

SRM University Delhi-NCR, Sonapat, Haryana
Faculty of Science & Humanities

Department of English



FOUR YEAR UNDEGRADUATE PROGRAMME
IN THE DEPARTMENT OF ENGLISH
IN ALIGNMENT WITH NEP-2020 (UGC Guidelines)

w.e.f. Academic Year 2025-26

SRM UNIVERSITY DELHI-NCR, SONEPAT (HARYANA)

VISION

SRM University Delhi-NCR, Sonapat, Haryana aims to emerge as a leading world-class university that creates and disseminates knowledge upholding the highest standards of instruction in Medicine & Health Sciences, Engineering & Technology, Management, Law, Science, and Humanities. Along with academic excellence and skills, our curriculum imparts integrity and social sensitivity to mold our graduates who are suitable to serve the nation and the world.

MISSION

- To create a diverse community campus that inspires freedom and innovation.
- Promote excellence in educational & skill development processes.
- Continue to build productive international alliances.
- Explore optimal development opportunities available to students and faculty.
- Cultivate an exciting and rigorous research environment

EMPLOYABILTY ATTRIBUTES:

Successful completion of an undergraduate programme in English (H.) will endow the learners/aspirants with the following attributes:

1. Sound knowledge and understanding of the domain area
2. Critical thinking, analytical mind, and decision-making mindset
3. Originality and creativity in formulating, evaluating, and applying evidence-based arguments
4. Ability to identify and draw synergy between/among events and/or aspects/theories to provide a wider, deeper, and critical understanding and solution to problems
5. Advanced communication skills – Reading, Writing, Speech, and expression of thoughts
6. Thorough understanding of socio-political and historical context of significant events, theories, and movements

PROGRAMME OBJECTIVES (POs):

1. To make learners familiar with canonical literary texts in the world of English literature (published across the world/erstwhile British colonies/English speaking countries)
2. To make the learners familiar with significant literary movements and theories that have shaped the thought process, art, cinema, music and writing
3. To make the learners aware of major philosophical thoughts & works who have left an ever-lasting mark on our thought process and approach to finer human expressions like art and literature
4. To make the students understand the systematic and time/culture-related evolution in English language and literature (across the world/erstwhile British colonies/English speaking countries)
5. To acquaint the learners with writing styles which will fit different parameters and situations – academic writing, subjective writing style, creative writing
6. To enable the students to speak, read, write and think fluently and critically on various topics pertaining to English literature and humanities in general
7. To make the students learn the significance of life skills, values and ethics for their socio-cultural development.

PROGRAMME LEARNING OUTCOMES (PLOs):

After having completed the 4-years undergraduate degree in B.A. (H) in English, the students would be:

1. Familiar with canonical literary texts in the world of English literature (published across the world/erstwhile British colonies/English speaking countries)
2. Conversant with significant literary movements and theories that have shaped the thought process, art, cinema, music and writing
3. Aware of major philosophical thoughts & works and how they/these have left an ever-lasting mark on our thought process and our approach to finer human expressions like art and literature
4. Able to recognize, critically evaluate and appreciate the systematic and time/culture-related evolution in English language and literature (across the world/erstwhile British colonies/English speaking countries)
5. Acquainted with writing styles which will fit different parameters and situations – academic writing, subjective writing style, creative writing
8. Ability to converse fluently and critically on various topics pertaining to English literature and humanities in general
9. Able to gauge a socio-cultural situation as it is and its further implications and respond to it accordingly

At the end of the first year: Ability to solve well-defined problems in English Literature

At the end of the second year: Ability to solve broadly-defined problems in English literature

At the end of the third year: Ability to solve complex problems that are ill-structured requiring multi-disciplinary skills to solve them

During the fourth year: Experience of workplace problem-solving in the form of Internship or Research Experience preparing for Higher Education or Entrepreneurship Experience

MAPPING MATRIX BETWEEN POs & PLOs:

Programme Objectives (POs)	Programme Learning Outcomes (CLOs)						
	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO6	PLO7
PO 1	✓						
PO 2		✓	✓				
PO 3			✓				
PO 4				✓			
PO 5	✓	✓		✓	✓		
PO6						✓	
PO7							✓

Admission Pathways for Undergraduate Programme

Students who have successfully completed Grade 12 School Leaving Certificate shall be eligible for admission to a first-degree programme.

Entry 1: The entry requirement for 1st Year UG Programme is Secondary School Leaving Certificate obtained after the successful completion of Grade 12. A programme of study leading to entry into the first year of the Bachelor's degree is open to those who have met the entrance requirements, including specified levels of attainment at the secondary level of education specified in the programme admission regulations. Admission to the Bachelor degree programme of study is based on the evaluation of documentary evidence (including the academic record) of the applicant's ability to undertake and complete a Bachelor's degree programme

Exit 1. A certificate will be awarded when a student exits at the end of year 1. The first year of the undergraduate programme builds on the secondary education and requires 40 credits during the first year of the undergraduate programme for qualifying for an undergraduate certificate. **(Level-5)**

Entry 2. The entry requirement for a certificate obtained after completing the first year (two semesters) of the undergraduate programme. A programme of study leading to the second year of the Bachelor's degree is open to those who have met the entrance requirements, including specified levels of attainment, in the programme admission regulations. Admission to a programme of study is based on the evaluation of documentary evidence (including the academic record) of the applicant's ability to undertake and complete a Bachelor's degree programme.

Exit 2. At the end of the 2nd year, if a student exits, a Diploma shall be awarded (Level 6). A diploma requires 80 credits with 40 credits in 2nd Year (3rd & 4th Semesters) **(Level-6)**

Entry 3. The entry requirement for is a diploma obtained after completing two years (four semesters) of the undergraduate programme. A programme of study leading to the Bachelor's degree is open to those who have met the entrance requirements, including specified levels of attainment, in the programme admission regulations. Admission to a programme of study is based on the evaluation of documentary evidence (including the academic record) of the applicant's ability to undertake and complete a Bachelor's degree programme.

Exit 3. On successful completion of three years, the relevant degree shall be awarded Bachelor Degree in the discipline. A Bachelor's degree requires 120 credits till 3rd Year, with 40 credits in 1st Year and, 40 credits in 2nd Year, and 40 credits in 3rd Year. **(Level-7)**

Entry 4. An individual seeking admission to a Bachelor's degree (Honours/Research) in a specified field of learning would normally have completed all requirements of the relevant three-year bachelor degree (3rd Year). After completing the requirements of a three-year Bachelor's degree, candidates who meet a minimum CGPA of 7.5 shall be allowed to continue studies in the fourth year of the undergraduate programme to pursue and complete the Bachelor's degree with Research.

Exit 4: On the successful completion of the fourth year, a student shall be awarded a degree (Honours/Research). A Bachelor's degree (Honours/Research) requires a total of 160 credits in the 4th Year, with 40 credits in 1st Year, 40 credits in 2nd Year, and 40 credits in 3rd Year , and 40 credits in 4th Year. **(Level-8)**

**Four Year UG Programme Structure in alignment with NEP-2020 in SRMUH w.e.f
Academic Year 2023-24**

Department of English

Sl.No.	Broad Category of Courses	Abbreviation
1	Major Courses	DSC/Interdisciplinary Courses (IDC)
2	Minor Stream Courses	Interdisciplinary Courses (IDC)/DSE
3	Multidisciplinary Courses	MDC
4	Ability Enhancement Courses	AEC
5	Skill Enhancement Courses	SEC
6	Value Added Courses	VAC
7	Summer Internship	SIP
8	Research Project/Dissertation	RP/Dissertation

**4 Year UG Courses Programme Credit Structure as per NEP-2020 w.e.f. Academic
Year 2023-24**

Department of English

Sl.No.	Course Category	Abbreviation	Minimum Credit Requirement	
			3 Year UG	4 Year UG
1	Major Courses	Core/Discipline Specific Elective (DSE)	72	96-98
2	Minor Stream Courses	Interdisciplinary Courses (IDC)/GE	28	28-40
3	Multidisciplinary Courses	MDC	9	9
4	Ability Enhancement Courses	AEC	8	8
5	Skill Enhancement Courses	SEC	10	10
6	Value Added Courses	VAC	6	6
7	Live Project/Internship	SIP	12	12
8	Research Project/Dissertation	RP/Dissertation	--	10
		TOTAL	145	181

Four Year Under Graduate Programme Credit Structure, Semester wise in alignment with NEP-2020 in SRMUH w.e.f. Academic Year 2023-24

Department of English

Semester	Broad Category of Courses								Total Credits	Remarks
	Major	Minor	Multidisciplinary	AEC	SEC	VAC	RP/Dissertation	Live Projects/Vocational Courses/Summer Internship		
I	8	4	3	3	2	2	*		21	Certificate: 46 Credits
II	8	4	3	3	2	2	*	4	25	
III	12	4	3	3	2	2	*		23	Diploma: 95 Credits
IV	12	4	*	*	2	2	*	4	26	
V	16	8	*	*	2	*	*		26	Degree: 145 Credits
VI	16	4	*	*	*	*	*	4	24	
VII	12	#8	*	*	*	*	4		20/18	Honors /Honors with Research: 181 Credits
VIII	12	#4	*	*	*	*	6		16/18	
3 Years	72	28	9	8	10	6	0	12	145	
%	48.65	18.92	6.08	6.08	6.76	5.41	0.00	8.11	100.00	
4 Years	96	28	9	8	10	6	10	12	181	
%	52.17	15.22	4.89	4.89	5.43	4.35	6.52	8.70	100.00	

***Students pursuing Honors will do 3 courses for 12 Credit in lieu of a Research Project/Dissertation.**

****Students pursuing Honors with Research would complete 12 Credits of Research/Dissertation.**

Note:1.*Students pursuing Honours with research with study an additional research methodology major course of 2 credits.

2. **Applicable only for those pursuing Honours with research.

Mode of Evaluation
B.A. English (Honours)

Courses	No. of Papers	Maximum Marks	End-Term Assessment	Continuous Assessment	Credits
Major	24	100	60	40	4 (each) Total Credits:96-98
Minor (6-9 Minors for Honours/Honours with Research)	7-10	100	60	40	4 (each) Total credits: 28-40
Ability Enhancement Compulsory Courses	4	100	60	40	Total Credits: 8
Skill Enhancement Courses	5	100	30	70	Total Credits: 10
Multi- Disciplinary Course	3	100	60	40	Total Credits: 9
Value-Added Courses	4	100	60	40	Total Credits: 6
Live Project/ Internship	2	-	-	-	Total credits: 12
*Research Project/ Dissertation (only for Honours with Research)	2	100			Total Credits: 12
Total Credits:					181

**Four Year Under Graduate Programme Credit Structure Semester wise in alignment with
NEP-2020 w.e.f. Academic Year 2023-24**

Faculty of Science & Humanities

Department of English

First Year First Semester

Sl.No.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA101	Introduction to the Study of Literature	3	1	0	4	Major Course	
2	23ENBA102	The Study of Poetry	3	1	0	4	Major Course	
3	25MNEN101	Life Writings in India	3	1	0	4	Minor Stream Course	
4	23MDC404	MDC-1 Interior Decoration	3	0	0	3	Multidisciplinary Course	
5	23AEC101	Functional English-1	2	0	0	2	Ability Enhancement Course	
6	23TS101	Digital Literacy & IT Skills	0	0	2	1	Skill Enhancement Course	
7	23SS151	Effective Communication Skills	0	0	2	1	Skill Enhancement Course	
8	23VAC102	Indian Constitution & Polity	2	0	0	2	Value Added Course	
TOTAL						21		

First Year Second Semester

Sl.No.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	25ENBA201	The Study of Short Fiction	3	1	0	4	Major Course	
2	25ENBA202	The Study of Drama	3	1	0	4	Major Course	
3	24MNEN201	Gender in Literature	3	1	0	4	Minor Stream Course	
4	23MDC403	MDC-2 Personal Financial Planning	3	0	0	3	Multidisciplinary Course	
5	24AEC201	Functional English-2	2	0	0	2	Ability Enhancement Course	

6	23SS252	Teamwork & Interpersonal Skills	0	0	2	1	Skill Enhancement Course	
7	23SS202	Advance Excel Skills	0	0	2	1	Skill Enhancement Course	
7	23VAC101/23VAC201	Environment Protection & Sustainable Development	2	0	0	2	Value Added Course	
8	23FSH271	Live Projects/Vocational Courses/Summer Internship				4	Live Projects/Vocational Courses/Summer Internship	
TOTAL						25		

On Exit, students shall be awarded UG Certificate (in English) on securing the requisite 46 Credits on completion of II-Semester.

