

## PCENA20 - CHAUCER AND ELIZABETHAN LITERATURE

<b>Year: I</b> <b>SEM : I</b>	<b>Course Code:</b> PCENA20	<b>Title Of The Course:</b> Chaucer and Elizabethan Age	<b>Course Type :</b> Theory	<b>Course Category :</b> Main	<b>H/W</b> 6	<b>Credits</b>	<b>Marks</b> <b>100</b>
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Recall the historical, social and biographical Influence
2. Discuss the literary significance of the Era
3. Interpret literary texts
4. Analyse the evolution of English Language in Literature
5. Assimilate writing and analytical Skills

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	M	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	H
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	M	M	M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**Unit I: Age of Chaucer**                      **K1-K6**                      **(10 hours)**

1.1 The Age of Chaucer: from Anonymity to Individualism (pg 22-50)      **K4, K5, K6**

(Carter, Ronald. & McRae, John. *The Routledge History of Literature in English*. London: Routledge, 2001. Print)

1.2 Geoffrey Chaucer :The Prologue to Canterbury Tales (Detailed Study) -  
The Knight

1.3Geoffrey Chaucer : The Wife of Bath (Detailed Study)

1.4Geoffrey Chaucer: The Pardoner(Detailed Study)

1.5Geoffrey Chaucer: The Miller(Detailed Study)

1.6 Geoffrey Chaucer:The Summoner(Detailed Study)

**Unit II: Renaissance Poetry**                      **K1-K6**                      **(10hours)**

2.1 Introduction to Elizabethan Poetry                      **K4, K5, K6**

2.2 Renaissance Poetry (pg 57-61; 94-101)                      **K4, K5, K6**

(Carter, Ronald. & McRae, John. *The Routledge History of Literature in English*. London: Routledge, 2001. Print)

2.3 Edmund Spenser: Epithalamion(Detailed Study)

2.4John Donne : Canonization(Detailed Study)

2.5John Donne: A Valediction: Forbidding Mourning(Detailed Study)

2.6John Donne: The Flea(Detailed Study)

**Unit III: Prose**                      **K1-K6**                      **(10 hours)**

3.1The Decline of the Renaissance – The Art of Criticism (pg 146-170)                      **K4, K5, K6**  
(Compton-Rickett, Arthur. “A History of English Literature”.New Delhi: UBSPA, 2014. Print)

3.2Renaissance Prose (pg 70-79)                      **K4, K5, K6**  
(Carter, Ronald. & McRae, John. *The Routledge History of Literature in English*. London: Routledge, 2001. Print.)

3.3 The Bible:St. Mark’s Gospel(Detailed Study)

3.4Francis BaconOf Truth (Detailed Study)

3.5 Francis Bacon *Of Revenge, Of Love* (Detailed Study)

3.6 Francis Bacon *Of Unity in Religion* (Detailed Study)

**Unit IV: Drama**

**K1-K6**

**(50 hours)**

4.1 Introduction to Elizabethan Drama

**K4, K5, K6**

4.2 Jacobean Drama - To the Closure of the theatres (1642) (pg 101 – 113) **K4, K5, K6**  
(Carter, Ronald. & McRae, John. *The Routledge History of Literature in English*.  
London: Routledge, 2001. Print.)

4.3 Thomas Kyd *The Spanish Tragedy* (Act I & II Detailed Study) **K4, K5, K6**

4.4 Thomas Kyd *The Spanish Tragedy* (Act III, IV & V Detailed Study)

4.5 John Webster *The Duchess of Malfi* (Act I & II Detailed Study detailed Study) **K4, K5, K6**

4.6 John Webster *The Duchess of Malfi* (Act III, IV & V Detailed Study)

**Unit V: Reading and Interpreting Playwrights**

**K4-K6**

**(10 hours)**

5.1 Introduction to Jacobean Drama

5.2 Thomas Dekker

5.3 Middleton and Rowley

5.4 Beaumont and Fletcher

5.5 Christopher Marlowe

5.6 Edmund Spenser *Prothalamion* (Essential Reading)

**Books for Study:**

1. Compton-Rickett, Arthur. *"A History of English Literature."* New Delhi: UBSPA, 2014. Print
2. Carter, Ronald. & McRae, John. *The Routledge History of Literature in English*. London: Routledge, 2001. Print.

**Books for Reference:**

1. Fermor, Una Ellis. *The Jacobean Drama*. London: University Paperback, 1965.
2. Ford, Boris. *A Guide to English Literature. Vol I The Age of Chaucer*. London: Penguin, 1961.
3. Grierson H.J.C. *Metaphysical Lyrics and Poems of the Seventeenth Century*. Oxford University Press, 1972.
4. Jonathan Dollimore (1984). *Radical Tragedy – Religion Ideology and power in the Drama of Shakespeare and his contemporaries*.
5. Lovelock, Julian. *Donne: Songs and Sonnets*. London: Macmillan, 1989.
6. Rickert, Edith. *Chaucer's World*. London: Columbia University Press, 1964.

7. *Representative Poetry - Vol I*. Canada: The University of Toronto Press, 1941.
8. Jonathan Golding and the Politics of Literature: Jonson, Shakespeare, Donne and their contemporaries John Hopkins.
9. Montrose Louis (1983) Shaping Fantasies Figuration of Gender and Power in Elizabethan Culture Representation 1-2, 61-94



**Unit I** **k2-k6** **(20 Hours)**

- 1.1** Transitions (Pg 1 – 15) The Era of Sincerity (Pg 98-118)  
[Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983]  
The Century's End (Pg 193-201)  
[from Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983]

**Poetry – (Detailed Study)**

- 1.2** John Milton Paradise Lost Book IX (1-200 lines)  
**1.3** John Milton Paradise Lost Book IX (201-403 lines)  
**1.4** Alexander Pope Essay on Man- Epistle I (I-V)  
**1.5** Alexander Pope Essay on Man- Epistle I (VI-X)  
**1.6** Thomas Gray Elegy written in the Country Churchyard

**Unit II:** **k2-k6** **(40 Hours)**

- 2.1** The Age of Dryden (Pg 196 – 201)  
[Compton-Rickett, Arthur. *A History of English Literature*. New Delhi: UBSPD. 2014. Print]  
The Century's End (Pg 201-203)  
[from Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983]

**Drama – (Detailed Study)**

- 2.2** John Dryden All for Love (Act I- III)  
**2.3** John Dryden All for Love (Act IV- V)

**Poetry – (Detailed Study)**

- 2.5** William Blake The Little Black Boy  
**2.6** William Blake The Little Girl is Lost

**Unit III** **k2-k6** **(10 Hours)**

- 3.1** Samuel Johnson: His Time and His Circle (Pg 161-170)  
**3.2** Samuel Johnson: His Time and His Circle (Pg 171-182)  
**3.3** The Age of Disguise (Pg 16 – 36) Mid-century Fiction and Drama (Pg 119-129)  
**3.4** The Age of Disguise (Pg 16 – 36) Mid-century Fiction and Drama (Pg 130-139)  
[Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983]

### Prose (Detailed Study)

- 3.5 Samuel Johnson Preface to the Plays of Shakespeare (Three Unities)  
3.6 Samuel Johnson Preface to the Plays of Shakespeare (Tragic-comedy)

**Unit IV** **k2-k6** **(10 Hours)**

### Non Detailed Study

#### Poetry

- 4.1 George Herbert The Collar  
4.2 Andrew Marvel The Garden

#### Prose

- 4.3 Jonathan Swift The Battle of Books  
4.4 Addison and Steele Coverley Papers 1-4

#### Drama

- 4.5 William Congreve The Way of the World  
4.6 R.B. Sheridan The Rivals

**Unit V** **k2-k6** **(10Hours)**

**5.1 Fiction** The Century's End (Pg 183-193)

[from Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983]

#### **5.2 Focused study of writers of personal choice**

Daniel Defoe - Henry Fielding - Samuel Richardson - Laurence Sterne - Horace Walpole - Oliver Goldsmith

#### **5.3 Reading and Interpreting fiction**

**5.4 Formal Elements of Fiction:** Plot Construction, Narrative point of View, Characterization

**5.5 Formal Elements of Fiction:** Setting, Tone, Style, Symbolism and Irony.

#### **5.6 Close Reading & Critical Interpretation:**

To facilitate a deeper understanding of the period when the novel rose to dominate the literary marketplace, defining the form and its modes of representing the private lives of individuals. The critical reading includes the late eighteenth century which saw a medieval revival, in which writers venerated and imitated archaic language and forms. The important development of this movement was the Gothic novel, which typically features such forbidden themes as incest, murder, necrophilia, atheism, and sexual desire.

**Books for study:**

1. Novak, Maximillian E. *Eighteen Century English Literature*. London: Macmillan Publishers, 1983
2. Dryden, John, *All for Love*. Indian Private Limited, Bloomsbury, 2014

**Books for Reference:**

1. Compton-Rickett, Arthur. *A History of English Literature*. New Delhi: UBSPD. 2014. Print
2. Bottrall Margaret. Ed. *Songs of Innocence and Experience*. New York: Macmillan, 1970.
3. Clifford L., James. Ed. *Eighteenth Century English Literature*. London: OUP, 1977.
4. Dobree, Bonamy and Wilson F. P. Ed. *English Literature*. London: OUP, 1963.
5. Hammond, Gerald. Ed. *The Metaphysical Poets*. New York: Macmillan, 1974.
6. Sanders, Andrews. *English Literature*. India: OUP, 2011.
7. Tillyard, E.M. *Milton*. London: Chatto & Windus Ltd, 1966.
8. Bottrall Margaret. Ed. *Songs of Innocence and Experience*. New York: Macmillan, 1970.
9. Clifford L., James. Ed. *Eighteenth Century English Literature*. London: OUP, 1977.
10. Dobree, Bonamy and Wilson F. P. ed. *English Literature*. London: OUP, 1963.
11. Hammond, Gerald. Ed. *The Metaphysical Poets*. New York: Macmillan, 1974.
12. Sanders, Andrews. *English Literature*. India: OUP, 2011.
13. Tillyard, E.M. *Milton*. London: Chatto & Windus Ltd, 1966.



