

**Deshabandhu Mahavidyalaya, Chittaranjan**  
**Department of English**  
**Programme Specific Outcome (PSO) - Course Outcome (CO)**  
**W.e.f. Academic Session 2023-24**

**Programme Specific Outcome (PSO)** – At the completion of the BA in English , students are expected to be equipped with the following:

1. Identification and analysis of literary, cultural and linguistic themes and concerns in the
2. history of literature written or translated into English.
3. Sensitivity towards written and oral form of narrative.
4. Communication and expression of self skills.
5. Critical reading of any textual or situational body of work.
6. Human sensitivity and empathy

Sem	Courses	Content of KNU Syllabus	Course Outcome (CO)
<b>Semester I</b>			
I	Major/Minor Understanding Poetry	<p><b>Unit I</b>  <b>Literary Terms (15 mrks)</b>  Sonnet, Lyric, Heroic Couplet, Epic, Elegy, Ode, Ballad, Dramatic Monologue</p> <p><b>Unit II</b>  <b>Poetry and Critical Appreciation of Poems (40 marks)</b>  1. Loving in Truth– Sir Philip Sidney  2. To his Coy Mistress- Andrew Marvel  3. Lycidas- John Milton  4. La Belle Dame Sans Merci- John Keats  5. Mac Flecknoe- John Dryden  6. I had gone a begging from- Gitanjali No. 50- - Rabindranath Tagore  7. In the Bazaars of Hyderabad- Sarojini Naidu  8. Omeros- Derek Walcott</p> <p><b>Unit III</b>  <b>Rhetoric and Prosody (15 marks)</b></p>	<p><b>The paper is supposed to help students to:</b></p> <ol style="list-style-type: none"> <li>i. Have a comprehensive idea of the genre of poetry.</li> <li>ii. Trace the inception and evolution of poetry through the ages.</li> <li>iii. Be familiar to various ideas associated with poetry.</li> <li>iv. Critically read and analyse a poetic text.</li> <li>v. Be able to scan a given poetic text with its prosodaic pattern.</li> <li>vi. Understand the rhetoric devices used in a poetic text.</li> </ol>

MD-1 Film Appreciation	<p><b>Unit I</b> <b>Cinematic Terms (10 marks)</b> Montage, Deep Focus, Long Shot, Flash Back, Art Film, Rccls, Documentary, Jump-Cut</p> <p><b>Unit II</b> <b>History and Development of Hindi and Bengali Cinema (15 marks)</b> Silent Films, Early Talkies, Mainstream Hindi Cinema, Angry Young Man, Art Films, Bollywood, Middle of the Road, Post-liberalism, Bengali Trio Directors- (Satyajit Ray, Ritwik Ghatak, Mrinal Sen)</p> <p><b>Unit III</b> <b>Film Review (10 marks)</b> 1. Modern Times 2. Garam Hawa 3. Hirak Rajar Deshe 4. Throne of Blood 5. Unishe April 6. Haider 7. Tarey Zamin Par</p>	<p>The course is supposed to equip students with:</p> <ol style="list-style-type: none"> <li>A trained response to a filmic text with a sensitivity towards plot, direction, cinematography, editing, music, acting and publicity.</li> <li>A comprehensive idea of the history of film making, both Indian and World Cinema.</li> <li>A familiarity with terms associated with Indian film history including silent films, early talkies, middle of the road, arthouse, blockbusters, Bollywood, Indian New Wave etc.</li> <li>A familiarity with filmmaking techniques like montage, long shot, deep focus, jump cut etc.</li> </ol>
SEC-1 Grammatical Skills and Compositions	<p><b>Unit I</b> <b>Grammatical Skills (15 mark)</b> Vocabulary Building: (Word Formation, Prefix, Suffix, One Word Substitutes) Functional Grammar: (Tenses, Conjunctions, Articles, Prepositions, Gerunds, Direct and Indirect Speech, Active and Passive Voices)</p> <p><b>Unit II</b> <b>Composition (20 marks)</b> Writing in One's Own Words: Summarizing and Paraphrasing</p>	<p>This course is specifically designed to:</p> <ol style="list-style-type: none"> <li>Complement the major paper on literature with language lessons.</li> <li>Equip students with functional grammar including tenses, conjunctions, prepositions, gerunds, active and passive voices etc.</li> <li>Build a vocabulary skill in the students with accessible lessons in one word substitutes and word formations.</li> <li>Train students to summarize and paraphrase a given paragraph with various scanning strategies.</li> <li>Provide a planned composition writing lesson for job hunting and other competitive exams.</li> </ol>

