryden: “Essay of Dramatic Poesy”

4. Samuel Johnson: “Preface to Shakespeare”

Unit 3

5. Samuel Taylor Coleridge: *Biographia Literaria* XVII

6. William Wordsworth: Preface to the *Lyrical Ballads*

Unit 4

Shelley: “Defence of Poetry”

Suggested Readings:

- Casaliggi, Carmen. & Porscha Fermanis. *Romanticism: A Literary and Cultural History*. Taylor & Francis, 2016.
- Enright, Chikera. *English Critical Text*. OUP.
- Gavin, Michael. *The Invention of English Criticism (1650-1760)*. Cambridge University Press, 2015.
- Russell, A. R. & Winterbottom, Michael. *Classical Literary Criticism*. Oxford University Press, 1998.

Paper 12

[ENG-MC3004] Twentieth Century Literature (British and American)

The 20th century Literature was highly influenced by significant events that defined the era, such as Spanish flu pandemic, World War I and World War II, nuclear weapons, nuclear power, space exploration, nationalism, decolonization, technological advances, the Cold War and post-Cold War conflicts. Twentieth Century Literature explore core themes of anti-colonialism, democracy, socialism, nationalism, industrialization, nuclear weapons, and globalization and provide their own personal interpretations of the century, as well as their respective nation's experiences and historical memory of the era. The characteristic features of 20th century literature are Realism, Love, Pessimism, Romantic Elements, Nature, Disillusionment, Humanitarian and Democratic note, writing from the Margins, Stream of Consciousness, Theatre of Absurd, Religion and Mysticism.

Course Objectives:

- To understand the historical background including the socio political changes in 20th century

- To familiarize the students with the new literature of Britain and America in the 20th century.
- To appreciate the versatility of British and American writers
- To envisage the variety of cultures of the different writings
- To be able to differentiate the inventiveness of the ideas of two distinctive literatures.

Course Outcome:

- Students get an insight into the major issues related to the cultural and social context introduced in the literature of the 20th century.
- They are able to appreciate the masterpieces of literature written in this literary period.
- They are expected to develop and practise their interpretive skills and textual analysis in reading literature.
- Students will gain knowledge about different causes contributing to the rise of various movements and understand the aftermath of various movements along with its impact on society.
- Students will realize the decay and decadence of morality and human values in the modern age.

Unit 1

1. W.B. Yeats: "Sailing to Byzantium"
2. Philip Larkin: "Toads"
3. Ted Hughes: "Hawk in the Rain"
4. W H. Auden: "In Memory of W.B. Yeats"
5. T.S. Eliot: "The Hollow Men"
6. Maya Angelou: "I Know Why the Cage Bird Sings"
7. Sylvia Plath: "The Mirror"

Unit 2

5. G.B. Shaw: *Man and Superman*
6. John Osborne: *Look Back in Anger* [Non-Detailed]

Unit 3

7. D.H. Lawrence: *Sons and Lovers*

8. Toni Morrison: *The Bluest Eye*

Unit 4

1. Virginia Woolf: *Judith Shakespeare*

2. Martin Luther King Jr.: "I Have a Dream" [Non-Detailed]

Suggested Readings:

- Berkowitz, Gerald M. *American Drama of the Twentieth Century*. Taylor & Francis, 2014.
- Caserio, Robert L. Ed. *The Cambridge Companion to the Twentieth-Century English Novel*. Cambridge University Press, 2009.
- Hamilton, Ian. Ed. *The Oxford Companion to Twentieth-Century Poetry in English*. Oxford University Press, 1996.
- Smart, John. *Twentieth Century British Drama*. Cambridge University Press, 2001.

Semester IV

Paper 13

[ENG-MC4001] Literary Criticism (Victorian to Post-modern)

Literary Criticism is a style of criticism advocated by a group of academicians for the writing in the first half of the 20th century. It explained the style of the text used by various writers which gave way to new approaches and ideas of perceptions in literature.

Course Objectives:

It is required to establish a relation with the form and the text of English writings and this paper aims to make the students aware of the literary concepts of writings through intrinsic details of critical theories.

- To understand the new approaches of literary concepts
- To apprehend critical analysis of English writings
- To be familiar with the methods of the styles of writing

Course Outcome:

- They will be able to develop a critical aptitude towards the literary texts.

- They will have a better understanding of the critical theories and the theoretical texts prescribed.