Faculty of Science & Humanities

Second Year Third Semester

Sl.No.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA301	Early British Literature (Chaucer to Elizabethan Age)	3	1	0	4	Major Course	
2	25ENBA302	Puritan and Restoration Literature	3	1	0	4	Major Course	
3	25ENBA303	Neo-Classical Literature	3	1	0	4	Major Course	
4	25MNEN301	South Asian Literature	3	1	0	4	Minor Stream Course	
5	23MDC105	MDC-3 Life Science & Public Health	3	0	0	3	Multidisciplinary Course	
6	23FLFR301/ 23FLGR301	Hindi I /French I /German I	2	0	0	2	Ability Enhancement Course	
7	23SEC355	Introduction to Coral Draw & Photoshop	0	0	2	1	Skill Enhancement Courses	
8	23SS353	Presentation Skills	0	0	2	1	Skill Enhancement Courses	
TOTAL						23		

Second Year Fourth Semester

Sl.N o.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA401	The Romantic Age	3	1	0	4	Major Course	
2	25ENBA402	The Victorian Age	3	1	0	4	Major Course	
3	23ENBA403	The Modern Age	3	1	0	4	Major Course	
4	25MNEN401	Green Readings	3	1	0	4	Minor Stream Course	
5	23SS403	Video Recording & Editing	0	0	2	1	Skill Enhancement Courses	
6	23SS454	Professional Skills	0	0	2	1	Skill Enhancement Courses	
7	23VAC103	Sports, Yoga & Fitness				2	Value Added Courses	
8	23FLFR401/23FLGR401	Hindi-II/French-II/German -II	0	0	0	2	Ability Enhancement Course	
9	23FSH471	Live Projects/Vocational Courses/Summer Internship				4	Live Projects/Vocational Courses/Summer Internship	

TOTAL

26

On Exit, students shall be awarded UG Diploma (in the field of study/discipline) on securing the requisite 95 Credits on completion of IV-Semester.

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Third Year Fifth Semester

Sl.N o.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA501	Introduction to the Works of Shakespeare	3	1	0	4	Major Course	
2	25ENBA502	Literary Criticism (Aristotle to Eliot)	3	1	0	4	Major Course	
3	23ENBA503	Indian Writings in English-I	3	1	0	4	Major Course	
4	25ENBA504	World Literatures in Translation	3	1	0	4	Major Course	
5	23MNEN501	Popular Literature	3	1	0	4	Minor Stream Course	

6	23MNEN502	Literature and Cinema	3	1	0	4	Minor Stream Course	
7		LaTex-Scientific Typesetting	0	0	2	1	Skill Enhancement Courses	
8	23AR555	Aptitude & Reasoning	0	0	2	1	Skill Enhancement Courses	
TOTAL						26		

Third Year Sixth Semester

SL.N o.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA601	Twentieth Century Critical Theory	3	1	0	4	Major Course	
2	25ENBA602	Indian Writings in English-II	3	1	0	4	Major Course	
3	23ENBA603	Introduction to Linguistics	3	1	0	4	Major Course	
4	23ENBA604	New Literatures	3	1	0	4	Major Course	
5	23MNEN601	Dalit Literature	3	1	0	4	Minor Stream Course	
6	23FSH671	Live Projects/Vocational Courses/Summer Internship				4	Live Projects/Vocational Courses/Summer Internship	
TOTAL						24		

On Exit, students shall be awarded UG Degree (in the field of study/discipline) on securing the requisite 145 Credits on completion of VI-Semester.

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Fourth Year Seventh Semester

SL.N o.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	23ENBA701	American Literature	3	1	0	4	Major Course	
2	23ENBA702	Diasporic Writing from India	3	1	0	4	Major Course	
3	23MNEN701	Partition Literature	3	1	0	4	Minor Stream Course*	Students pursuing Hons
4	23MNEN702	Women Writers	3	1	0	4	Minor Stream Course*	Students

									pursuing Hons
5	23ENBA703	Research Methodology	2	0	0	2	Major Course#		Students pursuing RP
	23ENBA704	Research Project-I	3	1	0	4	Research Project/Dissertation#		Students pursuing RP
6	23ENBA705	Specialized Research Paper -I	3	1	0	4	Major Course		
TOTAL						20*/18#			

*** Students pursuing Honours will do 2 Course of 8 Credits in lieu of Research Project in 7th Semester**
Students pursuing Honours with Research will do 6 Credits RP/Dissertation (2 Credit RM & 4 Credit Research Paper-I)

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Fourth Year Eighth Semester

SL.N o.	Course Code	Course Title	L	T	P	Credits	Course Category	Remarks
1	25ENBA801	Feminism: Theory & Texts	3	1	0	4	Major Course	
2	23ENBA802	Specialized Research Paper-II	3	1	0	4	Major Course	
3	23ENBA803	Specialized Research Paper-III	3	1	0	4	Major Course	
4	25ENBA804	Graphic Fiction & Comics	3	1	0	4	Major/Minor Course*	Students not pursuing RP
6	23ENBA804	Research Project-II				6	Research Project/Dissertation	Students pursuing RP
TOTAL						16*/18#		

*** Students pursuing Honours will do 1 Course of 4 Credits in 8th Semester**
Students pursuing Honours with Research would complete 6 Credits of Research/Dissertation in the 8th Semester

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On Exit, students shall be awarded Bachelor Degree (in the English) (Honours with Research) or (Honours) after securing the requisite 181 Credits on completion of VIII-Semester.

ABILITY ENHANCEMENT COURSES (AEC)

Total: 8 (4*2) Credits						
University Pool Common to all UG Programs						
Code	Category	Course	L	T	P	C
23AEC101	AEC	Functional English-I	2	0	0	2
23AEC201	AEC	Functional English- II	2	0	0	2
23HIN101/ 23FLFR201/23FLGR201	AEC	Hindi/ German/French (Phase-I)	2	0	0	2
	AEC	Hindi/ German/French (Phase-II)	2	0	0	2

VALUE ADDED COURSES (VAC)

Total: 6 (2*3) Credits						
Code	Category	Course	L	T	P	C
23VAC101/23VAC201	(VAC)	Environment Protection, Sustainable Development	2	0	0	2
23VAC102/23VAC202	(VAC)	Indian Constitution and Polity	2	0	0	2
23VAC103	(VAC)	Sports, Yoga and Fitness	2	0	0	2
Note:						
1. All Courses are compulsory for the students.						
2. Students would be encouraged to opt NCC/NSS.						

List of MDC Courses

I Semester					
Course Code	Course Name	L	T	P	C
23MDCXXX	Psychology and Emotional Intelligence	3	0	0	3
23MDCXXX	Interior Design	3	0	0	3
II Semester					
23MDCXXX	Library Information Sciences & Media Literacy	3	0	0	3
23MDCXXX	Environmental Geosciences & Disaster Management	3	0	0	3
III Semester					
23MDCXXX	Management Process & Organizational Behavior	3	0	0	3
23MDCXXX	Life Sciences & Public Health	3	0	0	3

SKILL ENHANCEMENT COURSES (SEC)

Category	Course Code	Course Name	L	T	P	Credits
Technical Training						
SEC	23SECXX	Digital Literacy & IT Skills	0	0	2	1
SEC	23SECXX	Advanced Excel Skills	0	0	2	1
SEC	23SECXX	Introduction to Coral Draw & Photoshop	0	0	2	1
SEC	23SECXX	Video Recording and Editing	0	0	2	1
SEC	23SECXX	LaTex- Scientific Typesetting	0	0	2	1
Soft Skill						
SEC	23SS351	Effective Communication Skills	0	0	2	1
SEC	23SS452	Teamwork & Interpersonal Skills	0	0	2	1
SEC	23SS553	Presentation Skills	0	0	2	1
SEC	23SS654	Professional Skills	0	0	2	1
SEC	23AR755	Aptitude & Reasoning	0	0	2	1

List of Major Courses

INTRODUCTION TO THE STUDY OF LITERATURE	
Course Code: 23ENBA101	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Ensure that students grasp fundamental literary terms and concepts such as plot, character, setting, theme, symbolism, metaphor, allegory, and more.
2. Help students develop the ability to critically analyze literary texts, identify key literary elements, and understand how these elements contribute to the overall meaning of the work.
3. Introduce students to various genres of literature, including poetry, prose, drama, and non-fiction, enabling them to recognize the unique characteristics and techniques of each genre.
4. Encourage students to consider how literature reflects and interacts with its historical and cultural context, fostering a deeper understanding of societal influences on literary works.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of the course, students would be able to:

1. Identify and define key literary terms and concepts, such as plot, character, setting, theme, symbolism, metaphor, and allegory, in various literary texts.
2. Analyze literary texts critically by recognizing and interpreting literary elements and techniques, demonstrating an understanding of how these elements contribute to the overall meaning.
3. Differentiate between different literary genres (poetry, prose, drama, non-fiction) and explain the distinct characteristics and techniques associated with each genre.

4. Identify and discuss the historical and cultural influences present in literary works, showcasing an awareness of how these factors impact the meaning and interpretation of texts.

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

Course Content

UNIT –I

Introduction to the History of English Literature

Main movements: Early British literature, Elizabethan, Puritan, Metaphysical, Romantic, Victorian, Modern, Postmodern

UNIT –II

The Study of Poetry

Popular forms of Poetry: lyric, ode, elegy, ballad, epic, sonnet, children's poetry.

UNIT –III

The Study of Drama

The Beginnings, Miracle and Morality Plays, Mystery Plays, Vaudeville, and Music Hall.

UNIT –IV

The Study of Fiction

Types of Fiction: short fiction, novel, different genres.

FURTHER READING

1. Smith, John, editor. *The Cambridge History of English Literature*. Cambridge University Press, 2020.
2. Alexander, Michael. *A History of English Literature*. Palgrave Macmillan, 2013.
3. Hirsch, Edward. *How to Read a Poem: And Fall in Love with Poetry*. Harvest Books, 2000.

4. Aristotle. *Poetics*. Translated by Ingram Bywater, Oxford University Press, 1920.
5. Esslin, Martin. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2009.
6. Carlson, Marvin. *Theatre: A Very Short Introduction*. Oxford University Press, 2014.
7. Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Cornell University Press, 1984.
8. Wood, James. *How Fiction Works*. Picador, 2008.
9. Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. Harper Perennial, 2007.

THE STUDY OF POETRY

Course Code: 23ENBA102	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Category: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. To familiarize students of different forms of poetry.
2. To develop the student's ability to appreciate and critique poems.
3. To help students analyze and evaluate poetry in varied forms.

COURSE LEARNING OUTCOMES (CLOs)

The Course will enable the student to

1. Able to understand the common techniques underlying free verse and traditional forms of poetry.
2. Identify personal experiences that can be used when writing poems.
3. Understand the basic terminology and practical elements of poetry.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓	✓	
CO 2	✓	✓	
CO 3	✓		✓

COURSE CONTENT

UNIT I

Familiarity with the following terms:

Acrostic, Allegory, Alliteration, Assonance, Blank Verse, Blues, Calligram, Canto, Cento, Chant, Cinquain, Concrete, Poem, Couplet.

UNIT II

Familiarity with the following terms:

Eclogue, Epigram, Epitaph, Ghazal, Haiku, Lyric, Simile, Metaphor,

Nonsense Verse, Ode, Pantoum, Parody, Pastoral, Poem.

UNIT III

Study of the following poems:

- Shakespeare-“True Love”
“Seven Stages of Man”
- John Keats-“La Bella Dame Sans Merci”
- William Blake-“Piping Down the Valleys”
“The Tyger”
- P.B Shelley-“Ozymandias”
- William Wordsworth-“Three Years She Grew in Sun and Shower”
“She dwelt among untrodden ways”
- Alfred Lord Tennyson-“The Brook”

UNIT IV

Study of the following poems:

- W.B Yeats- “He Wishes for the Cloths of Heaven”
- Thomas Moore- “Oft in the Stilly Nights”
- John Masefield- “Sea Fever”
- Robert Browning-“ The Last Ride Together”
- Robert Frost- “Stopping by the Woods on a Snowy Night”
- Emily Dickinson- “Because I Could not Stop for Death”
“Success is Counted Sweetest”
“I Felt a Funeral in the Brain”

FURTHER READING

1. Cudden, J.A. The Penguin Dictionary of Literary Terms and Literary Theory. Penguin,2000.
2. Glancy, Ruth. Thematic Guide to British Poetry. Willey Blackwell, 2011.
3. Abrahams, M.H. and Geophry Help Harpham. A Glossary of Literary Terms. Cengage Learning India, 2015.
4. Bowra, C.M. The Romantic Imagination. Oxford University Press, 1999.

THE STUDY OF FICTION

Course Code: 25ENBA201	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the most popular genres of fiction.
2. Familiarize the students with the ideas of the novelists with their works.
3. Read some of the literary masterpieces related to the study of fiction.
4. Introduce the students with some of the major thinkers/philosophers of this area of study.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Discover adequate knowledge of the different popular genres of fiction.
2. Summarize the ideas of the novelists with the help of their works.
3. Evaluate critically some of the major literary masterpieces.
4. Demonstrate acquaintance with major philosophical thoughts, trends, theories and philosophers related to study of fiction.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

COURSE CONTENT

UNIT –I:

Introduction to the short story, folk tales, novella, fantasy, crime fiction, epistolary novel, romance, gothic, chick lit/YA, stream-of-consciousness, narrator and narratee, flashbacks and flash-forwards, point of view, graphic novel, sting in the tale.