	AEC 1 Communication Skills	<p><b>Unit I</b> <b>Types and Modes of Communication (10 marks)</b></p> <p>Verbal and Non-Verbal Communication Personal, Social, and Business Communication Group Communication Effective Communication and Miscommunication</p> <p><b>Unit II</b> Dialogue and Monologue Group Discussion Interview Public Speech (15 marks)</p> <p><b>Unit III</b> <b>Comprehension (10 marks)</b></p> <p>Passage for Comprehension (Unseen) Exercises: Comprehension A. Summary, Paraphrasing B. Vocabulary Test</p>	<p>This course is specifically designed as a communication course, training students:</p> <ol style="list-style-type: none"> <li>To identify and discuss various types of communication and the ways in which they can be categorized.</li> <li>To theoretically approach communication as a context specific idea.</li> <li>To be adept at functional and career specific uses for communication like public speech, interview and group discussion.</li> <li>To be able to scan and summarize unseen comprehension passages to increase reading and understanding skills.</li> </ol>
<b>Semester II</b>			
II	Major/ Minor 2 Understanding Prose	<p><b>UNIT-I</b> <b>Literary Types (15 Marks)</b></p> <p>Essays, Novels (Picaresque, Epistolary, Gothic, Bildungsroman), Short Story, Life Writings (Memoirs, Biography, Autobiography, Travelogues, Journals)</p> <p><b>UNIT-II (40 Marks)</b> <b>Essays:</b></p> <ol style="list-style-type: none"> <li>Of Travel- Sir Francis Bacon</li> <li>Mischiefs of Party Spirit</li> <li>Toasted English- R.K. Narayan</li> </ol> <p><b>Short Stories:</b></p> <ol style="list-style-type: none"> <li>Araby- James Joyce</li> <li>Vanka- Anton Chekov</li> <li>The Hungry Stones- Rabindranath Tagore</li> </ol>	<ol style="list-style-type: none"> <li>Students will learn to analyse the structure of prose works, including elements such as plot, character development, setting, point of view, and theme.</li> <li>They will develop the skills to identify and interpret the themes, motifs, and symbols present in prose texts, exploring their deeper meanings and implications.</li> <li>Students will become familiar with various literary techniques used in prose writing, such as foreshadowing, irony, symbolism, imagery, and figurative language.</li> <li>Through close reading and critical thinking, students will engage with prose texts on multiple levels, considering their cultural, historical, and social contexts.</li> <li>They will learn to recognize and analyse the unique styles and voices of different authors, understanding how style contributes to the overall impact and meaning of a text.</li> <li>Students will enhance their ability to articulate their interpretations and responses to prose texts through</li> </ol>

		<b>UNIT-III</b> <b>Terms related to Narratology (15 Marks)</b>  Author, Story, Setting, Character, Plot, Narrator, Points of View, Chronotope	writing essays, participating in discussions, and presenting analyses. vii. Understanding prose can also inspire students to engage in their own creative writing, experimenting with different narrative techniques, styles, and genres in their own prose works.
MD 2 Contemporary India: Women and Empowerment	<b>UNIT-I</b> <b>Concepts (10 Marks)</b> Gender as a social construct, Masculinity, Femininity, Feminism, Patriarchy, LGBTQ  <b>UNIT-II</b> <b>Texts (15 Marks)</b> Kamala Das: “An Introduction” Mamta Kalia: “Tribute to Papa” Mahasweta Devi: “Breast Giver”  <b>UNIT-III</b> <b>Issues (10 Marks)</b> Women and Nationalist Movement in India Women and Partition Women and Law Women and Violence	i. Students will gain insights into the complex social, cultural, and economic factors shaping the status of women in India today. ii. Students will learn about the challenges women face in various spheres such as education, employment, healthcare, and politics. iii. Students will explore the progress made in women's empowerment initiatives, including legal reforms, grassroots movements, and government policies. iv. Students will develop the ability to critically analyse societal norms, gender roles, and power structures that impact women's lives in India. v. Students can advocate for gender equality, women's rights, and empowerment through various channels such as activism, policymaking, and education.	
SEC 2 Content Writing and Professional	<b>UNIT-I</b> <b>Content Writing (15 Marks)</b>  ● Advertisements Content Writing, Advertisement on new universities, new career courses, new vocational programmes, workshops etc. ● Content writing on leaflets and brochures, posters: Leaflets of organizations, posters and brochures of events and courses. ● Content writing of Web blogs: Web pages or blogs of individuals and institutions.  <b>UNIT-II</b> <b>Professional Correspondences (20 Marks)</b>  ● Writing: Methods of Note- taking, Jumbled Sentences ● Letter Writing & Mail: Covering Letter, Claiming and adjustment Letters, Sales	i. Develop proficient writing skills across various formats, including articles, blog posts, social media updates, and emails. ii. Maintain a consistent tone and style throughout different forms of writing to establish a cohesive brand voice and enhance readability. iii. Acquire the ability to write professional emails, letters, memos, and other business documents with clarity, conciseness, and professionalism. iv. Develop skills in clear and concise communication to convey messages accurately and persuasively in both written and verbal forms.	