Unit 1

Matthew Arnold: Function of Criticism

T.S. Eliot: “Tradition and the Individual Talent,” “Hamlet”

Unit 2

New Criticism

Unit 3

Structuralism and Post-structuralism

Unit 4

Deconstruction [General acquaintance]

Suggested Readings:

- Gavin, Michael. *The Invention of English Criticism (1650-1760)*. Cambridge University Press, 2015.
- Russell, A. R. & Winterbottom, Michael. *Classical Literary Criticism*. Oxford University Press, 1998.

Paper 14

[ENG-MC4002] Dissertation/ Viva-voce

A dissertation allows students to identify their own area of interest which they wish to explore and do research. It gives them an opportunity to opt for a set of complex idea and seek answers for the same in order to expand the knowledge about that particular topic. A thesis is written to show their research work.

The aim of the project is to test the independent research skills of the student, and the knowledge they have acquired during their studies at the university. The students then appear for a viva voce, which is an oral examination process, to defend and discuss the thesis written for that particular topic. The assessment is used to help determine their final grade.

Paper 15

Electives

[ENG-ME4005] Indian Cultural Texts

India's rich cultural heritage needs to be imparted to young, enthusiastic students. This elective presents representative texts from India's cultural lineage.

Course Objectives:

- This elective aims to facilitate a better understanding and appreciate of Indian cultural texts.

Course Outcome:

- This elective will expose the students to Indian epics, as well as, other important and pertinent Indian texts.

Unit 1

Introduction to Indian Cultural Text

“Sita's Agni-pravesa,” M.R. Parameswaran: *Valmiki Ramayana: Critical Essays*

“Karnabhaara: The Trial of Karna,” Barbara Stoler Miller. *Essays on the Mahābhārata*. Ed. Arvind Sharma.

Unit 2

Indian Aesthetics

Kuntaka: “Language of Poetry and Metaphor” (From the *Vakrokti-Jivita*).

Abhinavagupta: “On Santarasa: Aesthetic Equipose”

Unit 3

Indian Poetics

K.R. Srinivas Iyengar: “Indian Poetics and Western Aesthetics: Some Reflections”

K Ayyappa Panikar: “Indian Poetics and Western Literary Criticism”

Unit 4

Indian Cultural Expressions [Swami Vivekanand's Chicago Speech]

The Renaissance in India [Sri Aurobindo's “Is India Civilized?”]

[ENG-ME4006] Translation Theory and Practice

Translation is an integral part of creative, academic, and non-academic writing. It is imperative to understand the norms and nuances of translation.

Course Objectives:

- This elective aims to introduce the art of translation to our students. This will enable them not only to access texts from different language, but also establish themselves as translators and editors.

Course Outcome:

- This elective will enable the students to undertake translation tasks both on a personal as well as at professional levels.

Unit 1

Vinay Dharwadker: “A.K. Ramanujan’s Theory and Practice of Translation”

Unit 2

Walter Benjamin: “The Task of the Translator”

Unit 3

Eugene Nida: “Principles of Correspondence”

Unit 4

J.C. Catford: “Translation Shifts”

[ENG-ME4007] Diaspora Literature

Course Objectives:

- This paper concentrates upon alienation, displacement, rootlessness, nostalgia, quest of identity as reflected in the experiences narrated by the immigrants.
- It also addresses issues related to both synthesis and decay of cultures.
- It will observe closely the work of some recent authors to understand the psychological turmoil in the immigrants due to the changing historical, political, socioeconomic, and cultural backdrop, the postcolonial facet of diaspora literature, the complex relation among geography, form and representation, and how these factors affect literature.

Course Outcome:

After the completion of the course, students will be able to:

Understand the integration of languages, humanities, social sciences with STEM (Science, Technology Engineering and Mathematics).

Consider diaspora as an interdisciplinary area of studies.

Acknowledge the difference between diaspora, migration, emigration and immigration.

Know the grandiosity of Indian School of thoughts in languages, humanities, philosophy, medicine, technology and mathematics.

Understand the difference between diaspora and transnationalism.

Understand post-colonialism, multiculturalism, transnationalism and McLuhan's concept of "Global Village".

Understand Indian diaspora in Fiji, Mauritius, Trinidad and Guyana.

Know the kinds of diaspora which emerged from India-Bhojpuri, Marathi, Punjabi, Gujrati and Tamil.

Consider the range of Diaspora-America, Britain, Canada, Australia, China, India and almost all parts of the world

Acknowledge the importance of race, culture and ethnicity.

In this world of globalisation and trans-national mobility, there is increasing sense of alienation and rootlessness. This elective deals with Literature written by diaspora writers, grappling with issues of place and identity.

Unit I: Key Concepts-Its meaning and origin; salient features of diaspora-cultural hybridity, nostalgia, alienation, longing for belongingness, search for roots, concept of nation; Kinds of Diaspora- Bhojpuri, Marathi, Punjabi, Tamil Diaspora and Transnationalism.