**PCENC20 - CLASSICAL LITERATURE OF THE WORLD**

<b>Year : I Sem : I</b>	<b>Course Code : PCENC20</b>	<b>Title Of The Course : Classical Literature of the World</b>	<b>Course Type : Theory</b>	<b>Course Category : Core</b>	<b>H/W  6</b>	<b>Credits  4</b>	<b>Marks  100</b>
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**Course Outcomes (CO)**

On Completion of the Course the Learners will be able to:

1. Explain the greatness of literary works and their influence on world literature
2. Interpret the best that was known and thought in the world
3. Apply the knowledge gained through plots, characters, themes etc. to real life situations
4. Analyse literary works to understand the world and interpret everyday situations
5. Evaluate human life and experience in texts and in reality

<b>CO/PSO</b>	<b>PSO</b>					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	M	M	H
CO4	H	H	H	H	M	H
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

<b>CO/PO</b>	<b>PO</b>					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	M	M	H
CO4	H	H	H	H	M	H
CO5	H	H	H	H	H	H

## Course Syllabus

### Unit I

(10 hours)

#### Introduction

1.1 T.S.Eliot What is a Classic? (pg 95 -104) [K2]  
From Walder, Dennis. Literature in the Modern World: Critical Essays and Documents.OUP.  
New York .2004

1.2 Italo Calvino Why read the Classics? (pg 3-9) [K2]  
[Calvino, Italo. *Why Read the Classics?* Great Britain: Penguin Books, 1999]

#### Fiction

##### Focused study of writers of personal choice

1.3 Voltaire,Miguel De Cervantes

1.4 Dostoevsky, Kafka

1.5 Honoré De Balzac, Leo Tolstoy

1.6 Gabriel Garcia Marquez,Herman Hesse

##### Formal Elements of Fiction: [K2,K3,K4]

Plot Construction, Narrative point of View, Characterization,  
Setting, Tone, Style, Themes Symbolism and Irony.

##### Close Reading & Critical Interpretation: [K2,K3,K4]

language, originality, freshness, seminal,  
longevity, identity, eternal truths, grand themes

### Unit II

[K2-K5]

(20 hours)

#### Greek and Roman

2.1 Homer The Odyssey - Book IX, XVIII[Comprehensive view]

2.2 Homer The Odyssey - Book XXIII [Comprehensive view]

2.3 Sophocles Antigone

2.4 Virgil Aeneid Book IV

2.5 Ovid Metamorphosis Book 6

2.6 Aristophanes The Wasps

### Unit III

(20 hours)

#### European [K2-K5]

3.1 Dante The Divine Comedy [Comprehensive view]

3.2 Goethe Faust

3.3 Moliere The Miser

3.4 Albert Camus The Myth of Sisyphus - An Absurd Reasoning (pg 17-32)

3.5 Anton Chekov The Bet, The Student and other stories

3.6 Leo Tolstoy Alyosha the Pot, God Sees the Truth but Waits and other stories

### Unit IV

(20 hours)

#### Indian & Asian

[K2-K5]

- 4.1 Thiruvalluvar Impartiality
- 4.2 Thiruvalluvar Listening, Folly
- 4.3 Vyasa The Mahabharata (Retold by R.K. Narayan)
- 4.4 Murasaki Shibuki The Tale of Genji
- 4.5 Shi Nai'an Water Margin
- 4.6 Panchatantra Tales [Comprehensive view]

**Unit V [K2-K5]**

**(20 hours)**

**Others**

- 5.1 Omar Khayyam The Rubaiyat of Omar Khayyam (Trans. Fitzgerald)
- 5.2 Khalil Gibran Giving, Joy and Sorrow, Crime and Punishment
- 5.3 From The Bible Genesis (Creation) and The Sermon on the Mount
- 5.4 Rumi Be Lost in the call
- 5.5 The Arabian Nights
- 5.6 *Kebra Negast*, or Book of Kings

**Internal Assessment**

Paper Presentation

Group Discussion

Individual Author Study, Analysis and Presentation

**Reference Books**

1. Bhattharjji, Amal. *Four Essays on Tragedy*. Calcutta: OUP, 1977.
2. Bloom, Harold. *The Rubaiyat of Omar Khayyam*. India: Viva Books, 2007.
3. Canning, John, ed. *Hundred Great Books*. New Delhi: Rupa & co, 1993.
4. Croally, Neil and Roy Hyde. *Classical Literature*. London: Routledge Publications, 2011.
5. Fischer, Carl. *The Myth and Legend of Greece*. Geo A, Pflaum, Publisher, Inc, 1968.
6. Hornstein, Lillian Herlands, Leon Edel and Horst Frenz. *World Literature*. New York: New American Library, 1973.
7. Kirk, G.S. *The Nature of the Greek Myths*. Great Britain: Penguin Books, 1982.
8. McGrady S.H. *Legends and Myths of Greece and Rome*. Longmans.
9. Trawick, Buckner B. *World Literature*. New York: Barnes & Noble, 1967.
10. Narayan, R.K. *The Mahabharata*. New Delhi: Vision Books. 1987. Print.

## PCEND20 - INDIAN LITERATURE IN ENGLISH

<b>Year:</b> <b>I</b>	<b>Course Code:</b> PCEND20	<b>Title of the Course:</b> Indian Literature in English	<b>Course Type:</b> Theory	<b>Course Category:</b> Main	<b>H/W:</b> 6	<b>Credits:</b> 4	<b>Marks:</b> 100
<b>Sem - I</b>							

### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Recognize the characteristics of major movements and figures of Indian Literature in English through the study of selected literary texts
2. Explain different literary genres; poetry, fiction and non-fiction
3. Interpret different styles of writing: expository, narrative and descriptive
4. Analyse literary concepts and underlying aesthetics
5. Evaluate original writing in English by Indian authors and translated texts from regional languages

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	M	M
CO5	H	H	H	H	M	M

## **I) Course Syllabus**

### **Unit I: Poetry (15 Hours)**

1.1 Introduction to English writing before independence		K1,K2
1.2 Kalidas	Meghadhutham (Detailed)	K2,K4
1.3 Toru Dutt	Lotus (Detailed)	K2,K4
1.4 A.K.Ramanujam	Snakes (Detailed)	K2,K4
1.5 Sarojini Naidu	Palanquin Bearers	K2,K4
1.6 IlangoAdikal	Prologue: The Cilappatikaram Tr. R. Parthasarathy	K2,K4

### **Unit II: Poetry (15 Hours)**

2.1 Introduction to English writing since independence		K1,K2
2.2 Critical appreciation of Poetry		K5,K6
2.3 Nizzim Ezekiel	Lawn (Detailed)	K2,K4
2.4 Kamala Das	Old Playhouse (Detailed)	K2,K4
2.5 ArunKolatkarr	Sarpasarita	K2,K4
2.6 Keki N. Daruwalla	Boat Ride along the Ganga	K2,K4

### **Unit III: Post World War Dramatists (25 Hours)**

3.1 Life and Works of Rabindranath Tagore		K1,K2
3.2 Rabindranath Tagore	The King of the Dark Chamber (Detailed)	K5,K6
3.3 Life and Works of Girish Karnad		K1,K2
3.4 Girish Karnad	The Dreams of Tipu Sultan (Detailed)	K5,K6
3.5 Life and Works of Mahesh Dhattani		K1,K2
3.6 Mahesh Dhattani	Dance Like a Man	K5,K6

### **Unit IV: Prose and Criticism (25 Hours)**

4.1 Spiritual Writing		K3,K4
4.2 Autobiography as a genre		K2,K4
4.3 Sri Aurobindo	The Essence of Poetry (Detailed) From Future Poetry	K5
4.4 M.K. Gandhi	My Experiments with Truth (Detailed)	K5
4.5 AnandhaCoomarasamy	The Dance of Siva	K5
4.6 Nirad C. Chaudhari	The Autobiography of an Unknown Indian	K5

### **Unit V: Novelists after 1950's (10 Hours)** **Reading and Interpreting fiction**

5.1 How to read fiction critically		K5
5.2 Introduction to Diasporic Writing		K2

5.3 Focused study of writers of personal choice: K4  
Raja Rao, Mulk Raj Anand, R. K. Narayan, Amitav Ghosh, Vikram Seth, Rohinton Mistry

**5.4 Focused study of women writers of personal choice:** K4  
Anitha Desai, Kamala Markandaya, Shashi Deshpande, Chitra Banerjee Divakaruni, Manju Kapoor

**5.5 Formal Elements of Fiction:** Plot Construction, K6  
Narrative point of View, Characterization, Setting, Tone, Style, Symbolism and Irony

**5.6 Close Reading & Critical Interpretation:** K6  
To enhance a comprehensive understanding of fiction written in English in India since its emergence in the 19th century. Apart from a chronological survey, to focus on the historical and literary origins of the genre, its political and economic underpinnings, the debates and controversies such as Post-independence writing, women and the question of gender, feminist concerns, the idea of 'home', caste, secularism, region and identity, nationalism and postcolonial nation.

**Books for Reference:**

**Secondary Texts:**

1. Arvind Krishna Mehrota Ed ' An Illustrated History of Indian Literature in English' , Permanent Black Publishers, New Delhi, 2003.
2. Ilankoatikal, The Cilappatikaram: The Tale of an Anklet
3. Translated, with an introduction and postscript, by R. Parthasarathy
4. Penguin books, New Delhi, 1993.