		<ul style="list-style-type: none"> <li>● Letter, E-mails, Essay Writing</li> <li>● Elements of Effective Writing: Agenda, Notices, Circular, Minutes of the Meeting</li> <li>● &amp; Proof Reading</li> </ul>	
<b>Semester III</b>			
	Major Anglo-Saxon to Sixteenth Century	<p><b>Unit I 15 marks</b>  <b>Growth and Development of the English Language</b>  Scandinavian, French, Latin and Shakespearean influences and loan words</p> <p><b>Unit-II 40 marks</b>  <b>Poetry</b>  1. 'Battle of Maldon'  2. 'Dream of the Rood'  3. 'Wife's Lament'  4. 'Pearl'  5. Chaucer: Prologue to The Canterbury Tales (ll1-42)  6. Thomas Wyatt: 'Remembrance'  7. Sir Henry Howard, The Earl of Surrey: Sonnet No. 7 "The soote season, that bud and bloom forth bring</p> <p><b>Unit III 15 marks</b>  History of Literature of the relevant period</p>	<p>After completion of this course students will be able to:</p> <ol style="list-style-type: none"> <li>Trace the developmental history of English Literature from the Anglo-Saxon to 16th century.</li> <li>Show familiarity with major literary works by British writers in the field of Drama and Poetry.</li> <li>Be acquainted with major religious, political and social movements from Anglo-Saxon to 16th century and their influence on literature.</li> </ol> <p>Learn various interpretative techniques to approach literary texts of varied genres.</p>
	Major/ Minor Understanding Drama	<p><b>Unit I 15 marks</b>  <b>Dramatic Terms</b>  Tragedy, Comedy, Farce, Monologue (Soliloquy and Aside,) Conflict, Chorus, Three Unities, Melodrama.</p> <p><b>Unit II 40 marks</b>  <b>Plays</b>  Christopher Marlowe: <i>Dr Faustus</i>  Ben Jonson: <i>Everyman In His Humour</i></p> <p><b>Unit III 15 marks</b>  Origin and Development of English Drama</p>	<p><b>The paper is supposed to help students to:</b></p> <ol style="list-style-type: none"> <li>Have a comprehensive idea of the genre of drama.</li> <li>Trace the inception and evolution of drama through the ages.</li> <li>Be familiar to various ideas associated with drama.</li> <li>Critically read and analyse a dramatic text.</li> <li>Understand the evolution of the genre of drama from the beginning, specifically in the English context.</li> </ol>