Unit II:

Suniti Namjoshi: "Unicorn"*, "To Be a Poet"*

Agha Shahid Ali: "Snowmen"*, "In Memory of Begum Akhtar"*

Unit III: Bharati Mukherjee: *Jasmine*

Uma Parameshwaran: *Trishanku*

Unit IV: Jhumpa Lahiri: "Interpreter of Maladies"

Rohinton Mistry: "The Ghost of Firozsha Baag"

Note: All the works marked with an asterisk (*) are for detailed study.

References:

Text Books:

Mukherjee, B. (1999). *Jasmine*. Grove Press.

Lahiri, J. (2000). *Interpreter of Maladies*. Houghton Mifflin

Suggested Reading:

- Jain, Jasbir.(2017). *The Diaspora Writes Home: Subcontinental Narratives*. Springer Singapore.
- Mishra, V. (2007). *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Taylor & Francis.

- Paranjape, Makarand R.(Ed.). (2001). *In Diaspora: Theories, Histories, Texts*. India: Indialog Publications.
- Parekh, B. (2006). *Rethinking Multiculturalism: Cultural Diversity and Political Theory*. Palgrave Macmillan.
- Pirbhai, M.(2009). *Mythologies of Migration, Vocabularies of Indenture: Novels of the South Asian Diaspora in Africa, the Caribbean, and Asia-Pacific*. University of Toronto
- Upadhyay, O.N., (2013) *Perspectives on Indian Diaspora*, New Delhi; Saroop and Sons Press.

Web References: <https://www.tandfonline.com/toc/rdst20/current>
<https://rucore.libraries.rutgers.edu/rutgerslib/36617/PDF/1/play/>

<https://www.migrationpolicy.org/events/diaspora-engagement-development-destination-country-policies>

<https://gopio.com/> <https://grfdt.com/>

[ENG-ME4008] Indian Folk Tales (Translated)

This paper aims at sharing a common history, reinforcing cultural values and getting acquainted with important traditions of different regions in India. It highlights people's values, faith, and their ways of life with the aid of its themes.

Course Objectives:

- The objective of this paper is introducing the students to the history, beliefs & religion of India in its entirety, creating a sense of unity in diversity in them and encouraging them to understand and discover various underlying aspects of the folk tales.
- This course aims to prepare students in understanding the shades of Indian folktales that inspired many literatures.
- It attempts to provide students various avenues for research in the prospective areas related to folktales.

Course Outcome:

- To enable the students in understanding people and their "tales" in the respective cultural contexts
- To develop research related skills while understanding the nuances of field- based research
- To encourage critical and reflective thinking through the ability to analyze the texts
- To inculcate the right values necessary for shaping the learners.

Unit 1: Select Tales from Eastern India

"The Bald Wife" [Story source: *Folk-Tales of Bengal* by the Rev. Lal Behari Dey]

“The Fortune-Teller” (An Assamese Folktale) Translated from Assamese by Madan Sarma and Gautam Kumar Borah

“The Blessing,” *Folk Tales from Orissa*. Ramendra Kumar

“The Sparrow and Her Crumbs,” *Greatest Folk tales of Bihar*. Nalin Verma.

Unit 2: Select Tales from Western India

“Queen Vrajkunwar Ba,” *Folk Tales of Gujarat*. Alaka Shankar.

“The Banjaran Mother,” *Folk Tales of Rajasthan*. Dina Nath Dube. Publisher: Publications Division, Government of India. 2006 pp. 57-60.

“The Magic Ring,” *Folktales from Maharashtra*. Nanditha Chandraprakash.

“Attulem Ani Bittulem: A Goan’s Folk Tale,” *FOLK TALES OF GOA*. Arthur Francis

“Meurin” Santos.

Unit 3: Select Tales from Northern India

“How Floods Were Banished From Kashmir,” *Stories from Rajatarangini: Tales of Kashmir*. Devika Rangachari.

“The Story of Puran Pansari,” *Folk Tales of Himachal Pradesh*. Pratibha Nath.

“The Wilted Kaafal: The Soulful Folk Tale of Uttarakhand.” Tharani Theertha.

“The Four Blind Men,” *Folk Tales of Uttar Pradesh*. K. P. Bahadur. Sterling Publishers. New Delhi.

Unit 4: Select Tales from Southern India

“The Gardener’s Cunning Wife,” *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890.

“The Beggar and the Five Muffins,” *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890.

“The Brahmarâkshas and the Hair,” *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890

“Light Brings Prosperity,” *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote & Pandit Natesa Sastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890