## PCENE18 - AMERICAN LITERATURE

<b>Year :2020 SEM :II</b>	<b>Course Code :PCENE18</b>	<b>Title Of The Course : American Literature</b>	<b>Course Type :Theory</b>	<b>Course Category :Core</b>	<b>H/ W 6</b>	<b>CREDIT S 5</b>	<b>MARKS 100</b>
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Interpret American life and Culture against the background of History and Literary development
2. Discuss American Literary artists, who were innovative in their outlook and literary temper.
3. Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions
4. Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods
5. Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature

<b>CO/PSO</b>	<b>PSO</b>					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

<b>CO/PO</b>	<b>PO</b>					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**Unit I: Transcendentalism And Romanticism (K2,K3,K4) (15 Hours )**

**Poetry**

1.1.Edgar Allan Poe Raven (Detailed)

**Prose**

1.2. Emerson Nature

1.3. Transcendentalism

1.4. Romanticism

1.5.Henry David Thoreau Where I lived and What I lived for (Detailed)

**Short Fiction**

1.6. Nathaniel Hawthorne Young Goodman Brown

**Unit II: The Humanitarian Sensibility And Inevitable Conflict (K3,K4,K5) (15 Hours)**

**Poetry**

2.1. H. W. Longfellow Seaweed (Detailed)

2.2. Russell Lowell A Fable for Critics (846-847)

**Prose**

2.3. Fredrick Douglas Narrative of the Life of Fredrick Douglas –Ch I & II

2.4. Harriet A. Jacobs I.Childhood

II. The New Master And Mistress

III. The Slaves' New Year's Day

From *Incidents in the Life of A Slave Girl*

**Age Of Expansion: Realists And Regionalists**

**Poetry**

2.5. Walt Whitman Beat! Beat! Drums (Detailed)

2.6. Emily Dickinson There came a Day at Summer's Fall (Detailed)

**Unit III -Poets Of Idea And Order (K3,K4,K5) (20 Hours)**

3.1. Wallace Steven Anecdote of the Jar (Detailed)

William Carlos Williams Portrait of a Lady

3.2. Hart Crane To Brooklyn Bridge

Robert Frost Home Burial (Detailed)

3.3. Carl Sandburg Chicago

Ezra Pound The Seafarer

3.4. Amy Lowell Meeting House Hill

**Prose**

Frank Norris A Plea for Romantic Fiction



### **Short Fiction**

- 3.5. Edith Wharton Roman Fever  
3.6. Jack London To Build a Fire

### **Unit IV: Literature Of Socio And Cultural Challenges (K3,K4,K5)**

**(25 Hours)**

#### **Poetry**

- 4.1. E.E.Cummings Anyone who Lived in a Pretty Howtown (Detailed)

#### **Drama**

- 4.2. Eugene O' Neil The Hairy Ape (Detailed)

### **Second World War And Its Aftermath**

#### **Poetry**

- 4.3. Theodore Roethke In a Dark Time  
Elizabeth Bishop The Fish (Detailed)  
4.4. Robert Lowell Reading Myself (Detailed)  
Denise Levertov The Goddess.

#### **Drama**

- 4.5. Tennessee Williams The Streetcar named Desire

#### **Short Fiction**

- 4.6. Eudora Welty The Worn Path

### **Unit V Fiction (K4,K5,K6)**

**(15Hours)**

- 5.1 Plot Construction  
5.2 Narrative point of View  
5.3 Characterization  
5.4 Setting  
5.5 Tone and Style  
5.6 Symbolism and Irony

**Close Reading & Critical Interpretation:** To recognize and understand the ideas of innocence, tradition, salvation, and industrialism and the loss of innocence in the works of well-known American authors whose writings meet the criteria of great literature.

#### **Focused study of writers of personal choice**

Ernest Hemingway- William Faulkner- Mark Twain – John Steinbeck – Edith Wharton – Saul Bellow – John Updike – J.D.Salinger – Nathaniel Hawthorne – Willa Cather – Vladimir Nabokov - Herman Melville – Alice Walker – Harper Lee - Kurt Vonnegut – Sinclair Lewis – James Fenimore Cooper – Norman Mailer – Philip Roth – Don Delilo

### **Books For Study And Reference**

1. Mac Gowan, Christopher. Twentieth- Century American Poetry. London: Blackwell Publishing, 2004.

2. Vinson, James. *Twentieth Century American Literature*. London: Great Writers Students Library. Macmillan, 1980.
3. Donald, Heiney and Lenteil H. *Essentials of Contemporary Literature of the Western World*, (Vol. 3 & 4). USA: Barron's Educational Series.
4. Gray, Richard. *A Brief History of American Literature*. UK: Wiley – Blackwell, 2011.
5. Hoffmann, Daniel. ed. *Harvard Guide to Contemporary American Writing*. London: Oxford University Press, 2004.
6. Massa, Ann. *American Literature in Context*. London and New York: Methuen & Co. Ltd., 1982.

**PCENH20 - WOMEN'S WRITING**

<b>Year:</b> <b>I</b>  <b>Sem –</b> <b>II</b>	<b>Course Code:</b> PCENH20	<b>Title of the Course:</b> Women's Writing	<b>Course Type:</b> Theory	<b>Course Category:</b> Main	<b>H/W:</b> <b>5</b>	<b>Credits:</b> <b>4</b>	<b>Marks:</b> <b>100</b>
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**Course Outcomes (CO)**

On Completion of the Course the Learners will be able to:

1. Discuss aspects of women's writing
2. Explain diversity of women's experiences and their varied cultural moorings
3. Interpret different forms of literature: poetry, fiction, short fiction and critical writings
4. Analyse women's literary history and feminist criticism
5. Evaluate literary works by women

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

## Course Syllabus

### Unit I: Poetry

(10 Hours)

1.1 Maya Angelou	Still I Rise	K2,K4
1.2 Wendy Cope	Difference of Opinion	K2,K4
1.3 E.B. Browning	From Aurora Leigh	K2,K4
1.4 Sylvia Plath	Mad Girls Love Song	K2,K4
1.5 Carole Ann Duffy	Little Red Cap	K2,K4
1.6 MeenaKandasamy	Apologies of Living on	K2,K4

### Unit II: Prose

(20 Hours)

2.1	Literary Background - Victorian Age- Angel in the House	K2,K4
2.2	Virginia Woolf Profession for Women	K5,K6
2.3	Marx's Critique – Commodity in Capitalism	K1,K2
2.4	Luce Irigrary Women on the Market	K5,K6
2.5	The Stereotypical Idea of Feminism And The Word Feminist	K1,K2
2.6	ChimamandaNgoziAdichie We all should be Feminist	K5,K6

### Unit III: Drama

(25 Hours)

3.1	Oppression of women on the basis of caste, class and gender.	K3,K6
3.2	Susan Glaspell Trifles	K4.K6
3.3	Subaltern Literature	K1, K2
3.4	Mahasweta Devi Rudali	K6
3.5	Poile Sengupta Mangalam	K1, K2
3.6	Poile Sengupta and the Theatre of Protest	K6

### Unit IV

(25 Hours)

## **Feminism**

- 4.1 Historical Background K6  
4.2 Different waves of feminism K2, K4

### **4.3 Terms:** K1, K4

Androcentric; androgyny; biocriticism; biologism/biological; body consciousness-raising; cross-dressing; cyborg; desire; difference; dubbing; écriture feminine; erotics; female affiliation complex; femaling; feminism; gaze; gender; genrer; gothic; gynocratic; gynocritics; immasculation; logic of the same; magic realism; male-as-norm; marginality; masquerade; matriarchy; minoritizing/universalism; muted; normalism; object-relations theory/criticism; other; patriarchy; pejoration; phallocentrism; pleasure; pornoglossia; queer theory; quest narrative; reading position; realism; recruitist; romance; script; second-wave feminism; sexism; standpoint theory; syntagmatic; text and work.

### **Text:**

- 4.4 Elaine Showalter Towards a Feminist Poetics K6  
4.5 Sandra Gilbert & Susan Gubar The Queen's Looking Glass: K6  
Female Creativity, Male Images  
of Women and Metaphor of  
Literary Paternity  
4.6 Analysis: Frailty, Thy Name is Hamlet: K6  
Hamlet and Women

## **Unit V**

### **Fiction**

**(10 Hours)**

#### **Reading and Interpreting fiction**

- 5.1 Critical reading of fiction K6  
5.2 Introduction to Writings of women K2  
**5.3 Formal Elements of Fiction:** Plot Construction, K3,K5  
Narrative point of View, Characterization, Setting,  
Tone, Style, Symbolism and Irony  
**5.4 Close Reading & Critical Interpretation:** To consider K3, K5  
women's fiction in relation to the several determinants  
such as gender, race, power, class and culture.  
**5.5 Focused study of Indian writers of personal choice:** K6  
Arundati Roy - Bharati Mukerjee  
**5.6 Focused study of non-Indian writers of personal choice:** K6

Jane Austen -Virginia Woolf - Charlotte Bronte - Emily Bronte –  
Toni Morrison - Alice Walker - Margaret Atwood- Jean Rhys –  
Zora Neale Hurston

## **Books for Reference**

### **Secondary Texts:**

1. Gilbert, Sandra and Susan Gubar, *The Mad Woman in the Attic: The Women Writer and the Nineteenth Century Literary Imagination*. Yale: Yale Nota Bene, 2000
2. Hansberry Lorraine. *A Raisin in the Sun*. ed, Robert Nermiroff. New York: Vintage Books, 1958
3. Devi, Mahasweta and UshaGanguli, Rudali. Seagull Books, 1997.
4. Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. London : Routledge, 2001
5. Showalter, Elaine. *Inventing Herself*. New York : Scribner, 2001
6. Eagleton, Mary Ed. *Feminist Literary Theory: A Reader*. 2<sup>nd</sup> edition. Blackwell Publishers: UK, 1994.
7. Jaidka, Manju. *From Slant to Straight: Recent Trends in Women's Poetry*. New Delhi: Prestige Books, 2000.
  
8. *Body Blows Women, Violence and Survival - Three Plays* , Ed.by Poile Sengupta  
Manjula Padmanabhan, Dina Mehta (Author)Seagull Books; 2000th Edition (January 1, 2000)

## PEENC20 - POSTCOLONIAL LITERATURE

<b>Year:</b> <b>I</b>	<b>Course Code :</b> PEENC20	<b>Title Of The Course :</b> Elective II A: Postcolonial Literature	<b>Course Type</b> :Theory	<b>Course Category :</b> Core	<b>H/W</b> <b>5</b>	<b>Credits</b> <b>4</b>	<b>Marks</b> <b>100</b>
<b>SEM:</b> <b>II</b>							

### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Trace the aspects of subjectivity, race, class and feminism in the Postcolonial space
2. Understand how literature shapes ideas about society and social identities in interaction with other discourses such as history and politics
3. Analyse the history of Colonial rule, liberation movements in various nations and develop a critical thinking on the movement of Postcolonialism
4. Possess a coherent knowledge and a critical understanding of Postcolonial literature and its historical, cultural and theoretical developments.
5. Reinterpret and examine the values of literary texts, by focusing on the contexts in which they were produced, and reveal the colonial ideologies that are concealed within.