	<p>AEC 2 English Communication</p>	<p><b>Unit I</b> <b>Types and Modes of Communication (10 marks)</b></p> <p>Verbal and Non-Verbal Communication Personal, Social, and Business Communication Group Communication Effective Communication and Miscommunication</p> <p><b>Unit II</b> Dialogue and Monologue Group Discussion Interview Public Speech (15 marks)</p> <p><b>Unit III</b> <b>Comprehension (10 marks)</b></p> <p>Passage for Comprehension (Unseen) Exercises: Comprehension A. Summary, Paraphrasing B. Vocabulary Test</p>	<p>This course is specifically designed as a communication course, training students:</p> <ol style="list-style-type: none"> <li>To identify and discuss various types of communication and the ways in which they can be categorized.</li> <li>To theoretically approach communication as a context specific idea.</li> <li>To be adept at functional and career specific uses for communication like public speech, interview and group discussion.</li> <li>To be able to scan and summarize unseen comprehension passages to increase reading and understanding skills.</li> </ol>
<p style="text-align: center;"><b>Semester IV</b></p>			
	<p>Major/Minor</p> <p>Elizabethan Age to Neo- Classical Age Literature</p>	<p><b>Unit I 15 marks</b> <b>Poetry of the Early 18th century</b></p> <ol style="list-style-type: none"> <li>John Donne: "Good Morrow", "Batter my Heart"</li> <li>George Herbert: "Easter Wings"</li> <li>Henry Vaughan: "Retreat"</li> <li>Richard Crashaw: "Christ Crucified"</li> <li>Abraham Cowley: "The Epicure"</li> <li>Alexander Pope: Rape of the Lock (Canto 1)</li> </ol> <p><b>Unit II: 40 marks</b> <b>Essays:</b> Joseph Addison: 'Spectator Club' Richard Steele: 'Sir Roger at Church' <b>Novel:</b> Daniel Defoe: Robinson Crusoe Jonathan Swift: Gulliver's Travels (Book I and II)</p>	<ol style="list-style-type: none"> <li>Appreciation of Literary forms and styles such as satire, pastoral poetry and the heroic couplet</li> <li>Understanding socio-political and cultural environment of the early 1700s, which shaped the themes and styles of the poetry.</li> <li>Students can explore how the themes of nature, morality and human folly expressed by poets during that time.</li> <li>Engaging with poetry encourages critical thinking, particularly in understanding the use of satire and irony.</li> <li>The poetry of this period often reflects the values and concerns of early modern society.</li> <li>Gain insight about the issues like rise of middle class, impact of Enlightenment and the early stages of industrialization.</li> <li>Helps them analyse and interpret the authors' perspective, which can enhance the ability to evaluate modern texts and ideas critically..</li> <li>Studying these texts can broaden the understandings of the</li> </ol>

		<b>Unit III 15 marks</b> History of Literature of the relevant period.	<p>students about different perspectives and how they have shaped modern societal norms.</p> <ul style="list-style-type: none"> <li>ix. The study of 18th century literature often intersects with History, Philosophy, Political Science and Sociology, offering a multidisciplinary approach to understanding the era and its literature.</li> <li>x. This texts includes understanding the transition from earlier forms of storytelling to more complex character development and plot structures.</li> <li>xi. Cultural and Intellectual Enrichment.</li> <li>xii. Understanding Literary themes and motifs.</li> <li>xiii. Appreciation of major literary figures.</li> <li>xiv. Historical Understanding.</li> <li>xv. Preparation for further study.</li> </ul>
	Major Shakespearean Literature	<b>Unit I 15 marks</b> Sonnets 65, 73, 130, 154  <b>Unit II 40 marks</b> William Shakespeare: <i>Macbeth</i> William Shakespeare: <i>Twelfth Night</i>  <b>Unit III 15 marks</b> Shakespeare Criticism: <i>Preface to Shakespeare</i>	<p>This course would:</p> <ul style="list-style-type: none"> <li>i. Enhanced literary appreciation.</li> <li>ii. Improve language skill.</li> <li>iii. Critical thinking and analysis.</li> <li>iv. Creative expression.</li> <li>v. Student would explore the characteristics of</li> <li>vi. Shakespearian tragedy and comedy.</li> <li>vii. Students developed the ability to analyze complex characters, intricate plots and rich languages.</li> <li>viii. Exploration of universal themes.</li> <li>ix. Character study and psychological insight.</li> <li>x. Performing scenes or monologs from both plays</li> <li>xi. Improves students' public speaking skills, confidence and ability to convey complex emotions and ideas.</li> <li>xii. Deepened literally analysis skills.</li> <li>xiii. Understanding critical perspectives.</li> <li>xiv. Engagement with scholarly discourse.</li> <li>xv. Exploration of theoretical frameworks.</li> <li>xvi. Appreciation of Shakespeare's cannon</li> </ul>

# **DESHABANDHU MAHAVIDYALAYA, CHITTARANJAN**

## **DEPARTMENT OF ENGLISH**

### **Program Specific Outcomes and Course Outcomes (with effect from Academic Session 2020-21)**

#### **Program Specific Outcome (PSO)**

A 'General Graduate' of English of the college should possess the capability to:

#### **1. Understanding of Historical Context and Literary Evolution**

- Students will develop an understanding of the Elizabethan period, marked by the flourishing of drama, poetry, and the works of prominent literary figures. They will study the themes of humanism, exploration, and the celebration of individualism.