Unit- II :

Guy de Maupassant: “The Diamond Necklace,”

Rabindranath Tagore: “The Post Master,”

Unit –III:

Leo Tolstoy: Where Love Is, God Is

Unit –IV:

Jhumpa Lahiri: The Interpreter of Maladies

TEXT BOOKS

1. Guy de Maupassant, Short stories of Guy De Maupassant, Ramesh Publishing House, ISBN 9789381438138.
2. Rabindranath Tagore, Short Stories, Sanage Publishing House, 2021.
3. Antoine de St. Exupery, The Little Prince, Binding, ISBN 9788131947838.
4. Richard Bac, Jonathan Livingston Seagull, Penguin Random House, ISBN 9781947783447.

FURTHER READING

1. W.J. Long, *English Literature*, AITBS Publishers, India. 2016.
2. David Dachies, *A Critical History of English Literature*, Supernova Publishers. ISBN 9788189930646
3. P.K Nayar, *A Short History of English Literature*, Cambridge University Press, 2009.
4. Dyas, Dee, *Images of faith in English literature, 700-1550: an introduction* (London: Longman,1997), ISBN: 0-582-30192-0

THE STUDY OF DRAMA

Course Code: 25ENBA202	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

Course Objectives

1. Gain knowledge of the historical development of drama, tracing its evolution from ancient Greek theater to modern and contemporary forms.
2. Develop the ability to critically analyze dramatic texts, including plays, scripts, and screenplays, considering themes, characters, plot structures, and dialogue.
3. Understand the fundamental elements of theater, such as setting, staging, lighting, sound, costumes, and props, and how these elements contribute to the overall theatrical experience.
4. Explore different dramatic genres and styles, including tragedy, comedy, farce, realism, absurdism, and experimental theater, and understand how they reflect cultural, social, and artistic contexts.

Course Learning Outcomes

1. Identify significant historical periods, playwrights, and theatrical movements in the history of drama.
2. Assess the basic elements of a dramatic work, including plot, character, setting, and theme.
3. Examine the social and cultural contexts that influenced the creation and reception of specific dramatic works.
4. Compare and contrast the treatment of a specific theme across multiple plays from different time periods or cultural contexts.

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

Course Content

Unit I: Traditional divisions of a Play, Character, setting, theme, structure, Three Unities, Absurd drama, alienation effect, comic relief, tragic hero, tragic flaw, catharsis, verisimilitude, one-act play, interlude, poetic drama, soliloquy, monologue, aside

Unit II

Rabindra Nath Tagore: *Chandalika*

Unit III

Anton Chekov: *The Proposal*

Unit IV

Oscar Wilde: *The Importance of Being Earnest*

Text Books

1.. Susan Glaspell: *Suppressed Desires*. Kessinger Publishing: 2010.ISBN: 1162952563

2.Anton Chekov: *The Proposal*. Kessinger Publishing: 2004. ISBN:1419179225

3.Oliver Goldsmith: *She Stoops to Conquer*. Peacock Books: 2003. ISBN: 8124802726

FURTHER READING

1. J. Ellen Gainer, Stanton B. Garner Jr and Martin Puchner Ed. *The Norton Anthology of Drama*. The Norton Anthology of Drama. 2017.
2. Simon Shepherd and Mick Wallis. *The Cambridge Introduction to Modern British Theatre*. Cambridge UP. 2009.
3. Robert W. Corrigan. *The World of Theatre*. William C. Brown. 1991.
4. Dennis Kennedy Ed. *The Oxford Companion to Theatre and Performance*. Oxford UP. 2010.
5. Augusto Boal. *Theatre of the Oppressed*. Theatre Communication group.1993.
6. Baz Kershaw. *The Politics of Performance: Radical Theatre as Cultural Intervention*.Routledge.1992.
7. I.M.H. Abrams. *A Glossary of Literary Terms*. Cengage India; 11th edition: 2015.ISBN: 8131526356

EARLY BRITISH LITERATURE

Course Code: 23ENBA301	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 5 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the major terms and concepts related to the early British Literature.
2. Familiarize the students with the early British era to the Elizabethan era.
3. Read some of the literary masterpieces written during this period.
4. Introduce the students with some of the major thinkers/philosophers of this period.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Discover adequate knowledge of the different political, social and religious events helped shape the English language, culture and literature.
2. Summarize how the English language and literature developed in its early stages.
3. Evaluate critically some of the major literary masterpieces of this period.
4. Demonstrate acquaintance with major philosophical thoughts, trends, theories and philosophers of this era.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

COURSE CONTENT

Unit – I

Old English, Middle English, The Renaissance and The Elizabethan Age

Humanism, The stage, Court and City, Religious and Political thought, Ideas of Love and Marriage, The writer in society, Elizabethan Lyrics and sonnets, University Wits.

Unit – II

Geoffrey Chaucer- Prologue to *The Canterbury Tales*

Unit – III

Thomas Kyd's- *The Spanish Tragedy*

Unit – IV

Christopher Marlowe- *Doctor Faustus*

FURTHER READING

1. Thomas Kyd's, *The Spanish Tragedy* (Booksway publishing) ISBN 9789352250349
2. Geoffrey Chaucer, *The Canterbury Tales* (India: Fingerprint! Publishing,2017),ISBN 9788175994515
3. Christopher Marlowe, *Doctor Faustus* (Bloomsbury India) ISBN 9789388414043
4. M H Abrams, *Glossary of Literary Terms*, Cengage learning, 2019 (13th Edition)

REFERENCE BOOK AND OTHER MATERIALS

1. W.J. Long, *English Literature*, AITBS Publishers, India. 2016.
2. David Dachies, *A Critical History of English Literature*, Supernova Publishers. ISBN 9788189930646
3. P.K Nayar, *A Short History of English Literature*, Cambridge University Press, 2009.
4. Dyas, Dee, *Images of faith in English literature, 700-1550: An Introduction* (London: Longman,1997), ISBN: 0-582-30192-0

PURITAN AND RESTORATION LITERATURE	
Course Code: 25ENBA302	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the socio-political-historical events of the Puritan and Restoration Age.
2. Introduce the students to the major terms and concepts related to this age.
3. Read some of the literary masterpieces written during this period.
4. Introduce the students with some of the major thinkers/philosophers of this period.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Discover adequate knowledge of the different political, social and religious events helped shape the English language, culture and literature.
2. Summarize how the English Literature developed with the change in the socio-political structure of this period.
3. Evaluate critically some of the major literary masterpieces of this period.
4. Demonstrate acquaintance with major philosophical thoughts, trends, theories and philosophers of this era.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

COURSE CONTENT

Unit – I

Literary features of the Puritan Age, The Metaphysical Poets, Prose in the Age of Milton, The Restoration and the Beginning of Neo-Classicism, Restoration Comedy.

Unit – II

John Milton – *Paradise Lost* (Book-I; 1-26 lines)

John Donne- “A Valediction: Forbidding Mourning”, “The Canonization”

Unit – III

Aphra Behn – *Oroonko*

John Dryden – *All for Love*

Unit – IV

William Congreve – *The Way of the World*

TEXT BOOKS

1. *Fifteen Poets*, Oxford University Press, 1974.
2. Aphra Behn, *Oroonko*, Penguin, 2003
3. John Dryden , *All for Love*, Bloomsbury India Pvt Ltd, 2014.
4. William Congreve , *The Way of the World*, World View Publication, 2021.
5. M. H. Abrams, *Glossary of Literary Terms*, Cengage learning, 2019 (13th Edition).

FURTHER READING

1. W.J. Long, *English Literature*, AITBS Publishers, India. 2016.
2. David Daiches, *A Critical History of English Literature*, Supernova Publishers. ISBN 9788189930646
3. P.K Nayar, *A Short History of English Literature*, Cambridge University Press, 2009.
4. Dyas, Dee, *Images of faith in English literature, 700-1550: an introduction* (London: Longman,1997), ISBN: 0-582-30192-0

NEO-CLASSICAL LITERATURE	
Course Code: 25ENBA303	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the socio-political-historical events of the Classical Age.
2. Familiarize the students with the ideas of the writers of this age.
3. Read some of the literary masterpieces written during this period
4. Introduce the students to some of the major thinkers/philosophers of this period.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of the course, students would be:

1. Discover adequate knowledge of the different political, social, and religious events that helped shape the English language, culture and literature.
2. Summarize how the English language and literature developed in this age.
3. Evaluate critically some of the major literary masterpieces of this period.
4. Demonstrate acquaintance with major philosophical thoughts, trends, theories and philosophers of this age.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

COURSE CONTENT

Unit – I

Short notes on the following: Socio-political events of the Neo-classical age, Literary characteristics, Stagecraft, Satires, the Periodical essay

Unit – II

Alexander Pope – *The Rape of the Lock*

Unit – III

Joseph Addison’s essays:

“Meditations in the Abbey”

“The Aim of the Spectator”

Richard Steele’s essays:

“The Spectator Club”

“Sir Roger in Love”

“Pests of the Coffeehouses”

Unit – IV

Jonathan Swift – *The Gulliver’s Travel*

TEXT BOOKS

1. Alexander Pope, *The Rape of the Lock*, Rama Brothers, 2009.
2. Francis Bacon, *The Essays of Francis Bacon*, Peacock, 2021.
3. *An Anthology of Modern English Prose*, Indian Macmillian, Publications.
4. Jonathan Swift, *The Gulliver’s Travel*, Ladybird, 2012.

FURTHER READING

1. W.J. Long, *English Literature*, AITBS Publishers, India. 2016.
2. David Daiches, *A Critical History of English Literature*, Supernova Publishers. ISBN 9788189930646
3. P.K Nayar, *A Short History of English Literature*, Cambridge University Press, 2009.
4. M H Abrams, *Glossary of Literary Terms*, Cengage learning, 2019 (13th Edition)

THE ROMANTIC AGE	
Course Code: 23ENBA401	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the socio-political-historical events of the Romantic Age.
2. Familiarize the students with the ideas of the writers of this age.
3. Read some of the literary masterpieces written during this period.
4. Introduce the students with some of the major thinkers/philosophers of this period.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Discover adequate knowledge of the different political, social and religious events helped shape the English language, culture and literature.
2. Summarize how the English language and literature developed in this age.
3. Evaluate critically major literary masterpieces of this period.
4. Demonstrate acquaintance with major philosophical thoughts, trends, theories and philosophers of this era.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4

CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

COURSE CONTENT

Unit – I

Individualism, Spontaneity, Imagination, Nature, Emotion, French Revolution, Realism.

Unit – II

Coleridge – “The Rime of the Ancient Mariner”, “Kubla Khan”

Lord Byron- “The Prisoner of Chillon”, Don Juan – Canto 1

Unit – III

William Wordsworth – “Tintern Abbey”, “Intimations of Immortality Ode”

William Blake – “The Lamb”, “Chimney Sweeper”

Unit – IV

John Keats – “Ode to Autumn”, “Ode to a Nightingale”

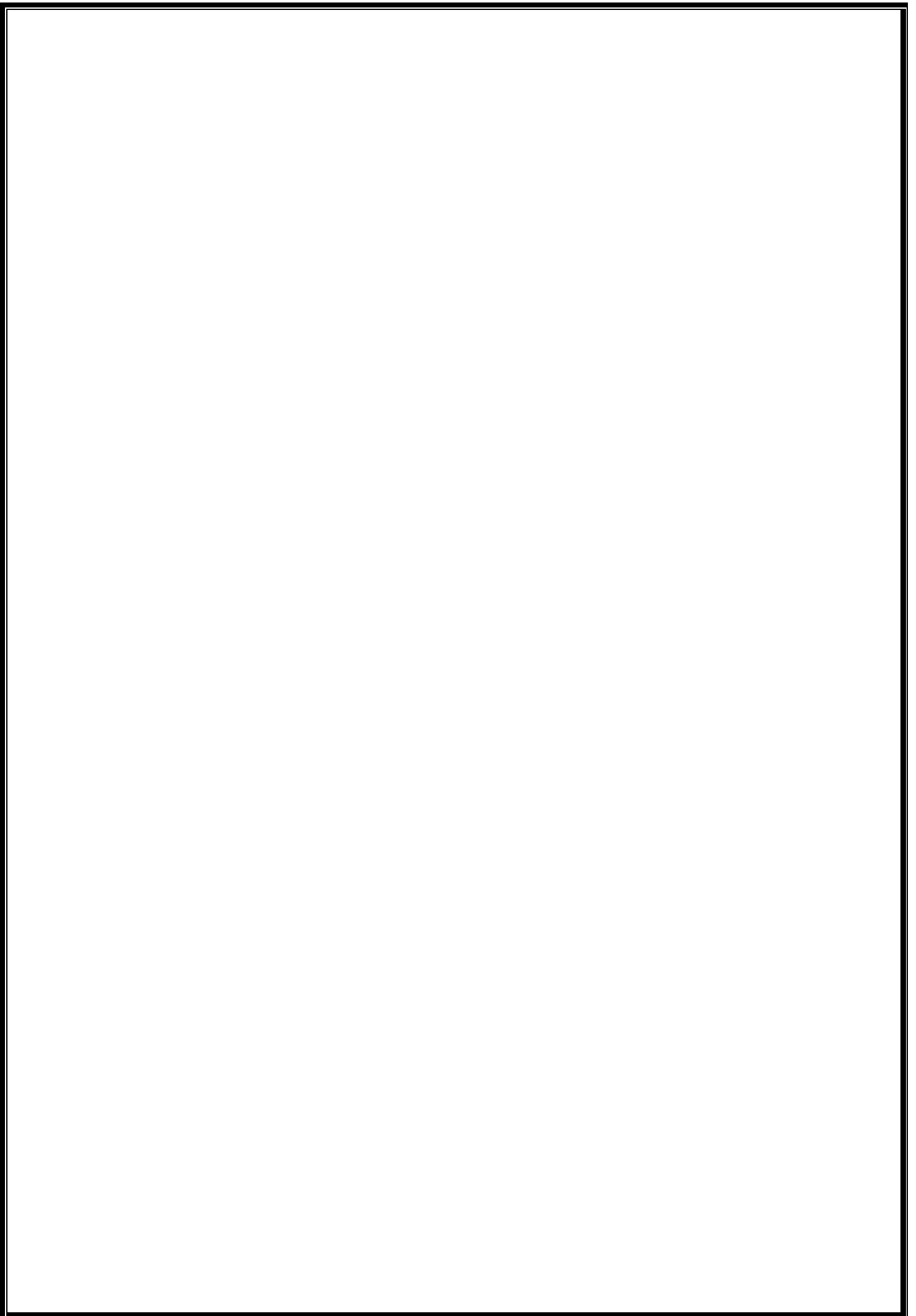
Shelley – “Ode to the West Wind”, “To a Skylark”