CO/PSO	PSO					
	1	2	3	4	5	6
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	M	M
<b>CO3</b>	H	H	H	H	H	M
<b>CO4</b>	H	H	H	H	H	M
<b>CO5</b>	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

## Course Syllabus

### Unit I: Introduction

**K1 - K5**

**(15 hours)**

1.1 Postcolonial theory: Terms, Definitions, Themes

1.2 A. D. Hope Australia (Detailed Poetry)

1.3 F. R. Scott The Canadian Author's Meet (Non Detailed Poetry)

1.4 Manjula Padmanabhan Harvest (Drama Act I)

1.5 Ashcroft, Griffin and Tiffin The Empire Writes Back: Introduction (Prose)

1.6 Chinua Achebe Things Fall Apart

### Unit II

**K1-K6**

**(15 hours)**

2.1 Meena Alexander Atmospheric Embroidery (Detailed Poetry)

2.2 Nissim Ezekiel Goodbye Party for Ms Pushpa (Poetry ND)

2.3 Manjula Padmanabhan Harvest (Drama Act II)

2.4 Formal Elements of Fiction: Plot Construction, Narrative point of View

2.5 Identity crisis, Homelessness, Partition, Violence

2.6 Bapsi Sidwa Ice candy Man



**Unit III****KI - K5****(20 hours)**

- 3.1. Judith Wright                      Woman to Man (Detailed Poetry)
- 3.2. Gabriel Okara                      The Mystic Drum (ND)
- 3.3 Manjula Padmanabhan              Harvest (Drama Act III)
- 3.4 Edward Said Crisis:                Orientalism
- 3.5 Characterization and Setting
- 3.6 Amitav Ghosh                        The Hungry Tide

**Unit IV****K1-K5****(20 hours)**

- 4.1 Jessie MacKay                      The Grey Company(Detailed Poetry)
- 4.2 Derek Walcott                      A Far Cry from Africa (ND)
- 4.3 Jane Harrison                        Stolen (Drama)
- 4.4 Ashcroft, Griffin and Tiffin        The Empire Writes Back: Introduction(Prose)
- 4.5. Tone, Style, Symbolism
- 4.6 Yann Martel                         Life of Pi

**Unit V:****K1 – K5****(20 Hours)**

- 5.1 David Rubadri                      An African Thunderstorm(Detailed Poetry)
- 5.2 Jane Harrison                        Stolen (Drama)
- 5.3 V.S.Naipaul                         A House for Mr.Biswas
- 5.4 Symbolism and Imagery
- 5.5 Irony, Wit, Marginalisation, Rootlessness
- 5.6 Salman Rushdie                      Midnight's Children

**Books for Study**

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin - The Empire Writes Back - London and New York: Routledge, 1989.
2. Narasimiah C.D. Anthology of Commonwealth Poetry – Macmillan
3. Okpewho, Esidore –The Heritage of African Poetry- Longman England 1985

### **Books for Reference**

1. Abraham, Taisha. Introducing Postcolonial Theories. New Delhi: Macmillan Publishers India, 2007.
2. Ashcroft, Bill and Pal Ahluwalia. Edward Said. London: Routledge Taylor & Francis Group, 2007.
3. Boehmer, Elleke. Colonial and Postcolonial Literature. New York: OUP, 2005.
4. King, Bruce - New National and Postcolonial Literatures - Clarendon Paperbacks.
5. Nasta, Susheila. Writing Across Worlds. London: Routledge Taylor & Francis Group, 2004.
6. Patke, Rajeev S. Postcolonial Poetry in English. New Delhi: OUP,2006.
7. Sarangi, Jaydeep and Binod Mishra. Explorations in Australian Literature. India: Sarup& Sons, 2006

## PEEND20 - LITERATURE OF THE MARGINALIZED

<b>Year:</b> <b>I</b>	<b>Course Code :</b> PEEND20	<b>Title Of The Course :</b> Literature of the Marginalized	<b>Course Type</b> :Theory	<b>Course Category :</b> Elective II A	<b>H/W</b> <b>5</b>	<b>Credits</b> <b>4</b>	<b>Marks</b> <b>100</b>
<b>SEM:</b> <b>II</b>							

### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Discuss the concept of ‘marginalized’ and ‘subaltern’ from the socio-cultural and literary context
2. Identify and analyze the themes of place, gender, class, caste, class and nationality in literature from subaltern perspective
3. Apply subaltern theories and critically interpret the nuances of subaltern elements in literature
4. Analyze the voice of marginalized recorded in literature from the global and local context with comparative and analytical methodology
5. Create an oral and written form of interpretation on subaltern literature

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

## Unit I

**K1 – K5**

**(15 Hours)**

### Poetry

- 1.1 N.D. Raj Kumar (Tamil- India) You, My Demon who Delights in Dancing  
 1.2 Ravi Kumar (Tamil- India) Have you Heard the Rain Crying?  
 1.3 S. Sukirtharani (Tamil- India) Portrait of My Village  
 1.4 Samuel Wagan Watson (Australia) Last exit to Brisbane

### Prose

- 1.5 Arundhati Roy (India) The Doctor and the Saint- Arundhati Roy's  
 Introduction to B.R.Ambedkar's  
 Annihilation of Caste (pg: 1-20)  
 1.6 Arundhati Roy (India) The Doctor and the Saint- Arundhati Roy's  
 Introduction to B.R.Ambedkar's  
 Annihilation of Caste (pg: 21-47)

## Unit II

**K1 – K5**

**(20 Hours)**

### Autobiography, Drama and criticism

#### Criticism

- 2.1 Nellie McKay and Culture in Black The Narrative Self: Race, Politics,  
 American Women's Autobiography – Part I  
 2.2 Nellie McKay The Narrative Self: Race, Politics,  
 and Culture in Black  
 American Women's Autobiography- Part II

#### Autobiography

- 2.3 Urmila Pawar (Marathi- India) The Weave of My Life

<b>2.4 Living Smile Vidhya (Tamil- India)</b>	I am Vidhya; A Transgender's Journey
<b>Drama</b>	
<b>2.5 Hansberry (Afro-American)</b>	A Raisin in the Sun
<b>2.6 Athol Fugard (Africa)</b>	Sizwe Bansi is Dead

**Unit III** **K1 – K5** **(15 Hours)**

**Short Story and Criticism**

<b>3.1 Gayatri Spivak</b>	Translator Foreword- Draupadi by Mahasweta Devi
<b>3.2 Mahasweta Devi</b>	Draupadi (Short Story)
<b>3.3 Gayatri Spivak</b>	Translator's Preface and Afterword to Mahasweta Devi, Imaginary Maps
<b>3.4 The Legend of Pawngvina (oral tales - Mizoram)</b>	Translated by Lalrindiki T. Fanai
<b>3.5 Basil Fernando (Sri Lanka)</b>	When Will They Be Free?
<b>3.6 Flora Nwapa (Nigeria)</b>	Wives at War

**Unit IV Theory and Criticism** **K1 – K5** **(20 Hours)**

<b>4.1 Sharankumar Limbale</b>	Dalit Aesthetics
<b>4.2 David Ludden</b>	Reading Subaltern Studies- Introduction : Part I
<b>4.3 David Ludden</b>	Reading Subaltern Studies- Introduction : Part II
<b>4.4 David Ludden</b>	Reading Subaltern Studies- Introduction : Part III
<b>4.5 David Ludden</b>	Reading Subaltern Studies- Introduction : Part IV
<b>4.6 Dua and Lawrence</b>	Understanding the Indigenous Struggle: The Limitation of Postcolonial Theory (Pg 13-27)

**Unit V Fiction** **K1 – K5** **(20 Hours)**

<b>5.1 Nadia Hashimi (Afghanistan)</b>	The Pearl that Broke its Shell
<b>5.2 Mohja Kahf (Syria)</b>	The Girl in the Tangerine Scarf
<b>5.3 Elif Shafak (Turkey)</b>	Three Daughters of Eve

5.4 Laura Esquivel (Mexico)	Like Water for Chocolate
5.5 Meena Kandasamy (India)	The Gypsy Goddess
5.6 Bama (Tamil)	Sangati

### **Books for study:**

1. Devi, Mahasweta. Bitter Soil (trans) Ipsita Chanda, Calcutta: Seagull, 2009
2. Vidhya, Living Smile. I am Vidhya, New Delhi: Rupa Publication India, 2013
3. Pawar, Urmila. The Weave of My Life, (trans) Maya Pandit, Kolkata: Mandira Sen for STREE, 2018
4. Fugard, Athol. Sizwe Bansi is Dead, London: Oberon Books, 2009
5. Hashimi, Nadia. The Pearl that Broke its Shell, London and New York: Harper Collins, 2015
6. Kahf, Mohja. The Girl in the Tangerine Scarf, London and New York: Carroll & Graf, 2006
7. Shafak, Elif. Three Daughters of Eve, Bloomsbury USA, 2017
8. Esquivel, Laura. Like Water for Chocolate, USA: Random House, 1995
9. Meena Kandasamy, The Gypsy Goddess, London and New York: Harper Collins, 2015
10. Bama, Sangati. (trans) Lakshmi Holmstrom, OUP, 2005
11. Ch. Zama, Margaret (ed). Contemporary Tales from Mizoram, Chennai: Sahiya Akademi, 2017.

### **Books for Reference:**

1. Landry, Donna and Maclean, Gerald (ed) The Spivak Reader Gayatri Chakravorty. New York and London: Routledge, 1996.
2. Limbale, Sharankumar. Towards an Aesthetics of Dalit Literature (trans) Alok Mukherjee, New Delhi: OUP, 2012
3. Ravikumar and R. Azhagaras (ed). The Oxford India Anthology of Tamil Dalit Writing. New Delhi: Oxford University Press, 2012.
4. Amedkar, B.R. Annihilation of Caste. New Delhi: Navayana, 2014
5. Devy, G.N (ed) From Voice and Memory: Indigenous Imagination and Expression. Hyderabad: OBS, 2011
6. McKay, Nellie Y. The Narrative Self: Race, Politics, and Culture in Black American Women's
7. Autobiography. Smith, Sidonie and Watson, Julia (ed). Women, Autobiography, Theory: A Reader,
8. Madison: University of Wisconsin Press, 1998

## PCENI20 - ROMANTIC AND VICTORIAN LITERATURE

<b>Year : II Sem III</b>	<b>Course Code :</b> PCENI20	<b>Title Of The Course :</b> Romantic and Victorian Literature	<b>Course Type :</b> Theory	<b>Course Category :</b> Core	<b>H/W</b> <b>6</b>	<b>Credits</b> <b>4</b>	<b>Marks</b> <b>100</b>
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Explain the nature of Industrial Revolution, the subsequent scientific and material progress and to explore a society that was being re-organized around Science, Factories and Business.
2. Connect the works of the Romantics and Victorians to their social and historical backgrounds and evaluate it
3. Analyse and appreciate the interconnectedness of human life and nature as reflected in works written during the Romantic period.
4. Differentiate the traits of Romanticism and Victorianism in English literature with emphasis on concepts of self, imagination, and the unconscious.
5. Evaluate the impact of Romanticism and Victorianism on the development of English literature, with emphasis on development of literary forms and literary modes of expression.