#### **2. Comparative Analysis of Literary Styles and Genres**

- Students will compare the lyrical and imaginative qualities of Elizabethan literature with the structured, rational, and Didactic approach to neo-classical literature.
- They will explore the evolution from the romantic and metaphysical poetry of the Elizabethan and early 17th century to the more formal, heroic couplets, and satire prominent in the Neoclassical period.

#### **3. Critical Appreciation of Major Literary Works**

- Students will critically engage with major texts from multiple periods. This outcome includes an understanding of how these works reflect the social, political, and philosophical contexts of their respective times.

#### **4. Development of Analytical and Interpretative Skills**

- The programme will equip students with the ability to analyze the thematic concerns, characterizations, and stylistic elements of English literature.
- Students will learn to interpret the use of classical allusions, irony, and wit in Neoclassical works, contrasting them with the rich imagery and exploration of complex human emotions in Elizabethan literature.

#### **5. Appreciation of Literary Theories and Criticism**

- Students will study the critical frameworks and literary theories relevant to both periods, such as the Renaissance humanism influencing literature and the classical principles of decorum and propriety guiding Neoclassical writers. They will apply these theories to understand the development of literary forms like the sonnet, epic, and satire.



## 6. Research and Scholarly Writing

- The programme encourages students to conduct research on the transitions between the literary periods, exploring topics such as the impact of the Restoration on literature, the role of patronage, and the evolution of the English language.
- Students will produce well-researched, scholarly essays that demonstrate their understanding of the continuity and change in English literature from the 20<sup>th</sup> century to the other forms.

Sem	Courses	Content of KNU Syllabus	Course Outcome (CO)
Semester V			
	CC-11 Modern European Drama	<b>Literary and Social History:</b> Socio-Political Change and the Stage, European Drama: Realism and Beyond, The Problem Play in the Modern Era, The Theatre of the Absurd.  <b>Plays - I</b> J.M. Synge: <i>Riders to the Sea</i> H. Ibsen: <i>Ghosts</i>  <b>Plays - II</b> Bertolt Brecht: <i>Galileo</i> Eugene Ionesco: <i>The Lesson</i>	After completion of this course the students will be able to:  i. Explore how twentieth-century English and European drama played a crucial role in the introduction and shaping of modernity, recognizing its impact on contemporary literature and culture.  ii. Gain an understanding of the significant changes in European literature from the Renaissance to the twentieth century, analysing how these shifts influenced the development of modern drama.  iii. Examine the evolution of European theatre into a pan-European phenomenon, focusing on the stylistic and technical innovations introduced by the avant-garde movements of the time.  iv. Study the dominance of realism in early twentieth-century drama and explore the subsequent radical departures from this style, understanding the reasons behind these shifts.  v. Become acquainted with key dramatic movements such as realism, naturalism, symbolism, expressionism, the Avant Garde, and epic theatre.  vi. Analyze the historical and cultural contexts of twentieth-century Europe, understanding how these contexts influenced the thematic and stylistic developments in drama.