TEXT BOOKS

1. *Fifteen Poets*, Oxford University Press, 1974.
2. Wright David, *English Romantic Verse*, Penguin Books Ltd, 1973.
3. M H Abrams, *Glossary of Literary Terms*, Cengage learning, 2019 (13th Edition)

FURTHER READING

1. W.J. Long, *English Literature*, AITBS Publishers, India. 2016.
2. David Dachies, *A Critical History of English Literature*, Supernova Publishers. ISBN 9788189930646
3. P.K Nayar, *A Short History of English Literature*, Cambridge University Press, 2009.



THE VICTORIAN AGE

THE VICTORIAN AGE	
Course Code: 25ENBA402	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

The course aims to-

1. Introduce students to the Victorian Age in English Literature through a selection of novels, poems and essays that exemplify some of the central formal and thematic concerns of the period.
2. Focus on two novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period.
3. Introduce the students through the readings in unit-IV, to the main intellectuals of the period.
4. Enable the students to critically analyse the terms and concepts of the period as well as transitions of these thoughts and ideologies.

COURSE LEARNING OUTCOMES(CLOs)

1. Identify the major themes and characteristics of Victorian literature.
2. Interpret and analyze the works of major Victorian poets including Tennyson, Browning, Rosseti, Arnold.
3. Interpret and analyze representative novels and plays of the Victorian era.
4. Link the social conflict in Victorian England to social disruptions in colonial societies.
5. Analyze and explain representative intellectual currents of the Victorian era as expressed by writers such as Carlyle, Arnold, Darwin.

**MAPPING BETWEEN COURSE OBJECTIVES AND COURSE
LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓	✓	✓	✓
CO 2		✓	✓	✓
CO 3			✓	✓
CO 4				✓

UNIT-I (TERMS AND CONCEPTS)

Realism, Industrial Revolution, Liberalism, Darwinism, Utilitarianism, faith and Doubt, Marriage and Sexuality, Realistic Novel, Pre-Raphaelite Movement, Art for Art Sake, Victorian morality, Victorian Compromise, Social realism, Aesthetic Movement, Women Suffrage Movement

UNIT-II (POETRY)

Alfred Lord Tennyson- “Ulysses”
Robert Browning- “My Last Duchess”
Mathew Arnold- “Dover Beach”

UNIT-III (NOVELS)

Charlotte Bronte- *Jane Eyre*

UNIT-IV (ESSAYS)

John Stuart Mill-“On Liberty”

Text Books

1. Joseph Bristow. “The Cambridge Companion to Victorian Poetry (Cambridge Companions to Literature). Cambridge University Press,2000.
2. Charlotte Bronte. *Jane Eyre*. New Delhi: Fingerprint Publishing,2016.
3. Charles Dickens. *Great Expectations*.Penguin Popular Classic(BLACK),Revised ed. edition (1 January 2003).
4. The Works of Thomas Carlyle (Complete): Critical and Miscellaneous Essays, Collected and Republished (First Time, 1839; Final, 1869) (Classic Reprint). Forgotten Books,2018.
5. John Stuart Mill. *On Liberty*.Penguin,2000.

THE MODERN AGE

Course Code: 23ENBA403	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce students to the Modern Age in English Literature through a selection of Poetry, novels, and dramas that exemplify some of the central formal and thematic concerns of the period.
2. Enable the students to produce critically dense language for academic/ professional use.
3. Enable the students to draw upon drama and novel as social critique and social communication.
4. Familiarize the students with certain pivotal texts and issues dealt through the novels of the early 20th century

COURSE LEARNING OUTCOMES (CLOs)

1. Able to acquire knowledge of the time, society and thought-process prevalent in the early 20th century.
2. Demonstrate knowledge and understanding of Modernist Poetics.
3. Imbibe philosophical and everyday values through drama, also relate fiction to reality through understanding of issues and contexts.
4. Conversant with some of the most significant canonical texts and issues presented through these poems, novels and dramas.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓

UNIT-I (TERMS & CONCEPTS)

Imagism, Stream of Consciousness, The Avant Garde, The Theatre of Absurd, Imagism, Futurism, Dadaism, Surrealism, Expressionism, Cubism, Vorticism.

UNIT-II (DRAMA)

Henrik Ibsen- *A Doll's House*

UNIT-III (POETRY)

Erza Pound- "In a Station of the Metro"

T.S Eliot- "The Love Song of J. Alfred Prufrock"

W.B Yeats- "The Second Coming"

"Sailing to Byzantium"

UNIT-IV(NOVELS)

D.H Laurence- *Sons and Lovers*

FURTHER READING

1. David Daiches. *The Novel & the Modern World*. University of Chicago Press, 1984.
2. Walder, Denis. *Literature and Modern World*, Oxford, 2008.
3. Roberts, Michael and Peter Porter. *The Faber Book of Modern Verse*. London: Faber, 2002.
4. Brown, John Russel. *Modern British Dramatists*. New Delhi: Prentice Hall, 2000.

INTRODUCTION TO THE WORKS OF SHAKESPEARE

Course Code: 23ENBA501	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to Shakespeare's various genres, writing styles and themes
2. Critically read some of sonnets written by William Shakespeare
3. Critically read one Shakespearean comedy and one tragedy
4. Apprise the students about the concept of villain in Shakespeare's writings and introduce some of most significant Shakespearean villains

COURSE LEARNING OUTCOMES (CLOs)

1. Exposed to and would also acquire an understanding of some of the canonical texts in Indian English Literature across the genres of prose, poetry and drama
2. Able to acquire a thorough knowledge of the different phases in the development of Indian English Literature
3. Able to develop a critical understanding of texts from varied perspectives like time, society, class, creed, gender etc.
4. Able to appreciate and analyse the significant writing styles, themes and subject-matter in Indian English literature

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

COURSE CONTENT

Unit – I

Introduction to Shakespearean Plays

Comedy, Tragedy, Historic Plays

20th Century Adaptations

Unit – II

A Midsummer's Night Dream

Unit – III

Macbeth

Unit – IV

Introduction to Shakespearean Sonnets, Meters, Prosody

Sonnet 2: “When forty winters shall besiege thy brow”

Sonnet 18: “Shall I compare thee to a summer’s day?”

Sonnet 20: A Woman’s Face with Nature’s own hand painted”

Sonnet 127: “In the old age black was not counted fair”

Sonnet 130: “My mistress' eyes are nothing like the sun”

Sonnet 132: “Thine eyes I love, and they, as pitying me”

TEXT BOOKS

1. William Shakespeare, *Midsummer Night Dream*, (London: Wordsworth Classics, 2001)
2. William Shakespeare, *Macbeth*, (London: Fingerprint! Publishing, 2006)

FURTHER READING

1. William Shakespeare, *Anthony and Cleopatra*, (London: Maple Press, 2019)
2. A.C. Bradley, *Shakespearean Tragedy* (New York: Altantic Publishing, 2019)
3. Anthony J. Lewis, *The Love Story in Shakespearean Comedy* (Kentucky: The University Press of Kentucky, 1992)
4. William Shakespeare, Charles Robinson, *The Songs and Sonnets of William Shakespeare*, (New York: Dover Publication, 2014)

LITERARY CRITICISM (FROM ARISTOTLE TO ELIOT)

Course Code: 25ENBA502	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. To provide students with a chronological overview of various literary movements with the help of prescribed texts.
2. To develop their ability to interpret various texts in various ways.
3. To help students evaluate literary work from philosophical and theoretical context.

COURSE LEARNING OUTCOMES (COs)

1. Develop expertise in use of tools and methods of criticism to critically interpret the literary text within its historical and biographical context.
2. Examine varied responses of the critics to a text.
3. Develop various theoretical positions, with reference to universal values and characteristics of the text.

MAPPING BETWEEN COURSE OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓	✓	✓
CO 2		✓	✓
CO 3		✓	✓

UNIT-I

Aristotle- *Poetics*

UNIT-II

John Dryden- "An Essay on Dramatic Poesy"

Samuel Johnson-"The Preface to Shakespeare"

UNIT-III

William Wordsworth- “Preface to the Lyrical Ballads,1800”

UNIT-IV

Mathew Arnold- “The Functions of Criticism at the Present Times”

T.S Eliot- “Tradition and Individual Talent”

FURTHER READING

1. Brooks, Cleanth and W.K Wimsatt. *A Short History of Literary Criticism*. Random House,2000.
2. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley Blackwell,2005.

INDIAN WRITINGS IN ENGLISH- I

Course Code: 25ENBA503	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Explore the evolution of Indian literature in English from colonial times to the contemporary era.
2. Develop skills to critically analyze and interpret various forms of Indian writing in English, including novels, poetry, short stories, and essays.
3. Examine how Indian literature in English engages with cultural, social, and political issues, reflecting the diversity and dynamics of Indian society.
4. Investigate how writers negotiate linguistic and cultural identities within their works, reflecting the complexity of Indian identity.
5. Explore major literary movements within Indian writing in English and their impact on literature and society.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be able to:

1. Gain an understanding of the historical development of Indian literature in English and its evolution over different periods.
2. Acquire insights into the cultural, social, and political contexts that shape Indian writing in English and its representation of diverse experiences.
3. Explore how language and cultural identities are expressed, negotiated, and transformed in Indian literature in English.
4. Understand how Indian literature in English both reflects and contributes to broader literary and cultural discourses.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			

CO 2		✓		
CO 3			✓	
CO 4	✓			✓
CO 5		✓	✓	

COURSE CONTENT

Unit – I

Background Study: The beginnings of Indian Writings in English, Bengal Renaissance, Progressive Writers' Movement, Colonialism and Post-Colonialism, Introduction to Partition Literature, Identity-Crisis, Concept of subaltern studies, Intersectionality, Feminist Theory.

Unit – II

Raja Rao: *Kanthapura*

R.K. Narayan: *The Man-Eater of Malgudi*

Unit – III

Rabindranath Tagore: Selected poems from *Gitanjali*

Nizzim Ezekiel: "Night of the Scorpion"

Unit – IV

Keki Daruwalla's: 'How Quit India Movement came to Alipore'

Jhumpa Lahiri: A Real Durwan

TEXT BOOKS

1. Rao, Raja. *Kanthapura*, New Delhi: Orient Paperbacks, 1970. 123.
2. Narayan, R.K. (1986). *The Guide*. London: Methuen & Co., 1958.
Narayan, R.K. *My Days*. New Delhi: Orient Paperbacks Ltd.
3. R.K. Narayan, *The Man-eater of Malgudi* (New Delhi: India Thought, 1995) ISBN-13: 978-8185986081
4. Tagore, Rabindranath. *Gitanjali: Song Offerings*. Translated by W. B. Yeats, Penguin Books, 2017.
5. Das, Kamala. "An Introduction." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt et al., W.W. Norton & Company, 2018, pp. 2884-2885.
6. Das, Kamala. "Night of the Scorpion." *Selected Poems*, edited by Kamala Das, Oxford University Press, 2000, pp. 30-31.
7. Singh, Khushwant (1956), *Train to Pakistan*. First Ed. 1956, Penguin Ed. 2009.

8. Manto, Saadat Hasan. "Toba Tek Singh." *Mottled Dawn: Fifty Sketches and Stories of Partition*, translated by Khalid Hasan, Penguin Books, 1997, pp. 87-95.