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

### Unit I

**K1 – K6**

**(18 hours)**

- 1.1 Introduction to Key Concepts and Ideas of Romantic age Didacticism, Hellenism, Philosophic Content
- 1.2 William Wordsworth      The World is too much with us (Detailed Romantic Poetry)
- 1.3 Robert Browning      Fra LippoLippi (Lines 1- 60) (Detailed Victorian Poetry)
- 1.4 Charles Lamb      Dream Children (Detailed Romantic Prose)
- 1.5 Emily Bronte (Romantic)
- 1.6 Jane Austen (Romantic)

### Unit II

**K1-K5**

**(18 hours)**

- 2.1 Mysticism, Pathetic Fallacy, Pastoral Elegy
- 2.2 S. T. Coleridge      Kubla Khan (Detailed Romantic Poetry)
- 2.3 Matthew Arnold      Dover Beach (Detailed Victorian Poetry)
- 2.4 William Hazlitt      On Going a Journey (Detailed Romantic Prose)
- 2.5 P.B. Shelley      The Cenci (ND Romantic Drama)
- 2.6 Oscar Wilde      The Importance of Being Earnest(Detailed Victorian Drama)

### Unit III

**KI - K5**

**(18 hours)**



3.1. Cult of Beauty, Love of Nature, Supernatural Elements

3.2. Elizabeth Barrett Browning    Sonnets from the Portuguese (ND Victorian Poetry)

3.3 Thomas De Quincey

These preliminary confessions, or introductory  
narrative...Than tempt her to do ought may merit praise  
From Preliminary Confession From De Quincey's  
Confessions of an English Opium-eater  
(ND Romantic Prose)

3.4 John Ruskin            Unto the Last: Chapter 1 The Roots of Honour  
(ND Victorian Prose)

3.5 Thomas Carlyle            Hero Worship: On Poets (Detailed Victorian Prose)

3.6 Walter Scott (Romantic)

#### **Unit IV**

**K1-K5**

**(18hours)**

4.1 Negative Capability, Humanitarianism, Lyricism

4.2 John Keats                    Ode on a Grecian Urn (Detailed Romantic Poetry)

4.3 Christina Rossetti            The Goblin Market (ND Victorian Poetry)

4.4 Charles Lamb                New Year's Eve (Detailed Romantic Prose)

4.5. Formal Elements of Fiction: Plot Construction, Narrative point of View,  
Characterization

4.6 Charles Dickens (Victorian)

#### **Unit V**

**K1 – K5**

**(18 Hours)**

5.1 References to Distant Lands and Past Ages, Melancholy, Truth of Life and Sensuous  
Imagery

5.2 Tennyson                    Morte D'Arthur (Detailed Victorian Poetry)

P. B. Shelley                To a Skylark (Detailed Romantic Poetry)

5.3 Reading and Interpreting fiction, Setting, Tone, Style, Symbolism and Irony

- 5.4 Oscar Wilde                      The Importance of Being Earnest(Detailed Victorian Drama)
- 5.5 Thomas Hardy (Victorian)
- 5.6 George Eliot(Victorian)

**Books for Study:**

1. Raymond Wilson Ed., *A Coleridge Selection*. London: Macmillan Ltd., 1988.
2. John Beeg Ed., *Coleridge Poems*. An Everyman Paperback Publication, New York, 1973.
3. Edmund Blunden Ed., *The Poems of John Keats*. New Delhi: Rupa Publication, 2000.
4. Philip Wayne Ed., *William Wordsworth's Poems*. London: J. Mocerent & Sons Ltd., 1907.
5. Jane Austen, *Persuasion*. New Delhi: Rupa Co. Publication House, 2000.
6. Thomas Hardy, *Far From the Madding Crowd*. New York: Oxford University Press, 2008.
7. George Eliot, *Middlemarch*. London: Macmillan, 1972.
8. Charles Lamb, *Essays of Elia*. Bombay: Macmillan, 1895.
9. Charles Dickens, *Oliver Twist*. London: Thomas Nelson & Sons Ltd, 1958.
10. John Holloway, *Selected Poems of Percy Bysshe Shelley* – Ed Heinemann. London: Publication, 1960.

**Books for Reference:**

1. Geoffrey Durant *William Wordsworth* — Cambridge: Cambridge University Press, 1969.
2. Kelvin Everest, *John Keats* — New Delhi: Atlantic Publication, 2002.
3. J.M. Johri, *Shelley's Adonais* –, Bareilly: Prakash Book Depot, 1996
4. *Critical Essays on the poetry of Tennyson*, Ed by John Killbam, Roritledge & Kegan Paul. London: 1960.
5. Geoffrey H. Hastman, *Hopkins: A Collection of Critical Essays*, Ed by. New Delhi: Prentice-Hall of India Pvt Ltd., 1980.
6. Birijadish Prasad, *Arnold's Thesis*, Bombay: B.I. Publication, 1982.
7. Andrew H. Wright, *Jane Austen's Novels*. A Peregrine Book, Middlesex: Penguin Books Ltd., 1953.
8. Rod Mengham, *Charles Dickens*. New Delhi: Atlantic Publishers, 2001.
9. R.T. Jones, *British Authors, Introductory Critical Studies, George Eliot*. London: Cambridge University Press, 1970.
10. Graham Handley, *Middlemarch by George Eliot*. Hampshire: Palgrave Macmillan, 1985.
11. Lance St. John Butler, *Studying Thomas Hardy*. Essex: Longman York Press – 1986.

## PCENJ20 - SHAKESPEARE STUDIES

<b>Year: II  Sem - III</b>	<b>Course Code:</b> PCENJ20	<b>Title of the Course:</b> Shakespea re Studies	<b>Course Type:</b> Theory	<b>Course Category:</b> Main	<b>H/W:</b> 6	<b>Credits:</b> 5	<b>Marks:</b> 100
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Discuss Elizabethan and Jacobean context in connection with the ideas of culture, history and politics of these periods
2. Understand and explore the language, key terms, concepts, dramatic genres and themes of Shakespearean theater thus gaining an insight into the age of Shakespeare.
3. Analyze verbally and in writing Shakespeare as a product of his society
4. Read analytically to determine Shakespeare's purpose, historical and cultural perspective, and use of rhetorical and dramatic strategies in creating a play.
5. Evaluate Shakespeare's contribution to the English language and to the development of the modern drama and recognize various theories of literary criticism applied to Shakespeare's plays

CO/PSO	PSO					
	1	2	3	4	5	6
<b>CO1</b>	H	H	M	M	M	M
<b>CO2</b>	H	H	H	H	M	M
<b>CO3</b>	H	H	H	H	H	M
<b>CO4</b>	H	H	H	H	H	M
<b>CO5</b>	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	H	H		M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

## Course Syllabus

### Unit I

Introduction to William Shakespeare K1,K2,K3,K4 (10 Hours)

1.1 Life

1.2 Plays & Sonnets

1.3 Language, Audience and Theatre

**(Detailed Plays)**

Tragedy: Hamlet K3.K4,K5 (10 Hours)

1.4 Shakespearean Tragedy

1.5 Sources, Plot, overview and Themes

1.6 Analysis and Criticism

### Unit II

Comedy: Twelfth Night K3,K4,K5 (15 Hours)

2.1 Shakespearean Comedy

2.2 Sources, Plot, overview and Themes

2.3 Analysis and Criticism

Last Plays: The Tempest K3,K4,K5 (15 Hours)

2.4 Tragicomedy

2.5 Sources, Plot overview, Themes and Motifs

## 2.6 Analysis and Criticism

### **Unit III**

K2,K3,K4

(10 Hours)

#### **(Non - Detailed Plays)**

3.1 Roman Plays

3.2 Antony and Cleopatra

3.3 Sources, Plot Overview, Themes and Motifs

3.4 Analysis and Criticism

3.5 Problem Plays

3.6 Measure for Measure

### **Unit IV Shakespeare and Theory I**

K3,K4,K5,K6

(10 Hours)

4.1 Structuralism

4.2 Roman Jakobson – The Structures of Sonnet 129.

4.3 Freudian Psychoanalysis

4.4 Ernest Jones – Reading the Oedipus Complex in Ernest Jones .

4.5 Feminism - Virginia Woolf

4.6 Shakespeare and the Question of Female Authorship. From Jonathan Gil Harris, *Shakespeare and Theory*. New York: Oxford University Press, 2012.

### **Unit V Shakespeare and Theory II**

K3,K4,K5,K6

(10 Hours)

5.1 Maxism

5.2 Karl Marx

5.3 *Timon of Athens* and the Power of Money

5.4 Post Structuralist Marxism

5.5 Terry Eagleton

5.6 Language and Reification in *Macbeth* and *Twelfth Night*.

#### **Books for Study:**

1. Shakespeare, William, Ed Chaise McEacheru. *The Tempest*. New Delhi: The Arden Shakespeare Bloomsbury, 2013.
2. Shakespeare, William, Ed Chaise McEacheru. *Twelfth Night*. New Delhi: The Arden Shakespeare Bloomsbury, 2013.

3. Shakespeare, William, Ed John Wilder. *Antony and Cleopatra*. The Arden Shakespeare New Delhi: Bloomsbury, 2013.
4. Shakespeare, William, Ed By J.W. Lever. *Measure for Measure*. London & New York: Routledge, 1988.
5. Shakespeare, William, Ed by Ann Thompson and Neil Taylor. *Hamlet*. New Delhi: Bloomsbury, 2006.
6. Shakespeare, William. *Antony and Cleopatra*. New York: Palgrave Macmillan, 1987.
7. Jonathan Gil Harris, *Shakespeare and Theory*. New York: Oxford University Press, 2012.