<p><b>CC-12 American Literature</b></p>	<p><b>Literary and Social Background:</b> The American Dream, Social Realism and the American Novel, Harlem Renaissance, Black Women’s Writing.</p> <p><b>Poetry and Plays:</b></p> <ol style="list-style-type: none"> <li>1. Tennesse Williams: The Glass Menagerie</li> <li>2. H.W. Longfellow: “The Slave’s Dream”</li> <li>3. Robert Frost: “The Road Not Taken”</li> <li>4. Walt Whitman: “O Captain! My Captain”</li> <li>5. Adrienne Rich: “Aunt Jennifer’s Tigers”</li> </ol> <p><b>Prose:</b></p> <ol style="list-style-type: none"> <li>1. Toni Morrison: <i>Beloved</i></li> <li>2. Edgar Allan Poe: “The Purloined Letter”</li> <li>3. O’Henry: “One Dollar’s Worth”</li> </ol>	<p>After completion of this course the students will be able to:</p> <ol style="list-style-type: none"> <li>i. Gain an understanding of the distinctive characteristics of American literature, exploring its unique flavor within the broader historical, social, cultural, and critical contexts of the United States.</li> <li>ii. Develop the ability to analyze literary texts in relation to their sociohistorical backgrounds, understanding how American literature reflects and responds to the evolving history and culture of the United States.</li> <li>iii. Appreciate the depth and diversity of American poetry, recognizing its connections to various historical periods and cultural movements in the United States.</li> <li>iv. Critically engage with themes of race, gender, and the legacy of slavery, understanding the dehumanizing impact of these factors on African American communities before and after the Civil War.</li> <li>v. Examine how axes of race and gender are essential components in the production of American literature, particularly in the context of African American and Black women’s writing.</li> </ol>
<p><b>DSEC – 1 Literary Criticism</b></p>	<p><b>1. Aristotle: Poetics (selections as below):</b> Introduction: Poetry as Imitation Chapter 6 – Description of Tragedy Chapter 7 – The Scope of the Plot Chapter 8 – Unity of Plot</p> <p><b>2. Dr Johnson: Preface to Shakespeare</b> (Page 133, Line 88 – Page 140, Line 354)</p> <p><b>3. W. Wordsworth: Preface to <i>The Lyrical Ballads</i></b> (Page 179, Line 674 – Page 182, Line 767)</p> <p><b>4. J. Keats: Letters</b> (Page 256-259)</p> <p><b>5. T.S. Eliot: The Metaphysical Poets</b> (Page 302-308, Line 1-243)</p> <p><b>6. Matthew Arnold: The Study of Poetry</b> (Page 260 Line 1– Page 265 Line 192)</p>	<p>After completion of this course the students will be able to:</p> <ol style="list-style-type: none"> <li>i. Gain an understanding of the key ideas and texts in Western literary criticism, spanning from Greco-Roman antiquity to the modern period.</li> <li>ii. Become familiar with the major intellectual shifts in the interpretation of culture, language, and literature, recognizing how these shifts have influenced the history of literary criticism.</li> <li>iii. Develop the ability to examine and critique foundational ideas such as mimesis and imagination, understanding their implications in literary criticism.</li> <li>iv. Explore and analyze the orientations of classicism, romanticism, and modernism, recognizing how these movements have shaped literary thought and criticism.</li> <li>v. Engage with the concepts associated with significant thinkers such as Aristotle, Dr. Johnson, Wordsworth, Keats, T.S. Eliot, and Matthew Arnold.</li> </ol>

	<b>DSEC-2</b> <b>Post World War II Literature</b>	<b>Prose:</b> 1. John Fowles: <i>The French Lieutenant's Woman</i> 2. Angela Carter: <i>Wolf-Alice</i> 3. William Golding: <i>Lord of the Flies</i>  <b>Poetry:</b> 1. Philip Larkin: "Whitsun Weddings" 2. Ted Hughes: "Hawk Roosting" 3. Seamus Heaney: "Casualty" 4. Carol Anne Duffy: "Text"  <b>Drama</b> 1. Samuel Beckett: <i>Waiting for Godot</i>	After completion of this course the students will be able to: i. Identify and analyze the key avant-garde theories in modern literature, including how these theories influence poetry, novels, and theatre through self-conscious and experimental approaches. ii. Critically examine the impact of social, historical, political, and economic contexts on modern literature, particularly in the post-World War II era. iii. Gain insights into the influence of contemporary philosophy, ideas, and art movements such as expressionism, Marxism, and the Absurd on literary innovation. iv. Explore and evaluate formal experimentation in literature, understanding how innovations in form and content reflect different facets of human experience. v. Critically examine the works of authors like Philip Larkin, Carol Anne Duffy, Samuel Beckett, and William Golding, focusing on how these texts respond to the social, political, and cultural changes of their time.
<b>Semester VI</b>			
	<b>Postcolonial Literatures</b>	<b>Unit I</b> Literary and Social Background Decolonization, Globalization and Literature Literature and Identity Politics Writing for the New World Audience Region, Race and Gender <b>Unit II</b> <b>Drama</b> Mahesh Dattani: <i>Tara</i> <b>Poetry</b> Pablo Neruda: <i>Tonight I can Write</i> Derek Walcott: <i>Far Cry from Africa</i> Mamang Dai: <i>Small Towns and the River</i> David Malouf: <i>Revolving Day</i>  <b>Unit III</b> <b>Fiction</b> Salman Rushdie: <i>Haroun and the Sea of Stories</i> Amitav Ghosh: <i>The Shadow Lines</i>	After completion of this course students will be able to: i. Know how a literary text, explicitly or allegorically; represents various aspects of colonial oppression. ii. Question how does a text reveal about the problems of post- colonial identity. iii. Learn how a text reveals about the politics and/or psychology of anti-colonialist resistance. iv. Trace the history of post-colonial movements in India and its textual representations. Locate and represent subaltern voices through their own writings.