FURTHER READING

1. Narasimhaiah, C.D. "Raja Rao's Kanthapura; An Analysis." *Critical Essays on Indian Writing in English*. Eds. M K Naik, S K Desai and GS Amur Madras: Mac Millan India Ltd., 1977, 249.
2. Narasimhaiah, C. D. "R. K. Narayan's the Guide." *Aspects of Indian Writing in English*. M. K. Naik (1979).
3. Naik M. K. (1982). *A History of Indian English Literature*, New Delhi, Sahitya Academy, p.162 2.
4. Agnihotri, G.N. (2009). *Indian Life and Problems in the Novels of Mulk Raj Anand, Raja Rao, and R.K. Narayan*, Meerut (India) 7. [Http://en-wikipedia.org/wiki:file: R.K.Narayan.Jpg](http://en-wikipedia.org/wiki:file:R.K.Narayan.Jpg).
5. Jagdish Batra, *Form and Style in Indian English Fiction* (New Delhi: Prestige Books, 2011)
6. E.d. Aparna Bhargava Dharwadker, *A Poetics of Modernity: Indian Theatre Theory, 1850 to the Present* (Delhi: Oxford University Press, 2018) ISBN-13: 978-0199487394
7. C.L. Innes, *The Cambridge Introduction to Postcolonial Literatures in English*, (Delhi: Cambridge University Press, 2007) ISBN-13: 978-0521833400

WORLD LITERATURE IN TRANSLATION

Course Code: 25ENBA504	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to some of the significant concepts and ideas related explored through literature across the world.
2. Familiarize the students with certain pivotal texts.
3. Enable the students to relate with the concepts presented in these texts with the modern politics and society
4. Enable the students to critically analyze the developments and transitions of the various thoughts and ideologies
5. Aid the learners to understand the similarities and dissimilarities between various cultures as represented and explored through literature

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Able to acquire knowledge of the significant philosophical concepts and themes explored in different literary works
2. Conversant with some of the most significant literatures of recent times
3. Able to acquire awareness of important characters/themes/issues common to most cultures
4. Able to critically understand the evolution of some of the important 'human-society' related concepts
5. Able to understand and analyse the synergy and difference among the various cultures and philosophies

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4

CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4				✓
CO 5	✓	✓		✓

COURSE CONTENT

Unit – I

Background Study: Overview

Cultural Diversity, Translation and Adaptation, Intertextuality, Universal Themes, Globalization.

Some Major Writers: Their Life and Works

Margaret Atwood, Judith Wright, Leo Tolstoy, Voltaire, Haruki Murakami, Miguel de Cervantes, Johann Wolfgang von Goethe.

Unit – II

Franz Kafka: *The Metamorphosis*

Unit – III

Gustave Flaubert: *Madame Bovary*

Unit – IV

Nikolai Gogol: *The Overcoat*

TEXT BOOKS

1. Kafka, Franz. *The Metamorphosis*. Translated by Stanley Corngold, Bantam Classics, 1972.
2. Mann, Thomas. *Death in Venice*. Translated by Michael Henry Heim, Harper Perennial Modern Classics, 2005.
3. Flaubert, Gustave. *Madame Bovary*. Translated by Eleanor Marx-Aveling, Les Prairies Numeriques, 2020.
4. Grass, Gunter. *The Tin Drum*. Translated by Breon Mitchell, Vintage Classics, 2010.
5. Munro, Alice Ann, *Too much Happiness* (London: Random House, 2013). ISBN-13: 978-0099552444.
6. Nikolai Gogol, *The Overcoat and Other Short Stories*. (Kansas: Digireads.com, 2009). ISBN: 9780486270579.

FURTHER READING

1. C.L. Innes, *The Cambridge Introduction to Postcolonial Literatures in English*, (Delhi: Cambridge University Press,2007).ISBN-13: 978-0521541015

2. Sharma, Krishna. *World literature: A Non-British Approach*. Usha Books, 2002.

Twentieth Century Critical Theory	
Course Code: 23ENBA601	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Understand the historical and socio-cultural factors that led to the emergence of different literary theories in the twentieth century.
2. Examine how literary theories are often influenced by broader intellectual, political, and artistic movements of the time.
3. Explore the key concepts, methodologies, and thinkers associated with each theoretical movement.
4. Develop students' ability to critically engage with literary texts using various theoretical lenses.
5. Encourage students to analyze how different theoretical perspectives can reveal new layers of meaning within a text.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Describe the historical, cultural, and intellectual contexts that shaped the development of various twentieth-century literary theories.
2. Identify and explain the key concepts, methodologies, and terminology associated with major literary theoretical movements.
3. Analyze literary works using diverse theoretical lenses to uncover multiple layers of meaning, themes, and interpretations.
4. Demonstrate the ability to critically engage with and evaluate different theoretical approaches in relation to specific texts.
5. Recognize and explain how literary theories intersect with other disciplines, including philosophy, psychology, sociology, and cultural studies.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)				
	CLO 1	CLO 2	CLO 3	CLO 4	CLO5
CO 1	✓				
CO 2		✓		✓	
CO 3			✓	✓	
CO 4	✓		✓	✓	
CO 5		✓			✓

Unit I

Background Study: Overview

New Criticism, Formalism, Structuralism, Poststructuralism, Deconstruction, Post-modernism, Psychoanalysis Criticism, Archetypal Criticism, Reader Response Theory, Feminist Theory, Marxism, New Historicism, Queer-Theory, Eco-criticism, Postcolonial Criticism.

Unit II

I.A. Richards's "Practical Criticism"

Ferdinand de Saussure: "Course in General Linguistics"

Unit III

Jacques Derrida: "Structure, Sign, and Play in the Discourse of the Human Sciences"

Roland Barthes: "Death of the Author"

Unit IV

Simone de Beauvoir: Introduction from "The Second Sex"

Judith Butler: Extracts from "Gender Trouble"

FURTHER READING

1. Peter Barry Beginning, Theory: An Introduction to Literary and Cultural Theory. Manchester: Manchester University Press, 1984.
2. Raman Selden, et al. A Reader's Guide to Contemporary Literary Theory. Kentucky: University Press of Kentucky, 1993.
3. David Lodge and Nigel Wood, Modern Criticism and Theory: A Reader: London & New York: Routledge, 2000.

INDIAN WRITINGS IN ENGLISH- II

Course Code: 25ENBA602	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to some of the canonical texts and writers/dramatists of Indian English genre.
2. Apprise the students with the different phases in the development of Indian English Literature
3. Critically analyze the texts from varied perspectives like time, society, class, creed, gender etc.
4. Enable the students to understand the various themes and issues that form a dominant part of Indian culture and its literature.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Illustrate and acquire an understanding of some of the canonical texts in Indian English literature across the genres of prose, poetry, and drama
2. Construct a thorough knowledge of the different phases in the development of Indian English Literature
3. Demonstrate a critical understanding of texts from varied perspectives like time, society, class, creed, gender etc.
4. Outline the significant writing styles, themes, and subject-matter in Indian English literature

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)				
	CLO 1	CLO 2	CLO 3	CLO 4	CLO5
CO 1	✓				
CO 2		✓			

CO 3			✓		
CO 4	✓		✓	✓	

Unit I

Background Study: Overview

English Studies in India, Macaulay's Minutes; Indian English Drama; Indian Women Writing in English; Writing by the Indian Diaspora.

Unit II

U. R. Ananthamurthy: *Samskara: A Rite for a Dead Man*

Arun Joshi: *The Last Labyrinth*

Unit III

Girish Karnad: *Hayavadana*

Unit IV

Shashi Deshpande: *The First Lady*

Richa Dhawan: *Follow me on Instagram*

TEXT BOOKS

1. Ananthamurthy, U.R. *Samskara*. Translated by A.K. Ramanujan, Oxford; 2nd edition (30 May 2012)
2. Adiga, Arvind. *The White Tiger*. HarperCollins, 2009.
3. Kalidasa/ Chandra Rajan, *The Loom of Time* (New Delhi: Penguin India, 2005), ISBN 0140455213
4. Karnad, Girish. *Three Plays: Naga-Mandala; Hayavadana; Tughlaq*, Oxford University Press, 1997.
5. O.V. Vijayan, *The Legends of Khasak* (New Delhi: Penguin, 2008)
6. Devi, Mahasweta. *Breast Stories*, Seagull Books; Revised ed. edition (14 May 2018).

FURTHER READING

1. Agrawal, K.A. *Indian Writing in English: A Critical Study*. Atlantic Publishers and Distributors (P) Ltd. May 2023.
2. S.K. Dey, *History of Poetics*. New Delhi: MLBS, 1960. Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009.
3. Nurullah, S. & Naik, J. P. (1943). *History of Education in India during the British Period*. New York: The MacMillan Company.
4. Naikar, Basavaraj. *Focus on Indian English Drama*, Atlantic Publishers and Distributors (P) Ltd, July 2022.

INTRODUCTION TO LINGUISTICS	
Course Code: 23ENBA603	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Pre requisite: NIL	

Course Objectives

1. Provide a foundational overview of the field of linguistics, its history, subfields, and methodologies.
2. Study the structure of words, including how words are formed and how they convey meaning through morphemes.
3. Investigate the use of language in context, including the study of implicature, presupposition, and speech acts.
4. Analyze the relationship between language and society, including variations in language use based on social factors such as age, gender, ethnicity, and class.

Course Learning Outcomes

1. Identify the basic concepts of phonetics, phonology, morphology, syntax, semantics, and pragmatics.
2. Apply morphological and syntactic rules to analyse the structure of sentences in different languages.
3. Compare and contrast different language families and typological features.
4. Evaluate theories and models of language acquisition and processing.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3				✓
CO 4			✓	

Unit-I

Introduction to language and linguistics; branches of linguistics; design features of language; functions of language; language as a system of communication, communicative functions of language: referential, emotive, conative, poetic, metalinguistics, phatic; animal vs. human communication.

Unit-II

Introduction to the levels of linguistic study: phonetics, phonology, morphology, syntax and semantics. Concept of linguistic sign, Synchrony/Diachrony; Syntagmatic/Paradigmatic; Langue/Parole; Signified/Signifier; Competence/Performance, etic and emic; form and substance; IC analysis and construction types; endocentric vs. exocentric constructions; nominative vs. ergative constructions; phrase structure grammar.

Unit-III

Concept of language classification- areal, genetic and morphological; basic idea about some of the major language families of the world; Phonetics vs. phonology, phoneme and archiphoneme; basic concepts in morphology; morpheme and morphemic processes; inflectional and derivational processes

Unit-IV

Some basic concepts: language, code, dialect, idiolect, sociolect, mixed language, artificial language, style and register, Standardization of language: processes of standardization.

Textbooks

1. Atkinson, M., D. Kilby and I. Roca 1982. Foundations of General Linguistics. London: George Allen & Unwin.
2. Bloomfield, L. 1933. Language. New York: Holt, Rinehart and Winston.
3. Carrol, J. B. 1953. The Study of Language. Cambridge, Mass.: MIT Press.

FURTHER READING

1. Dinneen, F.P. 1967. An Introduction to General Linguistics. New York etc: Holt, Rinehart and Winston.

2. Fromkin, V. and R. Rodman 1983. An Introduction to Language. 3rd edition. New York: Holt, Rinehart and Winston.
3. Gelb, I.J. 1952. A Study of Writing. Chicago: University of Chicago Press.
4. Gleason, H.A. 1970. An Introduction to Descriptive Linguistics. Rev edn. New York: Holt, Rinehart & Winston.
5. Greenberg, J. 1966. Universals of Language. Cambridge, Mass.: MIT Press.

NEW LITERATURES	
Course Code: 23ENBA604	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the social, political, economic, scientific and artistic events that shaped the post-colonial era.
2. Familiarize the students with some of the most significant issues addressed through post-colonial literature of the world.
3. Enable the students to relate to the concepts presented through some of the significant literary texts.
4. Enable the students to critically analyze the developments and transitions of these thoughts and ideologies.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Identify and understanding of the events that shaped the post-colonial consciousness.
2. Evaluate and critique the role of post-colonial literature in shaping cultural narratives and challenging dominant ideologies.
3. Assess the impact of post-colonial literature on decolonization and the reclamation of cultural identities.
4. Analyse the intersectionality of various identity markers (gender, race, class, etc.) within post-colonial literary texts.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4	✓	✓		✓

COURSE CONTENT

Unit – 1

Concepts:

Colonialism, Post-Colonialism, Race, identity, ideology, ambivalence, alterity, essentialism, ethnicity, exoticism, miscegenation, hegemony, hybridity, Decolonization, appropriation, meta-narratives, subaltern, mimicry.

Unit – 2

Chinua Achebe – *Things Fall Apart*

Unit – 3

Margaret Atwood: *Surfacing*

Unit – 4

J.M Coetzee: *Disgrace*

EXT BOOKS

1. Chinua Achebe, *Things Fall Apart*, Penguin, London 2006. ISBN: 9780141023380.
2. Margaret Atwood, *Surfacing*, Virago Press Ltd, United Kingdom, 1997: ISBN-10 9780860680642.
3. J.M. Coetzee, *Disgrace*, Vintage, United Kingdom, 2000. ISBN: 0099284820

REFERENCE BOOKS AND OTHER MATERIALS

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann. (London: Pluto Press, 2008) pp. 8–27.
2. Ngũgĩwa Thiong'o, 'The Language of African Literature', in *Decolonizing the Mind* (London: James Curry, 1986) chap. 1
3. Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies* (Taylor & Francis Ltd, 2013). ISBN 9780415661911
4. Bipan Chandra, *India Since Independence* (New Delhi: Penguin Random House, 2008). ISBN-13: 978-0143104094.