### **Books for Reference**

1. Dover Wilson, *What Happens in Hamlet*. London: Cambridge University, 1974.
2. G.K. Stead, *Measure for Measure: A Selection of critical Essays*. London: Macmillan, 1971.
3. Nigel Alexander, *Shakespeare's Measure for Measure*. London: Studies in English Literature Edward Arnold, 1986.
4. AniaLoomba, *Shakespeare, Race and Colonization*. New York: Oxford University Press 2012.
5. John Russell Prown, *Shakespeare's Antony and Cleopatra*. London: Macmillan Press Ltd., 1977.
6. Diana Henderson Ed. *Alternative Shakespeare 3*. Oxford: Routledge Abington, 2008.
7. A.C. Bradley, *Shakespeare Tragedy*. New Delhi: Atlantic Publishers and Distributers Pvt. Ltd., 2010.
8. Robin Lee, *Shakespeare's Antony and Cleopatra – Studies in English Literature*. London: Edward Arnold, 1984.



## Unit I

K2-K5

(18 hours)

### 1.1 Introduction

Jonathan Culler

Literary Theory (Pg. 201 – 216)

From Joseph Gibaldi *Introduction to Literary Scholarship in Modern Languages and Literatures*

### Structuralism and Post structuralism

#### 1.2 Historical Background - Structuralism

#### 1.3 Historical Background – Post Structuralism

**1.4 Terms/ Concepts:** Allography; arbitrariness; author; bricoleur; convention; deviation; diachronic and synchronic; diacritical; difference; digital and analogic communication; écriture; formulaic literature; function; functions of language; heterobiography, homology; hymen; langue and parole; linguistic paradigm; nominalism; post-structuralism; reference; sign; speech; structure in dominance; syntagmatic and paradigmatic; structuralism; textualist; transgressive strategy.

#### 1.5 Structuralism

**Text:** Roland Barthes                      The Death of the Author

**Analysis**                                      Micheal Ryan pg. 25-31

#### 1.6 Poststructuralism

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

**Analysis**                                      Micheal Ryan Pg.83-84

## Unit II

K2-K5

(18 hours)

### Psychoanalysis

#### 2.1 Historical Background

**2.2 Terms:** Abject; alterity; archetypal criticism; arche-writing; body; censorship; chora; condensation and displacement; contiguity; cross talk; desire; disavowal; double-bind; fetishism; figure and ground; fort/da; gaze; Gestalt; hommelette; imaginary/symbolic/real; intersubjectivity; jouissance; linguistic paradigm; méconnaissance; mirror stage; *Nachtraglichkeit*; Name-of-the – Father; object-relations theory/ criticism; objet a/objet A; other; overdetermination; panoptism/ panopticism; phallogentrism; pleasure; point de capiton; primary process, projection characters; psychoanalytic criticism; repression; revisionism; schizoanalysis; scopophilia/scopophobia; scotomization; sinthom; slippage; solution from above/below; subject and subjectivity; symptom; syntagmatic and paradigmatic; topographical model of the mind, transference; True-Real; Unconscious.

**2.3 Text:**Harold Bloom                      Poetry, Revisionism and Repression

**Analysis:***Young Goodman Brown: Id versus Superego*

Guerin Wilfred L., Earle Labour et al. *A Handbook of Critical Approaches to Literature*. New York: OUP, 1999



## **Marxism**

### 2.4 Historical Background

**2.5 Terms:** Absence; against the grain; alienation; alienation effect; always-already; aura; base and superstructure; class; coherence; co-optation; Copernican revolution; critical theory; dialectics; economism; English; epistemological break; fetishism; flaneur; formation; Frankfurt school; gest; hegemony ; homology; ideologeme; ideology; incorporation; instance; intellectuals; interpellation; legitimation; literary mode of production; Marxist literary theory and criticism; materialism; moment; Montage; myth; popular; praxis; problematic; realism; reification; slippage; structure in dominance; structure of feeling; subject and subjectivity;

### **2.6 Text:** Marxist Criticism Terry Eagleton

From Welder, Dennis. *Literature in the Modern World: Critical Essays and Documents*. Reprinted. New York: Oxford UP, 2008. Print.

Analysis: Silence, Violence and Souther Agrarian Class Conflict in William Faulkner's *Barn Burning*

## **Unit III**

**K2-K5**

**(18 hours)**

## **Post colonialism**

### 3.1 Historical Background

**3.2 Terms:** Affiliation; Africanist/Nationalist; Alterity; Authenticity; Bolekaja Critics; Comprador; Contamination; Creolization; Diaspora literature; Disidentification; Double Colonization; Double consciousness; double-voiced; dubbing; ethnoscope; Eurocentric; fictograph; hybrid/hybridization; imagined community; liminal; marvellous realism; master narrative; mediascape; mimicry; nation/nationalism; nativism; négritude, neo-Tarzanism; Nomad; orature; orientalism; other; passing; postcolonialism; relativism; relexification; subaltern; transculturation; west.

### **3.3 Text:** Chinua Achebe Colonialist Criticism

From Chinua Achebe. *Hope and Impediments. Selected Essays 1965-87*

**Analysis:** Colonialism and Authenticity: V.S.Naipaul's *The Mimic Men*  
From *The Empire Writes Back* –Pg 87-90

## **Multiculturalism**

### 3.4 Historical Background

**3.5 Terms** Binary/binarism; bricoleur; culture; cultural studies; fiction; formulaic literature; myth; New Historicism and cultural materialism; Sapir-Whorf hypothesis; script; structures of feeling; thick description/thin; utterance.

### **3.6 Text:** Overlapping Territories, Intertwined Histories – Edward W. Said

**Analysis:** Victims Already: Violence and Threat in Nadine Gordimer's *Once upon a Time*

## **Unit IV**

**(18 hours)**

## **Reader Response Theory**

#### 4.1 Historical Background

**4.2 Terms/ Concepts** Appreciation; code; coduction; cross talk; ecological validity, exegesis; genre; hermeneutics; ideation; interpretation; intrepretative communities; interrogate; intersubjectivity; jouissance; meaning and significance; ontological status; open and closed texts; oppositional reading; parabolic text; performance; politeness; prepublication/postpublication reading; punctuation; readerly and writerly text; readers and reading; reading community; reading position; reception theory; self consumingartcraft; sense and reference; sub-text; suspense; theme and thematics; topic; transactional theory of the literary work.,

#### 4.3 Stanley Fish

Is There a Text in the Class?

### **New Historicism**

#### 4.4 Historical Background

**4.5 Terms:** Circulation; emplotment; energy; exchange; New Historicism and Cultural Materialism; resonance; structure

#### 4.6 Text: Professing the Renaissance: The Poetics and Politics of Culture – Louis A. Montrose

**Analysis:** To His Coy Mistress: Implied Culture versus Historical Fact

### **Unit V**

**K2-K5**

**(18 hours)**

### **Ecocriticism**

#### 5.1 Historical Background

#### **5.2 Terms**

Ecofeminism, Ecology, Deep Ecology, Eco-consciousness, Logocentrism, Phallogentrism, Ecosystem, Biosphere or Ecosphere, Anthropocentric, Biocentric, Environmental Crisis, Symbiosis, Nature and Culture, Environmental Psychology, Ecocentric Egalitarianism, Ecosion, Green theory, Eco poetics, Eco-centric values, Apocalypse, Ozone depletion, Global warming, Deforestation, Survival of the fittest, Sense of self and Sense of place, Landscape theory.

#### **5.3 Text:**

Glen. A. Love. Revaluing Nature: Toward an Ecological Criticism - (Page 225-238)

**Analysis:** Walden: H.D.Thoreau- American pastoral Pg 48-56

From Greg Garrard. *Ecocriticism*. Routledge. London and New York. 2007.

### **Memory Studies**

#### **5.4 Historical Background**

Astrid Erll

Cultural Memory Studies: An Introduction

1. Towards a Conceptual Foundation for

Cultural Memory Studies (Over the past two decades.. complemented by other modes).

**5.5 Terms:** Collective Memory, Realms of Memory, Social Frameworks of Memory, Cultural Memory, sites of memory

## 5.6 Text

Pierre Nora                      Between Memory and History: Les Lieux de Memoire (The Acceleration  
of History...sea of living memory has receded. pg 1-12)

**Analysis:**                      John Drakakis Acts of memory and forgetting  
   in Shakespeare's *Hamlet*  
   From Confrontations and Interactions:  
   Essays on Cultural Memory Edited by  
   Bálint Gárdos – Ágnes Péter – Natália Pikli – Máté Vince

## Books for Study

1. *Intorduction to Scholarship in Modern Languages and Literatures*. Joseph Gibaldi Ed. New York: MLA. 1992. Print.
2. Webster, Roger. *Studying Literary Theory: An Introduction*. London: Hodder Headline Group,1996.
3. Newton, K.M..*Twentieth Century Literary Theory: A Reader*. New York: St. Martin's Press,1997.
4. Dobie, Ann B..*Theory into Practise: An Introduction to Literary Criticism*. New Delhi: Cengage Learning, 2012.
5. Guerin Wilfred L., Earle Labour et al. *A Handbook of Critical Approaches to Literature*. New York: OUP, 1999.
6. Ryan, Michael. *Literary Theory: A Practical Introduction*. Oxford: Blackwell Publishing,2007.
7. Woods, Tim. *Beginning Postmodernism*. New Delhi: Viva Books, 2011.
8. Webster, Roger. *Studying Literary Theory: An Introduction*. London: Hodder Headline Group. 1996.
9. Newton, K.M. *Twentieth Century Literary Theory: A Reader*. New York: St. Martin's Press,1997.
10. Dobie, Ann B. *Theory into Practise: An Introduction to Literary Criticism*. New Delhi: Cengage Learning, 2012.
11. Guerin Wilfred L., Earle Labour et al. *A Handbook of Critical Approaches to Literature*. New York: OUP, 1999.
12. Ryan, Micheal . *An Introduction to Criticism : Literature/Film/Culture*. West Sussex: Wilsey Publishing, 2012.
13. Welder, Dennis. *Literature in the Modern World: Critical Essays and Documents*.  
a. Reprinted. New York: Oxford UP, 2008. Print.