AMERICAN LITERATURE

Course Code: 23ENBA701	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the history of creation of America, the war of independence, the civil right movements and various other socio-political movements that has shaped and created modern America.
2. Appraise the students with the different phases in the development of American Literature.
3. Critically analyze the texts of some of the literary stalwarts of America from varied perspectives like time, society, class, creed, gender.
4. Enable the students to understand the various themes and issues that form a dominant part of American culture and its literature.

COURSE LEARNING OUTCOMES (CLOs)

After the of course, students would be:

1. Examine some of the canonical texts in American Literature across the genres of prose, poetry.
2. Analyze different phases in the development of American Literature.
3. Interpret texts from varied perspectives like time, society, class, creed, gender etc.
4. Evaluate the relevance and enduring impact of specific American literary works.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

Unit 1: The Revolutionary Age (1765–1790), The Early National Period (1775–1828), The American Renaissance (1828–1865), The Realistic Period (1865–1900), The Naturalist Period (1900–1914), The Modern Period (1914–1939), The Beat Generation (1944–1962), Boston Tea Party, Civil Rights Movement, Harlem Renaissance, Lost Generation

Unit-2

F. Scott Fitzgerald: *The Great Gatsby*

Unit-3

Toni Morrison: *Beloved*

Unit-4

Emily Dickinson: “I Felt a Funeral, in my Brain”

“Hope is the thing with feathers”

“Because I could not stop for Death”

“I’m Nobody! Who are you?”

Text Books

1. Toni Morrison, *Beloved*, Vintage Classics, 2017, New Delhi: ISBN: 0099540975
2. Emily Dickinson, *The Complete Poems of Emily Dickson*, Back Bay Books; 1976, ISBN: 0316184136.
3. F. Scott Fitzgerald: *The Great Gatsby*, Fingerprint!, New Delhi, 2017, ISBN- 8172344562

FURTHER READING

1. John A. Salmond, *My Mind Seton Freedom: A History of the Civil Rights Movement, 1954-1968* (New York: Ivan R Dee, 1998)
2. Amy Goodman, *Democracy Now! Twenty Years Covering the Movements Changing America*, New York: Simon&Schuster, 2017.
3. James D. Hart & Phillip Leininger, *The Oxford Companion to American Literature*, Orient Blackswan: 2018. ISBN: 9780190938239.

Literature of the Indian Diaspora	
Course Code: 23ENBA702	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Pre requisite: NIL	

Course Objectives

1. Introduce students to the concept of diaspora, discussing its historical context and the reasons behind the migration of Indian communities to different countries.
2. Exposure to significant literary works written by Indian diasporic authors and identities of diaspora communities.
3. Encourage students to critically analyze the recurring themes and motifs in the literature, such as identity, culture, belonging, displacement, nostalgia, assimilation, and the search for home.
4. Students will explore how historical and social events have shaped the literary expression of Indian diaspora writers.

Course Learning Outcomes:

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Understand the concept of 'diaspora' in its historical and cultural contexts
2. Identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts
3. Develop a clear understanding of the formation of Indian diasporic movements within India and outside.
4. Examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

Unit 1: Diaspora, Nostalgia, New Medium, Alienation, Globalization, Transnationalism, Homeland, Immigrant narratives, Trade diaspora & Imperial Diaspora, Displacement, Quest for Identity, Identity Crisis

Unit 2

M. G. Vassanji: *No New Land*

Unit 3

V.S Naipaul: *A House for Mr Biswas*

Unit 4

Agha Shahid Ali. "The Veiled Suite: The Collected Poems"

Text Book

1. M.G. Vasanji: *No New Land*, Emblem Edition, 1997. ISBN: 9780330522892

2. V.S Naipaul: *A House for Mr Biswas*, Picador: 2011. ISBN: 9780330522892

3. Agha Shahid Ali: "The Veiled Suite: The Collected Poems". Penguin, 2010. ISBN: 9780143068631

FURTHER READING

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge

2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.

3. "The New Empire within Britain," in Rushdie, S. (1991).
Imaginary Homelands. London: Granta Books.

4. Routledge Handbook of Diaspora Studies. Taylor & Francis Ltd.
ISBN: 9780367659844

RESEARCH METHODOLOGY	
Course Code: 23ENBA703	Continuous Evaluation: 40 Marks
Credits: 2	End Semester Examination: 60 Marks
L T P: 2 0 0	Course Type: Major
Pre requisite: NIL	

Course Objectives (COs)

1. Understanding the fundamental concepts of research, including its purpose, types, and significance in various disciplines.
2. Learn to develop research questions, hypotheses, and objectives, and understand how to design a research study to address these aspects effectively.
3. To familiarize students with various stages of writing research paper.
4. To train students in using appropriate language in writing research paper.
5. To critically evaluate existing research and identify its strengths and weaknesses.

Course Learning Objectives (CLOs)

1. Analysing complex ideas into their components and analyze the relationships between them.
2. Assess the validity and reliability of research findings, as well as the ethical implications of the research design.
3. Develop a comprehensive research proposal that includes research objectives, methods, and a plan for data analysis.
4. Evaluate the strengths and weaknesses of different research methodologies and their potential impact on research outcomes.
5. Design and conduct original research with appropriate methodologies.

**MAPPING BETWEEN COURSE EDUCATIONAL
OBJECTIVES AND COURSE LEARNING OUTCOMES**

Course Objectives (COs)	Course Learning Outcomes (CLOs)				
	CLO 1	CLO 2	CLO 3	CLO 4	CLO 5
CO 1	✓	✓			
CO 2		✓			
CO 3			✓		
CO 4	✓			✓	
CO 5					✓

Unit 1

Research – A form of Exploration

Purpose of writing – Identification of a research problem and the choice of subject – Types of research-Selecting sources-Bibliography-Plagiarism.

Unit 2

The Mechanics of Writing

Spelling, Punctuation, Italics, Numbers, Title of work, Quotations.
Format and documentation of research paper.

Unit 3

Documentation

Works cited – Citing works, Essays, Articles, Newspapers, Journals, Internet – sources.

Unit 4

Analysis of research writings, writing review of Literature, abstract, practicing writing research papers on various topics.

Text Book

Gibaldi, Joseph. MLA Handbook for writers of Research Papers, New Delhi: EWP, 2009 (10th edition).

FURTHER READING

1. Anderson, Jonathan, B.H. Durston and M.Pcole. Thesis and Assignment Writing, New Delhi: Wiley Eastern, 1970.
2. Kothari, C.R. Research Methodology: Methods and Techniques, Delhi: New Age International Ltd. 1985.

FEMINISM: THEORY AND TEXTS	
Course Code: 25ENBA801	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: Nil	

COURSE OBJECTIVES (COs)

1. Introduce the students to some of the most significant women writers in literature
2. Familiarize the students with the issues that women in the literary, artistic and philosophical world have portrayed through their works
3. Enable the students to relate to these ideas and other thoughts in the area of “women writing”
4. Enable the students to critically analyse the developments and transitions of these thoughts and ideologies.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Infer a comprehensive knowledge and understanding of the texts, authors and genre.
2. Explain the social and historical contexts that influenced women writers and their creations.
3. Analyse how gender and identity impact the portrayal of characters in women's literature.
4. Critique the societal and cultural challenges faced by women writers and their impact on their literary production.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓	✓	
CO 3			✓	

CO 4	✓		✓		✓
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COURSE CONTENT

Unit – I

a) Feminist Literature, Gynocriticism, Domestic Fiction, Reclamation of History, Womanist Literature, Subversion of Patriarchy, Women's Bildungsroman, Ecofeminism, Intersectionality, Matrilineal Storytelling, Voyage and Return Narrative, Body Writing, Gendered Language, Motherhood & Sisterhood in Literature, Voice & identity

Unit – II

Mary Wollstonecraft: Excerpts from *A Vindication of the Rights of Woman*

Virginia Woolf: “Shakespeare’s Sister” (Excerpts from *A Room of One’s Own*)

Unit – III

Alice Walker: *The Colour Purple*

Unit – IV

Rokeya Shekhawat Hussain: “Sultana’s Dream”

Ismat Chughtai: “Lihaaf - The Quilt” (trans. Syeda Hameed)

TEXT BOOK

1. Elizabeth Barrett Browning, *Collected Poems of Elizabeth Barrett Browning* (New York: Wordsworth Edition, 2015) ISBN: 9781840225884
2. Ismat Chughtai. *The Quilt and Other Stories* (New York: The Sheep Meadow Press, 1994) ISBN :1-878818-34-1
3. Rokeya Shekhawat Hussain, *Sultana’s Dream* (New Delhi: Tara Books, 2018) ISBN-10 9383145188 ISBN: 978-9383145188
<https://digital.library.upenn.edu/women/sultana/dream/dream.html>
4. Virginia Woolf, “Shakespeare’s Sister” <http://l-adam-mekler.com/shakespeares-sister.pdf>
5. Alice Walker *The Colour Purple*. W & N. 2014. ISBN: 9781780228716.
6. Mary Wollstonecraft. *A Vindication of the Rights of Woman (Thrift Editions)*. Dover Publication Inc. 1996. ISBN: 9780486290362

FURTHER READING

1. Gemma Correll. *Feminist Activity Book*. New York: Seal Press, 2016. ISBN-10 158005630X ISBN-13 978-1580056304
2. Bell Hooks. *Feminism is for Everybody*. Cambridge, MA: South End Press, 2000. ISBN 0-89608-629-1 - ISBN 0-89608-628-3 (pbk.)
3. David Glover & Cora Kaplan. *Genders*. Milton Park, Abingdon, Oxon; New York, NY: Routledge, 2009. ISBN 0-203-88347
4. Sandra M Gilbert & Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 2000. ISBN 978-0-300-08458-0
5. Virginia Woolf. *A Room of One's Own*
<http://gutenberg.net.au/ebooks02/0200791.txt>
6. Simone de Beauvoir. *The Ethics of Ambiguity* (Trans. Bernard Frechtman). Webster University Philosophy Department: Citadel Press, 1949. <https://www.marxists.org/reference/subject/ethics/de-beauvoir/ambiguity/>

GRAPHIC FICTION AND COMICS

Course Code: 25ENBA804	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Major
Prerequisite: Nil	

Course Objectives (COs)

- Analyze the Artistic and Narrative Structure
- Examine Cultural and Historical Contexts
- Apply Creative and Critical Thinking to Original Works

Course Learning Outcomes (CLOs)

- Develop a critical understanding of the visual storytelling techniques
- Exploration of comic book history, cultural representation, and socio-political themes
- Create their own comic book/graphic novel concepts

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓		
CO 2		✓	
CO 3			✓

Unit 1

Visual Storytelling, Sequential Art, superhero comics, Manga, Independent Comics, Role of Graphic Narratives in Political Discourse and Social Movements

Unit 2

Frank Miller, *Batman: The Dark Knight Returns* (Delhi: Random House, 1986 [2016]).

Unit 3

Mariane Satrapi: *Persepolis*

Unit 4

Amar Chitra Katha: *Ancient Kings of India* (5 in 1)

Further Reading

- [Otoyomegatari - Volume 1 Chapter 2 - Read Free Manga Online at Bato.To](#)
- Duncan, Randy, and Matthew J. Smith. *The Power of Comics: History, Form, and Culture*. Bloomsbury Academic, 2009.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 1993.
- Hatfield, Charles. *Alternative Comics: An Emerging Literature*. University Press of Mississippi, 2005.
- Sabin, Roger. *Comics, Comix & Graphic Novels: A History of Comic Art*. Phaidon Press, 1996.
- Chute, Hillary. *Graphic Women: Life Narrative and Contemporary Comics*. Columbia University Press, 2010.
- Gravett, Paul. *Graphic Novels: Everything You Need to Know*. Collins Design, 2005

LIVE PROJECT/VOCATIONAL COURSES/SUMMER INTERNSHIP

(Faculty of Humanities)

Course Code:	Continuous Evaluation: 60 Marks
Credits: 4	End Semester Examination: 40 Marks
Duration: Continuous	Course Type:
Prerequisite: Nil	

Course Objectives

- To enhance students' employability by making them job-ready.
- To provide experiential learning to students for an ability to work in a real-life work situation.
- To provide a learning ground for students to get an opportunity to apply what they have learned in classes to real-world scenarios.
- To work in real constraints of resources, people factors and other organizational constraints. Classroom projects are primarily focused on singular concepts whereas live projects allow integrating knowledge across various functions.
- To develop employment abilities in students and provide industry experience and insights.

LIVE PROJECT OUTCOMES

On completion of the live project(s), students will be

- Summarize the project's goals and their alignment with broader organizational objectives.
- Apply acquired knowledge to real-world scenarios encountered during the project.
- Compare and contrast different methodologies applicable to the project.
- Assess the effectiveness of chosen strategies in addressing project issues.

ASSESSMENT DETAILS

Assessment of Live Project(s) & Industrial visit include the following:

- Formative & submissive assessment.
- During the final assessment students have to submit a hard copy of the project, the presentation has to be given by the students.
- Prototype or Working Model, in case of Live Project is taken up for it.
- Report on Project.
- Viva Voce.
- Final Presentation in front evaluation team.

DURATION→	Continuous Monitoring throughout the Project
EVALUATION PROCESS	<ol style="list-style-type: none"> 1. Student will prepare the report on the work done. 2. Student will prepare the presentation on the learning outcomes. 3. Student will give presentation about the learning achieved.

PERIODIC MONITORING

EVALUATION	<ul style="list-style-type: none"> ❖ Formative/Continuous Evaluation: 60 % ❖ End Semester Evaluation: 40 %
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SIGNIFICANCE OF LIVE PROJECTS

Live projects play a significant role in providing real-time education to the students. During live projects, students are encouraged to identify the domain they want to work in and select the relevant project. They also get to meet working professionals or organizations and discuss with them about the project. In some institutions, live projects are considered as assignments and students get points for it. This is important as it helps the students during their placements.

List of Minor Subjects

LIFE WRITINGS IN INDIA	
Course Code: 25MNEN101	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Category: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Teach the learners how life writing is interdisciplinary in nature while discussing the nuances of life writing as a literary genre.
2. Teach the learners how social issues like nationalism, caste, gender, sexuality etc. are addressed by life writings in India.
3. To sensitize the students about the problem of representing the lives of people from different cultures through a critical evaluation of these writings.

COURSE LEARNING OUTCOMES (CLOs)

1. Develop their thoughts on the texts in the syllabus in a critical and cogent manner.
2. Examine their views and opinions on social issues like nationalism, caste, gender and sexual oppression etc. in a more informed manner.
3. Identify, classify and critically analyze life writings.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓	✓	✓
CO 2	✓	✓	
CO 3	✓	✓	✓

COURSE CONTENTS

UNIT I

TERMS & CONCEPTS

Forms of Life Writing: Autobiography, Biography, Memoir, Diary Entry and Letter, Personal Essay, Life Writing as History and Ethnography; Identity and

Selfhood in Life Writing; Gender and Life Writing; Dalit Autobiography

UNIT II

Mohandas K. Gandhi – Extracts from *The Story of My Experiments with Truth* (“Introduction” & Part IV – Chapters 26 to 36)

Bhagat Singh –
Why I am an Atheist
Letter to Father

UNIT III

A P J Abdul Kalam and Arun Tiwari – Part 1: “Orientation (1931-1963)” of *Wings of Fire: An Autobiography of Abdul Kalam*

UNIT IV

Rabindranath Tagore: *Geetanjali* (Chapter 1-3 & 100-103)
Kamala Das: An Introduction
Summer in Calcutta
Punishment in Kindergarten
My Grandmother’s House
Words

TEXT BOOKS

1. A P J Abdul Kalam and Arun Tiwari. *Wings of Fire: An Autobiography*. Hyderabad: Universities Press, 1999.
2. Arjun Dangle (Ed.). *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Bombay: Orient Longman, 1992.
3. Bhagat Singh. *Jail Diary and Other Writings*. New Delhi: General Press, 2020.
4. Mahatma Gandhi. *An Autobiography or The Story of My Experiments with Truth*. Ahmedabad: Navjivan Publishing House, 2013.

FURTHER READING

1. Anderson, Linda R. *Autobiography*. London: Routledge, 2001.
2. Eakin, Paul John. *Writing Life Writing: Narrative, History, Autobiography*. New York: Routledge, 2020.
3. Sreya Chatterjee. “Dialectics and Caste: Rethinking Dalit Life-Writings in the Vernacular, Comparing Dalit Narratives”. *Comparative Literature Studies*, Vol. 53, No. 2, ‘Special Issue: Beyond the Anglophone—Comparative South Asian Literatures’, 2016, pp. 377-399.
4. Hephzibah Israel & John Zavos. “Narratives of Transformation: Religious Conversion and Indian Traditions of ‘Life Writing’”, *South Asia: Journal of South Asian Studies*, 41:2, 2018. pp. 352-365. DOI: 10.1080/00856401.2018.144323
5. S. Shankar and Charu Gupta. “My Birth is My Fatal Accident”: introduction to caste and life narratives.” *Biography*, vol. 40 no. 1, 2017, pp. 1-15. *Project MUSE*, [doi:10.1353/bio.2017.0000](https://doi.org/10.1353/bio.2017.0000)

GENDER IN LITERATURE	
Course Code: 23MNEN201	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Category: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Familiarize the students with key concepts pertaining to gender issues.
2. Read in detail some of the key literary works discussing gender issues.
3. Enable the ability among students to think critically and compassionately on issues pertaining to gender.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Able to identify, classify and critically understand key concepts in gender studies.
2. Able to present their thoughts on the texts in the syllabus in a critical and cogent manner.
3. Able to discuss their views and opinions on social issues pertaining to gender.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓		✓
CO 2	✓	✓	
CO 3	✓	✓	✓

COURSE CONTENTS

UNIT I

COURSE CONTENTS

UNIT I

Understanding Key Concepts

Sex, Gender, Sexuality, Patriarchy, Masculinity, Femininity, Intersectionality, LGBTQ+, Feminism

Devdutt Patnaik: Extracts from “*Shikhandi and Other Tales They Don’t Tell You*”

Unit – II

Charlotte Perkins Gilman: *The Yellow Wallpaper*

Kate Chopin: *The Story of an Hour*

Unit – III

Margaret Atwood: *The Female Body*

Ismat Chughtai: - *The Quilt*

Unit – IV

Mahesh Dattani: *Dance Like a Man*

TEXT BOOKS

1. Devdutt Patnaik, *Shikhandi and Other Tales They Don’t Tell You* (New Delhi: Penguin, 2014)
2. Kate Chopin, *The Story of an Hour*
(https://my.hrw.com/support/hos/hostpdf/host_text_219.pdf)
3. Margaret Atwood, *The Female Body*
(<https://web.stanford.edu/~jonahw/AOE-SM10/Readings/Atwood-FemaleBody.pdf>)
4. Charlotte Perkins Gilman, *The Yellow Wallpaper*
(<https://www.nlm.nih.gov/exhibition/theliteratureofprescription/exhibitionAssets/digitalDocs/The-Yellow-Wall-Paper.pdf>)

FURTHER READING

1. Samuel R. Delany, *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village* (Minnesota: University of Minnesota Press, 2004)

2. R. Raj Rao, *Criminal Love? Queer Theory, Culture and Politics in India* (New Delhi: Sage Publications, 2017)
3. Alexander Dhoest, Lucas Szulc and Bart Eeckhout, *LGBTQ, Media and Culture in Europe* (New York: Routledge, 2019)
Ruth Vanita and Saleem Kidwai, *Same Sex Love in India: A Literary History* (New Delhi: Penguin India, 2008)

SOUTH ASIAN LITERATURE	
Course Code: 25MNEN301	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Category: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Develop insight on how Oral tradition and folklore shape the region and culture
2. Explore issues like nationalism, caste, gender, sexuality etc. and their linkage to myths centring the region.
3. Connect literature to broader discourses about politics, religion, economics, and social change in the region.

COURSE LEARNING OUTCOMES (CLOs)

1. Identify major authors, texts, and historical periods in South Asian literature.
2. Apply literary theories and critical frameworks to analyze South Asian texts.
3. Create comparative analyses between South Asian literature and other global traditions.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓	✓	✓
CO 2	✓	✓	
CO 3	✓	✓	✓

COURSE CONTENTS

UNIT I

Khaled Hosseini: A Thousand Splendid Suns

UNIT II

Tehmina Durrani: My Feudal Lord

UNIT III

Madhu Gurung: The Keeper of Memories

UNIT IV

Roshi Fernando: Homesick

Further Readings

- Iyer, Nalini, and Pallavi Rastogi, editors. *Teaching South Asian Anglophone Diasporic Literature*. Modern Language Association, 2024.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993.
- Irwin, Robert. *The Arabian Nights: A Companion*. Tauris Parke, 2004.
- Mahdi, Muhsin. *The Thousand and One Nights (Alf Layla wa Layla): From the Earliest Known Sources*. Brill, 1994.
- Saha, Ashmita, and Mallika Ghosh Sarbadhikary. "Myth, Mystery, and Murder: Trauma and Resistance in *The Seven Moons of Maali Almeida*." *Critical South Asian Studies*, vol. 2, no. 1, 2024, pp. 5–13
- Sharma, Ritu. "Myth, History and Nation: Reading Amish Tripathi's Shiva Trilogy." *International Journal of English Literature and Social Sciences*, vol. 4, no. 6, 2019, pp. 1832–1836.
- Deka, Meenaxi Barkataki. *Writing the Northeast: Politics, Poetics, and Postcolonialism*. Routledge India, 2020.

1. .

Green Reading

Course Code: 25MNEN401	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: NIL	

Course Objectives (COs)

- Understand foundational concepts of ecocriticism and environmental humanities
- Analyze the intersection of environment, gender, race, class, and indigenous perspectives in literature.
- Critically evaluate environmental writing as a tool for activism and ecological awareness.
- Develop research and writing skills through ecocritical literary analysis.

Course Learning Outcomes (CLOs)

- Demonstrate comprehension of key ecocritical concepts and apply them to literary texts
- Assess literary works using intersectional critical frameworks that highlight marginalized voices
- Examine literary strategies that promote environmental justice and sustainability
- Create projects that integrate concepts, texts and contexts

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO4				✓

COURSE CONTENTS

Unit 1

Ecocriticism, Anthropocene, Ecofeminism, Biocentrism, Deep Ecology, Wilderness Narratives, Environmental Justice, Posthumanism, Petro-fiction, Postcolonialism, Blue Ecology.

Unit 2

Pablo Neruda, “The Sea” (Poem)

Linda Hogan- “Walking with my Father” (Poem)

Unit 3

Helon Habila, *Oil on Water* (Film)

Amitav Ghosh- *The Living Mountain* (Fable)

Unit 4

Kim Stanley Robinson- *The Ministry for the Future* (Novel)

A.Kutumbarao: *Softly Dies a Lake* (Novel)

Further Reading

- Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996
- Garrard, Greg. *Ecocriticism*. Routledge, 2012.
- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell Publishing, 2005.
- Naess, Arne. *Ecology, Community and Lifestyle: Outline of an Ecosophy*. Cambridge University Press, 1989.
- Edebor, Solomon Adedokun. “Rape of a Nation: An Eco-critical Reading of Helon Habila’s *Oil on Water*.” *Journal of Arts and Humanities*, vol. 6, no. 9, 2017, pp. 41–52.
- Neruda, Pablo. *On the Blue Shore of Silence: Poems of the Sea*. Translated by Alastair Reid, Rayo, 2004.
- Fiorini, Mara. *Petrofiction: Oil and Literature in Oil on Water by Helon Habila and 419 by Will Ferguson*. MA Thesis, University of Venice, 2019
- Schroeder, Randy. “Petroculture and Sustainability.” In *Petrocultures: Oil, Politics, Culture*, edited by Sheena Wilson et al., McGill-Queen’s UP, 2017.
- Chamberlain, Rebecca. “Writing and Walking, Pilgrimage and Process.” *Evergreen State College*, 2009.
- Burgmann, J.R. “Climate Futures and Polyvocality in Robinson’s *Ministry for the Future*.” *Australian Book Review*, 2021.

POPULAR LITERATURE	
Course Code: 23MNEN501	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: Nil	

Course Objectives

1. Introducing students to various genres of popular literature, such as science fiction, fantasy, romance, mystery, horror, and more.
2. Developing the ability to critically analyze popular literature, including examining themes, symbols, motifs, character development, plot structures, and literary techniques used in these works.
3. Exploring how popular literature reflects and influences the culture, society, and historical context in which it was created.
4. Analysing current and past trends in popular literature to understand how certain themes and styles become popular and shape the literary landscape.