## Books for Reference:

1. Hawkes, Terence. *Structuralism and Semiotics*. London and New York: Routledge, 1977.
2. Holquist, Michael. *Dialogism*. London and New York: Routledge, 1990.
3. Allen, Graham. *Roland Barthes*. London and New York: Routledge, 2003.
4. Barry, Peter. *Beginning Theory*. Manchester and New York: Manchester University Press, 2002.
5. Belsey, Catherine. *Critical Practice*. London and New York: Routledge, 1980.
6. Bennett, Tony. *Formalism and Marxism*. London and New York: Routledge, 1979.
7. Bertens, Hans. *Literary Theory: the Basics*. London: Routledge, 2001.
8. Culler, Jonathan Barthes. *A Very Short Introduction*. New York: OUP, 2002.
9. Fillingham, Lydia Alix and MousheSusser. *Foucault for Beginners*. India: Orient Longman, 2000.
10. Iyengar, Srinivasa K.R. *The Adventure of Criticism*. New Delhi: Sterling Publishers, 1985.
11. Krishnaswamy N. John Varghese and Sunita Mishra. *Contemporary literary Theory: A Student's Companion*. New Delhi: Macmillan, 2001
12. Kundara, Milan. *The Art of the Novel*. New York: Penguin Books & Faber & Faber, 1986.
13. Lane, J. Richard. *Fifty Key Literary Theorists*. New York and London: Routledge, 2006.
14. Murfin, Ross and Supriya M. Raj. *The Bedford Glossary of Critical Terms*. Boston and New York: Bedford, 1998.
15. Nagarajan M.S. *English Literary Criticism and Theory*. Hyderabad: Orient Longman, 2006.
16. Norris, Christopher. *Deconstruction*. London and New York: Routledge, 1982.
17. Powell, Jim and Van Howell. *Derrida for Beginners*. India: Orient Longman, 2000.
18. Powell, Jim. *Postmodernism*. Chennai: Orient Longman, 1998.
19. Rainbow, Paul. *The Foucault Reader*. New York: Pantheon Books, 1984.
20. Royle, Nicholas. *Jacques Derrida*. London and New York: Routledge, 2003.

**PEENH20 - Elective IVA: HISTORY OF IDEAS**

<b>Year: II SEM : IV</b>	<b>Course Code:</b> PEENH20	<b>Title Of The Course:</b> History of Ideas	<b>Course Type :</b> Theory	<b>Course Category :</b> Elective IV A	<b>H/W</b> 6	<b>CREDITS</b> 4	<b>MARKS</b> 100
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**Course Outcomes (CO)**

On Completion of the Course the Learners will be able to:

1. Identify the evolution of human thought and history of ideology
2. Explain the germ and growth of different schools of philosophy, their episteme and ontological development
3. Interpret social behaviour and cultural practices of human beings according to each train of thought focussed on the course
4. Evaluate the ethical attributes of the schools of philosophy
5. Critique the attributes of other disciplines against the evolutionary changes in human thought

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	H

**Unit I: Ancient****K2-K6****(18 hours)**

a) Bharatamuni                      On Natya and Rasa: Aesthetics of Dramatic Experience

From the *Natyasastra*

1. Indian aesthetics
2. Scientific exposition of *Rasa* theory
3. Scientific application of reason to human nature and experience

b) Tholkappiyar                      On Diction and Syntax - From the *Tholkappiyam*

4. Dravidian Poetic Sensibility
5. Syntax of Poetry
6. Content of Poetry

**Unit II:****K2-K6****(18 hours)****Medieval**

a) St. Augustine                      Confessions Ch X

1. The function of memory
2. The types of memory
3. Memory and Faith

**Seventeenth Century**

b) John Locke                      An Essay Concerning Human Understanding- Introduction

1. Empiricist Philosophy of mind and cognition: a theory of knowledge and belief.
2. The first principle: the notion of a Tabula Rasa, or a blank slate.
3. Rational Empiricism: Alternative view of the world and our access to it.

**Unit III****K2-K6****(18 hours)****Eighteenth Century**

a.) Rousseau                      The Social Contract or Principles of Political Right – Book I

1. Father and Child: The natural form of authority
2. Social contract: Legitimate political authority rests on a covenant

## **Nineteenth Century**

b) Darwin: Natural Selection (Chapter IV)

3. Survival Instinct and Sexual Selection

Marx: The Communist Manifesto:Chapter I

4. Capitalism and Class struggle

:Bourgeois and Proletarians [Pg 246 – 255]

5. History as the story of class struggles

6. Envisioning a classless society

From McLellan, David. *Karl Marx Selected Writings*. New York: Oxford University Press, 2000.

## **Unit IV: Twentieth Century                      K2-K6    (18 hours)**

a)Sigmund Freud: The Structure of the Unconscious K5

1. Conscious versus unconscious mind

2. Id, ego and superego.

b) Simone de Beauvoir: The Second Sex-Introduction

3. Woman, as the other,object

4.Woman, as individualized self and subject

5. S. Radhakrishnan:Introduction to The Principal *upaniShads*

5.6 The term Upanishads

## **Unit V Contemporary    K2-K6    (18 hours)**

Theodore Adorno

Aesthetics

1. Introduction to Aesthetics

2. Defensive Reactions to Modern Art (L 19; Pg. 185-187)

3. A Critique of the theory of Aesthetic experience (L 20; Pg. 203-205)

4. The ambiguity of the work of art (L 20; Pg. 203-205)

5. The Psychology of the Artist (L 21; Pg. 211-213)
6. Subjectivism and Objectivism in Aesthetic (L 17; Pg.166-167)

From Theodore W. Adorno. *Aesthetics* 1958/59. Ed. Eberhard Ortland. Tr. Wieland Hoban. Polity Press. UK. 2018.

### Books for Study and Reference

1. McDermott Robert A. Ed. *The Basic writings of S. Radhakrishnan*.
2. Jaico Publishing House, Mumbai 2004
3. Lear, Jonathan. *Freud*. New York. Routledge, 2005
4. Annas, Julia. *Plato, A Very Short Introduction*. New Delhi: Oxford University Press, 2006.
5. Shields, Christopher. *Aristotle*. Oxon: Routledge, 2007.
6. Lewens, Tim. *Darwin*. New York. Routledge, 2007.
7. Darwin, Charles. *The Origin of Species*. New Delhi: Peacock Books, 2012.
8. Dent, Nicholas. *Rousseau*. Oxon: Routledge, 2005.
9. Stevensen, Leslie & David L. Haberman. *Ten Theories of Human Nature*. Fourth Edition. New Delhi: Oxford University Press, 2006.

### PCENM20 - LITERATURE OF THE MODERN AGE

<b>Year :</b> II <b>SEM</b> :IV	<b>Course Code :</b> PCENM20	<b>Title Of The Course :</b> Literature of the Modern Age	<b>Course Type</b> :Theory	<b>Course Category :</b> Core	<b>H/W</b> <b>6</b>	<b>Credits</b> <b>4</b>	<b>Marks</b> <b>100</b>
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Recognize the broad spectrum of literary and artistic movements of the Twentieth century and thereby develop critical insight to comprehend the plots, characters and techniques in the literary works.
2. Explain the relationship between literature and social structures.



3. Discuss major issues related to the cultural and social context of the 20th century.
4. Appreciate the masterpieces of literature of this literary period and to analyze formal and thematic aspects of modern age in the background of larger cultural and historical movements.
5. Realize the degeneration of morality and human values in the modern age.

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	M	M	M
CO2	H	H	H	H	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**Unit I**

**K1 – K5**

**(18 hours)**

1.1 Introduction: Key concepts and Ideas: Objective Co-relative, Dissociation of Sensibility,  
Unification of Sensibility, Fusion of Thought and Feeling

1.2 T. S. Eliot                                   The Wasteland (Detailed Poetry)

1.3 Seamus Heaney                         Death of a Naturalist (ND Poetry)

1.4 E. M. Forster                            What I Believe (Detailed Prose)

1.5 Bernard Shaw                         Arms and Man (Detailed Drama)

1.6 E.M. Forster

## **Unit II**

**K1-K5**

**(18 hours)**

2.1 W. H. Auden                            Easter 1960 (Detailed Poetry)

2.2 Stephen Spender                     The Labourer in the Vineyard (ND)

2.3 Sylvia Plath                           Daddy

2.4 Shelagh Delaney                    A Taste of Honey (ND Drama)

2.5 Formal Elements of Fiction: Plot Construction, Narrative point of View

2.6 James Joyce

## **Unit III**

**KI - K5**

**(18 hours)**

3.1. W. B. Yeats                          The Second Coming (detailed Poetry)

3.2. Edmund Burke                      On Conciliation with America (ND Prose)

3.3 J. M. Synge                           Riders to the Sea (Detailed Drama)

3.4 **Close Reading & Critical Interpretation:** Self-consciousness, Perspectivism,  
Skepticism

3.5 Characterization, Setting, Tone, Style, Symbolism and Irony

3.6 D. H. Lawrence

## **Unit IV**

**K1-K5**

**(18hours)**

4.1 Fusion of Creative and Critical Faculties, Tradition, Surrealism, Wit and Irony

4.2 Philip Larkin Church Going (Detailed Poetry)

4.3 Wilfred Owen Strange Meeting (ND)

4.4 Bernard Shaw Arms and the Man(detailed Drama)

4.5. John Galsworthy The Silver Box (ND)

4.6 Joseph Conrad

## Unit V

K1 – K5

(18 Hours)

5.1 Stream of Consciousness, Oedipus Complex and Modernism

5.2 Ted Hughes Crow (Detailed Poetry)

5.3 C. P. Snow Two Cultures (Detailed Prose)

5.4 Fragmentation, Iconoclasm, Melancholy and Political Disillusionment

5.5 Graham Greene

5.6 Aldous Huxley

## Reference Books:

1. Harold Bloom Ed, *Samuel Beckett's Waiting for Godot: Viva Modern Critical Interpretations*. New Delhi: First Indian Edition, 2007.
2. Morris Beja, A. E. Dyson Ed. *James Joyce : Dubliners and A portrait of the Artist as a Young man: A selection of critical essays*, 1<sup>st</sup> ed. London: The Macmillan Press Ltd, 1973.
3. Gamini Salgado, A. E. Dyson Ed., *D.H. Lawrence Sons and Lovers: A selection of Critical Essays*. London: The Macmillan Press Ltd, 1973.
4. R.D. Draper, *Sons and Lovers by D.H. Lawrence Macmillan Master Guides*. New York: Palgrave Macmillan, 1986.
5. Harold Bloom ed., *F. Scott Fitzgerald's The Great Gatsby Viva Bloom's Notes*. New Delhi: Viva Books Pvt. Ltd, 2007.
6. Harold Bloom ed., *F. Scott Fitzgerald's The Great Gatsby Viva Bloom's Notes*. New Delhi: Viva Books Pvt. Ltd, 2001.
7. William Stephenson, *Fowler's The Lieutenant's Woman: Reader's Guide* Viva-continuum edition. London: Continuum International Publishing Group first South Asian Edition, 2008.
8. Heiney, Donald and Downs, Lenthel H., *Twentieth Century and Critical Theory*. Essentials of Contemporary Literature of the Western World - Vol.2

9. Hudson, Derek, *English Critical Essays: Twentieth Century (Second Series)*. London: OUP, 1963.
10. James, Pickering H. and Jeffrey D. Hooper, *Concise Companion to Literature*. New York: Macmillan Publishing Co., Inc., 1981.
11. Jones M., Phyllis, *English Critical Essays: Twentieth Century (First Series)*. London: OUP, 1964.
12. Orr, John, *The Making of the Twentieth Century Novel: Lawrence, Joyce, Faulkner and*
13. *Beyond*. Hongkong: Macmillan, 1987.
14. Rama, R.P. ed. *Critical Interactions: Reading Twentieth Century Literary Texts*. Jaipur: Pointer Publishers. 1992.
15. Salgaonkar, V.D. Ed. *The Gates of Wisdom: Selections from Bertrand Russell*. Madras: The Macmillan Co. of India Ltd., 1971.
16. John Wain ed. *Anthology of Modern Poetry*. London: Hutchinson & Co Publishers Ltd.
17. A.J. Wilks, *T.S. Eliot: The Waste Land Macmillan Critical Commentaries*. London: Macmillan Education Ltd, 1971.