Course Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate are:

1. Identify early history of print culture in England and the emergence of genre fiction and best sellers engage with debates on high and low culture, canonical and non-canonical literature
2. Evaluate the characteristics of various genres of non-literary fiction.
3. Demonstrate how popular literature belongs to its time
4. Create connections between the themes, characters, and settings of different literary works to identify broader trends in literature.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

	Course Objectives (COs)	Course Learning Outcomes (CLOs)			
		CLO1	CLO2	CLO3	CLO4
Unit -	CO1	✓			
	CO2		✓	✓	
	CO3				✓
	CO4			✓	

Coming of Age, Canonical and the Popular, Romance, Mystery, Thriller, Horror, Fantasy, Children's Books, Sense and Nonsense, Graphic Novel, Popular taste and the Market, foreshadowing, cliché

Unit -2

Agatha Christie: *Murder on the Orient Express*

Unit -3

Daphne du Maurier: *Rebecca*

Unit-4

Louis May Alcott: *Little Woman*

Text Books:

1. Agatha Christie, *Murder on the Orient Express*. Harper Collins: 2013. ISBN: ISBN: 9780007527502
2. Daphne du Maurier, *Rebecca*. Virago, 2003. ISBN: ISBN: 9781844080380
3. Vishwajyoti Ghosh, *This Side That Side: Restoring Partition*. Yoda Press, 2013. ISBN: ISBN: 938257901X

FURTHER READING

1. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
2. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,
3. Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling
4. Tzevetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*
5. Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*
6. Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*.
7. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
8. Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

Literature & Cinema	
Course Code: 23MNEN502	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: Nil	

COURSE OBJECTIVES (COs)

1. Introduce the students to integral and critical relationship between films and literature.
2. Introduce the students to interdisciplinary knowledge about films and literature.
3. Critically reading and writing and producing critical analysis of works in this genre.
4. Apprise the students to examine films in their cultural, historical, industrial, technological and aesthetic contexts.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Discover the critical relationship between films and literature.
2. Compare and contrast the stylistic approaches of different film movements
3. Assess the impact of a film on its audience, considering both intended and unintended effects.
4. Evaluate the ethical considerations related to representation and diversity in cinema.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

COURSE CONTENTS

Unit 1

a) Basic Concepts: Film language, Structure and Meaning, Time in the cinema, Space in the cinema, Performance and Movements, Cinematography: Lighting, Dramatic use of color and special effects, The Fifth Dimension: Sound, Film Editing and Styles.

b) Genre Studies: War, Gangster/Crime, Comedy, Tragedy, Drama/ Suspense/ Thriller, Romance, Epic/ Historical (Biopics), Guy Films, Musicals, Horror, Action, Adventure, etc.

Prescribed Text

Sergei Eisenstein: *The Film Sense*

Unit 2

a) Film theory: The Auteur theory, Adaptation theory, Film semiotics, Psychoanalytic film theory, Feminist film theory.

b) Film theorists: Hugo Munsterberg, Bela Balazs, Rudolf Arnheim, Jean Mitry, Andre Bazin, Alexandre Astruc, Andre Breton, Christian Metz.

Prescribed Text

Laura Mulvey: *Visual Pleasure in Narrative Cinema* (Essay)

Unit 3

Adaptations of Literature to films

Framework of adaptation theory, Analysis of Novel, Short Fiction and Drama/ Theatre in Adaptation with reference to any of the cinematic versions of 'Macbeth' and 'Romeo and Juliet'

Unit 4

Art, Literature and Films

Film/ Cinema as Art (reality and Artistic creation), Film as literature, understanding film texts (Meaning and Experience), Approach to Film Criticism: (Journalistic, Humanistic, Genre, Social Science, Historical, Ideological/ Theoretical Approach)

Practical Criticism

Analysis of a film based on the students' choice but subject to the instructor's discretion.

FURTHER READING

1. Christian Metz. *Language and Cinema*. Walter de Gruyter, 1974. 9789027926821
2. Philip Rush, Robert Lowe. *A Student's Guide to AS Drama and Theatre Studies*. Rhinegold Publishing, 2004.

3. Adrian Robbe. *Techniques of the Film Masters*. LuLu Inc. Publisher, 2008. 978-1435743472
4. Robert Stam. *Film Theory: An Introduction*. Wiley-Blackwell. 1999. 978-0631206545
5. William Shakespeare (Author), Lisbeth Zwerger (Illustrator), Anthea Bell (Translator). *Romeo and Juliet*. Michael Neugebauer (Publishing)
6. Anuradha Dingwaney Needham. *New Indian Cinema in post-Independence India: The Cultural Work of Shyam Benegal's Films*, Routledge, 2013.
7. Anthony Slide. *Fifty Classic British Films, 1932-1982: A Pictorial Record*. Courier Corporation, 1985.
8. Sergei Eisenstein: *The Film Sense*. Mariner Books, 1998.
Laura Mulvey: "Visual Pleasure in Narrative Cinema". Grin Publishing, 2008.

Dalit Literature	
Course Code: 23MNEN601	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Explore the historical and cultural context of the Dalit community and its struggles within the caste system.
2. Examine the unique literary methods and devices employed by Dalit writers to convey their experiences and perspectives.
3. Foster empathy and awareness about the injustices faced by marginalized communities through literary analysis.
4. Encourage students to engage in discussions and activities that promote equality, social justice, and inclusive societies.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be able to:

1. Describe the historical, social, and cultural context of the Dalit community and its struggles within the caste system.
2. Critically assess how Dalit Literature challenges stereotypes and offers alternative narratives that defy societal norms.
3. Examine the complex intersections of caste with other aspects like gender, class, and religion in Dalit lives and literature.
4. Articulate an enhanced awareness of the injustices faced by marginalized communities through an in-depth analysis of Dalit literary works.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
CO 1	✓			
CO 2		✓		
CO 3			✓	
CO 4	✓		✓	✓

UNIT I

Approaches to the Study of Dalit Movements, Overview of Dalit Literature, Changing Socio-economic Position of Dalits, and Socio-political Identity, Emergence of Dalit consciousness, politics, and literary expression: Historical overview, Key concepts like Intersectionality, Subalternism etc.

UNIT II

B.R. Ambedkar: “The Untouchables: Who Were They and Why They Became Untouchables?”

Part 1 – “A comparative Survey (Untouchability Among Non-Hindus, Untouchability Among Hindus)”

Arjun Dangle: “Dalit Literature Past, Present and Future” from *Poisoned Bread*

UNIT III

Bama Faustina: Extract from *Karukku*

Omprakash Valmiki: Extracts from *Joothan: A Dalit's Life*

UNIT IV

Baby Kamble: *The Prison We Broke*

TEXT BOOKS

1. Ambedkar, B. R. *The Untouchables: Who Were They and Why They Became Untouchables* (1948). New Delhi: Kaushalya Prakashan, 2003.
2. “Introduction: Dalit Literature Past, Present and Future.” Arjun Dangle Ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman. 1994.
3. Bama (tr. Lakshmi Holmstrom). *Karukku*. New Delhi: Macmillan India Ltd., 2000 (pp. 46-8).
4. Om Prakash Valmiki. *Joothan: An Untouchable's life*. CUP, 2008.
5. Kamble, Baby. *The Prison We Broke*. Translated by Maya Pandit, OUP India, 2010.

FURTHER READING

1. Dasan, M. “Dalit Movements and Literature in Post-Ambedkar Era: Emerging Issues and Challenges.” *Dalit Movements and Literature: Emerging Issues and Challenges*. Ed. B. Krishnaiah. New Delhi: Prestige Publishers International, 2011.
2. Ambedkar, B. R. *Annihilation of Caste*. (1936). New Delhi: Critical Quest, 2007.
3. Manohar, D. Murali, ed. *Dalits and Religion*. New Delhi: Atlantic, 2009.
4. Limbale, Sharankumar. *Towards an Aesthetics of Dalit Literature: History Controversies and Considerations*. Translated from Marathi by Alok

Mukherjee. New Delhi: Orient Black Swan, 2010.

5. Hanumanthaiah, N.K. 'Untouchable! Yes, I Am.' Translated from Kannada by Ankur Betageri. Steel Nibs are Sprouting: New Dalit Writing from South India Dossier – II. Ed., by K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013.

PARTITION LITERATURE	
Course Code: 23MNEN701	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Familiarize the students with key concepts pertaining to partition
2. Read in detail some of the key literary works representing partition of India
3. Enable the ability among students to think critically and respond to ideas such as ethnicity, religion, race, caste, colonization and de-colonization, cultural memory etc.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Identify, classify and critically understand key concepts related to partition
2. Assess their thoughts on the texts in the syllabus in a critical and cogent manner.
3. Discuss their views and opinions on social issues pertaining to the act and politics of partition

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)		
	CLO 1	CLO 2	CLO 3
CO 1	✓		✓
CO 2	✓	✓	
CO 3	✓	✓	✓

UNIT I

Philosophical Concepts:

Alienation – Exile - Problems of Memory - Crisis of Location - Existential Crisis – Nationalism – Colonialism - Women in Partition, cultural memory

Unit – III

Attia Hosain – *Sunlight on a Broken Column*

Unit – III

Bhisham Singh Sahani – *Tamas*

Unit – IV

Bapsi Sidwa: *Ice Candy Man*

TEXT BOOKS

1. Bapsi Sidwa: *Ice Candy Man*: Penguin India: 2000: ISBN 13: 978-0140117677
2. Sadaat Hasan Manto; Aatish Taseer (Tr.), *Manto: Selected Short Stories*. RHI Publishers: New Delhi, 2012. ISBN-13 : 978-8184001440
3. Attia Hosain, *Sunlight on a Broken Column*. Penguin India: New Delhi, 2009. ISBN-13: 978-0143066484
4. Rajinder Singh Bedi, *Lajwanti*, (<https://documents.in/document/rajinder-singh-bedi-lajwanti.html>)
5. Bhisham Singh Sahani, *Tamas*, New Delhi: Penguin Modern Classics, 2018. ISBN-13 : 978-0143441243
6. Amitav Ghosh, *The Shadow Lines*, New Delhi: Penguin Modern Classics, 2019. ISBN-13: 978-0143448549

REFERENCE BOOK AND OTHER MATERIALS

1. Urvashi Butalia. *The Other Side of Silence: Voices from the Partition of India*. Kali or Women: New Delhi, 2000. ISBN-13: 978-0822324942
2. Sigmund Freud; James Strachey (Tr.). *Mourning and Melancholia in "The Complete Psychological Works of Sigmund Freud"*. Hogwarth Press: London, 1953. pp 3041-53. https://www.sas.upenn.edu/~cavitch/pdflibrary/Freud_MourningAndMelancholia.pdf.
3. Sukrita P. Kumar. *Narrating Partition*. Penguins: Delhi, 2006. ISBN-13: 978-8187981626

WOMEN WRITERS	
Course Code: 23MNEN702	Continuous Evaluation: 40 Marks
Credits: 4	End Semester Examination: 60 Marks
L T P: 3 1 0	Course Type: Minor
Prerequisite: NIL	

COURSE OBJECTIVES (COs)

1. Introduce the students to the some of the most significant women writers in literature.
2. Familiarize the students with the issues that women in the literary, artistic and philosophical world have portrayed through their works.
3. Enable the students to relate to these ideas and other thoughts in the area of women writing.
4. Enable the students to critically analyse the developments and transitions of these thoughts and ideologies.

COURSE LEARNING OUTCOMES (CLOs)

The syllabus has been prepared in accordance with National Education Policy (NEP). After completion of course, students would be:

1. Analyse comprehensive knowledge and understanding of the texts, authors and genre.
2. Examine most significant texts and issues presented in these works.
3. Evaluate and respond to the issues portrayed by the women writers/philosophers/social thinkers and artists.
4. Outline the evolution of some of the important socio-political/philosophical concepts.

MAPPING BETWEEN COURSE EDUCATIONAL OBJECTIVES AND COURSE LEARNING OUTCOMES

Course Objectives (COs)	Course Learning Outcomes (CLOs)			
	CLO 1	CLO 2	CLO 3	CLO 4
	✓			
CO 2		✓	✓	
CO 3			✓	
CO 4	✓	✓		✓

COURSE CONTENTS

Unit – I

Women Writers and their writing style: The definition of Canon in literature; patriarchy and feminism; expansion of literary canon in 20th century; feminism and the literary canon, major women writers around the world; importance of personal, lived experience in women's writings; body & sexuality in women's writings; and language politics & women's writings

Unit- 2

Feminism and the feminist movement (India & World):

Silvia Path: *The Bell Jar*

Unit – II

Helen Cixous: "The Laugh of Medusa"

Simone de Beauvoir: Author's Introduction to *The Second Sex*

Unit – IV

Maya Angelou: "I Know Why the Caged Birds Sings"

Imtiaz Dharker: "Purdah I"

Julia Alvarez: "All American Girl"

TEXT BOOKS

1. Imtiaz Dharker, "Purdah I" https://www.poetryinternational.com/en/poets-poems/poems/poem/103-2823_PURDAH-1
2. Simone de Beauvoir. *The Second Sex* (London: Vintage Books, 2015) ISBN: 9780099595731
3. Virginia Woolf, "Shakespeare's Sister" <http://l-adam-mekler.com/shakespeares-sister.pdf>

FURTHER READING

1. Gemma Correll. *Feminist Activity Book*. New York: Seal Press, 2016. SBN-10158005630X ISBN-13978-1580056304.
2. Bell hooks. *Feminism is for Everybody*. Cambridge, MA: South End Press, 2000. ISBN 0-89608-629-1 - ISBN 0-89608-628-3.
3. David Glover & Cora Kaplan. *Genders*. Milton Park, Abingdon, Oxon; New York, NY: Routledge, 2009. ISBN 0-203-88347-0
4. Sandra M Gilbert & Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 2000. ISBN 978-0-300-08458-0

5. Virginia Woolf. *A Room of One's Own* <http://gutenberg.net.au/ebooks02/0200791.txt>
Simone de Beauvoir. *The Ethics of Ambiguity* (Trans. Bernard Frechtman). Webster University Philosophy Department: Citadel Press, 1949.
<https://www.marxists.org/reference/subject/ethics/de-beauvoir/ambiguity/index.htm>