## PCENN20 - CONTEMPORARY WRITING

<b>Year : II SEM : IV</b>	<b>Course Code :</b> PCENN20	<b>Title Of The Course :</b> Contemporary Writing	<b>Course Type :</b> Theory	<b>Course Category :</b> Main	<b>H/W</b>  <b>6</b>	<b>Credits</b>  <b>5</b>	<b>Marks</b>  <b>100</b>
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### Course Outcomes (CO)

On Completion of the Course the Learners will be able to:

1. Discuss the significance of Contemporary literary works
2. Appreciate contemporary writing for the form and theme
3. Evaluate Contemporary writers for their contribution to literature and society
4. Evaluate the contemporary literary schools /movements
5. Create critical essays on contemporary writing

<b>CO/P SO</b>	<b>PSO</b>					
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
<b>CO1</b>	H	H	H	H	M	M
<b>CO2</b>	H	H	H	H	H	M
<b>CO3</b>	H	H	H	H	H	M
<b>CO4</b>	H	H	H	H	H	H
<b>CO5</b>	H	H	H	H	H	H

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PO					
	1	2	3	4	5	6
CO1	H	H	H	H	M	M
CO2	H	H	H	H	H	M
CO3	H	H	H	H	H	M
CO4	H	H	H	H	H	H
CO5	H	H	H	H	H	H

**Unit I: Poetry      K3-K6      (18 hours)**

1.1 World War II and the horrors of the war, genocide and corruption, real-life themes and the beginning of a new period of writing.

1.2 Social and political viewpoints, connections to current events and socioeconomic messages

1.3 Trends that illuminate societal strengths and weaknesses

1.4 Introduction to Contemporary Writing

1.5 Contemporary Style

1.6 Genres in Contemporary literature

**Unit II: Prose      K3-K6      (18 hours)**

2.1 Jo Shapcott      Hairless

2.2 Simon Armitage      Remains

2.3 Bob Dylan      With God on Our Side, The Times They Are A-Changing

2.4 Adrienne Rich      A Mark of Resistance

2.5 Pablo Neruda      Poetry

2.6 John McGrath      -      Behind the Cliches of Contemporary Theatre

From John McGrath. A Goodnight Out; Popular Audience; Class and Form  
A lecture series given at Cambridge University in 1979

**Unit III: Drama & Short Stories**                      **K 3-K6**                      **(26 hours)**

- 3.1 Samuel Beckett                      Waiting for Godot
- 3.2 Harold Pinter                      The Birthday Party
- 3.3 Bertolt Brecht                      Mother Courage and her Children
- 3.4 Borges                      Pierre Menard, Author of the Quixote
- 3.5 Alice Munro                      Face
- 3.6 Vikram Seth                      Beastly Tales from Here and There

**Unit IV: Postmodernism & Posthumanism**                      **K1, K3-K6**                      **(18 hours)**

- 4.1 Terms: Abject; alienation; archetypal criticism; aura; bricoleur; cancelled character; character; closure; erasure; flaneur; frame
- 4.2 Terms: hetero biography; hyperspace; hypertext; ludism; marginality; metafiction; modernism and post-modernism; montage; nomad
- 4.3 Terms: polyphonic; popular; precession; realism; repetition; short-circuit; syntagmatic and paradigmatic; True-Real
- 4.4 Linda Hutcheon -                      Theorizing the Postmodern
- 4.5. Terms: anthropocene, anti-anthropocentrism, anti-humanism, transhuman, alterity, science fiction, technicity
- 4.6 Neil Badmington -                      Post humanism

[From Literature and Science]

**Unit V: Fiction**                      **K4-K6**                      **(10 hours)**

- 5.1 Thomas Pynchon, Orhan Pamuk
- 5.2 Jose Saramago, Isabelle Allende
- 5.3 Kurt Vonnegut Jr, Umberto Eco
- 5.4 Kazuo Ishiguro, Haruki Murakami
- 5.5 Gabriel Garcia Marquez, Ian McEwan

## 5.6 John Updike

### **Books for Reference:**

1. Jennifer Birkett. *Waiting for Godot by Samuel Beckett*. New York: Palgrave Macmillan, 1987.
2. Harold Bloom Ed, *Samuel Beckett's Waiting for Godot: Viva Modern Critical Interpretations*. New Delhi: First Indian Edition, 2007.
3. Rama, R.P. ed. *Critical Interactions: Reading Twentieth Century Literary Texts*. Jaipur: Pointer Publishers. 1992.
4. Heiney, Donald and Downs, Lenthal H., *Twentieth Century and Critical Theory*. Essentials of Contemporary Literature of the Western World - Vol.2
5. Hudson, Derek, *English Critical Essays: Twentieth Century (Second Series)*. London: OUP, 1963.
6. James, Pickering H. and Jeffrey D. Hooper, *Concise Companion to Literature*. New York: Macmillan Publishing Co., Inc., 1981.
7. Jones M., Phyllis, *English Critical Essays: Twentieth Century (First Series)*. London: OUP, 1964.
8. Frankenstein; or, the trials of a posthuman subject An investigation of the Monster in Mary Shelley's "Frankenstein" and his attempt at acquiring human subjectivity in a posthuman state by Isa Ring  
<https://sh.diva-portal.org/smash/get/diva2:1178476/FULLTEXT01.pdf>



**PEENI20 - ELECTIVE IV B: CULTURAL THEORY AND POPULAR CULTURE**

<b>Year: II SEM : IV</b>	<b>Course Code: PEENI20</b>	<b>Title Of The Course: Cultural Theory &amp; Popular Culture</b>	<b>Course Type : Theory</b>	<b>Course Category : Elective IV B</b>	<b>H/W</b>	<b>Credits</b>	<b>Marks 100</b>
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**Course Outcomes (CO)**

On Completion of the Course the Learners will be able to:

1. Recognize the role of Culture in human thought, expression and art
2. Remember the names of the thinkers who initiated the cultural turn in analyzing all the productions of the human mind and both individually and collectively, and their contribution to cultural studies
3. Analyse literary and other related art forms in cultural perspective
4. Apply Cultural Theory as a research methodology
5. Evaluate literary text for their cultural value

CO/PSO	PSO					
	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	M	M	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**H - High – (3), M - Moderate (2), L - Low (1)**

CO/PO	PSO
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	1	2	3	4	5	6
CO1	H	H	M	M	M	M
CO2	H	H	M	M	M	M
CO3	H	H	H	H	M	M
CO4	H	H	H	H	H	M
CO5	H	H	H	H	H	M

**Unit I**                      **K2 –K6**    **(18Hours)**

- 1.1.Culture
- 1.2. Ideology
- 1.3.Popular Culture
- 1.4.Popular Culture as *other*
- 1.5.Mathew Arnold
- 1.6. Leavisism

**Unit II**                      **K2 –K6**    **(18Hours)**

- 2.1. The culture of other people
- 2.2. Richard Hoggart: *The Uses of Literacy*
- 2.3. Raymond Williams: *'The analysis of culture'*
- 2.4. E.P.Thompson: *The Making of the English Working Class*
- 2.5. Stuart Hall and Paddy Whannel: *The Popular Arts*
- 2.6. The Centre for Contemporary Cultural Studies

**Unit III**                      **K2 – K6**    **(18Hours)**

- 3.1. Classical Marxism
- 3.2. The English Marxism of William Morris
- 3.3. The Frankfurt School
- 3.4. Althusserianism
- 3.5. Hegemony
- 3.6. Post-Marxism and cultural studies

**Unit IV**                      **K2 – K6**    **(18Hours)**

- 4.1. Feminisms

- 4.2. Women at the cinema
- 4.3. Reading women's magazines
- 4.4. Post-feminism
- 4.5. Men's studies and masculinities
- 4.6. Queer theory

## **Unit V**

**K2 – K6**

**(18 Hours)**

- 5.1. 'Race' and racism
- 5.2. The ideology of racism
- 5.3. Orientalism
- 5.4. Whiteness
- 5.5. Anti-racism and cultural studies
- 5.6. The ideology of mass culture

### **Books for Study**

1. Storey, John. *Cultural Theory and Popular Culture*, VI Edition, New Delhi: Pearson, 2014
2. Storey, John. Ed. *What is Cultural Studies? A Reader*. London: HodderHeadline Group, 1997

### **Books for Reference**

1. Stuart Hall. "The Foundation of Cultural Studies". *Cinema on the Brain*. YouTube, 2014
2. Prof. Avishk Parui, Dept. of Humanities and Social Sciences, IIT Madras. "Introduction to Cultural Studies". NPTEL – NOC IITM, YouTube, 2018
3. ---. "British Cultural Studies: Raymond Williams and Culture and Society". University Quick Course, 2018
4. John Hall, F R Leavis and Raymond Williams – "Two Very Different Positions on 'Culture'". BBC., 2017
5. Prof. Anju Narayan, Delhi University. "Culture and Class Struggle in Literature: Antonio Gramsci, Raymond Williams". Vidya-Mitra. YouTube, 2017
6. Prof. Rutger de Graff, University of Amsterdam. "Popular Culture: Reflection or Illusion", *Introduction to Communication Science*. Coursera. YouTube, 2013.