<p><b>CC 13</b> <i>Women's Writing</i></p>	<p><b>Unit I 10 marks</b> Literary and Social Background Evolution of Feminism: The Three Waves The Confessional Mode in Women's writing Gender and Class/Caste/Race Politics of Sexuality <b>Unit II 10 Marks</b> <b>Poetry and Drama</b> 8. Manjula Padmanabhan: <i>The Bride is not for Burning</i> Emily Dickinson: <i>I cannot live with You</i> Phillis Wheatley: <i>An Hymn to the Morning</i> Sylvia Plath: <i>Lady Lazarus</i> Eunice De Souza: <i>Bequest</i> <b>Unit III 15 marks</b> Prose Alice Walker: <i>The Color Purple</i> Mahasweta Devi: <i>Draupadi</i> (Translated: G.C.Spivak) Charlotte Perkins Gilman: <i>The Yellow Wallpaper</i> 4.</p>	<p>After completion of this course students will be able to:</p> <p>i. <b>T</b> Trace the developmental history of women's writing and their influence and significance</p> <p>ii. <b>S</b> How familiarity with major literary works by British and Non-British Women writers in the field of Drama, prose and Poetry.</p> <p>iii. <b>B</b> Be acquainted with major religious, political and social movements and their influence on literature.</p> <p>Learn various interpretative techniques to approach literary texts of varied genres, especially Feminist perspective.</p>
<p><b>DSEC – 3</b> <b>Literary Theory</b></p>	<p><b>Unit I</b> 7. Marxism and Cultural Studies 8. Louis Althusser: <i>Ideology and Ideological State Apparatuses</i> (Notes towards an Investigation) 9. Georg Lukacs: <i>Critical Realism and Socialist Realism</i> 10. Raymond Williams: Introduction to <i>Cultural and Society</i></p> <p><b>Unit II</b> Feminism Elaine Showalter: <i>Towards a Feminist Poetics</i> Juliet Mitchell: Femininity, Narrative and Psychoanalysis. Gayatri C. Spivak: <i>Can the Subaltern Speak</i></p> <p><b>Unit III</b> Post modernism and Post Colonialism Jean-Francois Lyotard: <i>Answering the question: What is Postmodernism</i> Edward Said: "The Scope of Orientalism" in <i>Orientalism</i>. Penguin Aijaz Ahmad: 'Indian Literature'; Notes towards the Definition of Category</p>	<p>After completion of this course the students will be able to:</p> <p>vi. Gain an understanding of the key ideas and texts in Western literary criticism, spanning from Greco-Roman antiquity to the modern period.</p> <p>vii. Become familiar with the major intellectual shifts in the interpretation of culture, language, and literature, recognizing how these shifts have influenced the history of literary criticism.</p> <p>viii. Develop the ability to examine and critique foundational ideas such as mimesis and imagination, understanding their implications in literary criticism.</p> <p>ix. Explore and analyze the orientations of classicism, romanticism, and modernism, recognizing how these movements have shaped literary thought, criticism and theories.</p> <p>x. Engage with the concepts associated with significant thinkers such as Althusser, Lukacs, Raymond Williams, Showalter, Spivak, Lyotard, Said etc.</p>

DSEC-4	Partition Literature	<p><b>Unit I</b>  <b>Poetry</b>  Faiz Ahmed Faiz: <i>For Your Loves, My Country</i>, in English: Faiz Ahmed Faiz, A Renowned Urdu Poet (tr. And ed. Riz Rahim)  Jibanananda Das: <i>I Shall Return to this Bengal</i> (tr. Sukanta Chaudhuri, in Modern Indian Literature)  Gulzar: <i>Toba Tek Singh</i> (Translating Partition, ed. Tarun Saint et.al.)  Taslima Nasreen: <i>Broken Bengal</i></p> <p><b>Unit II</b>  <b>Novel</b>  Bapsi Sidwa: <i>The Ice Candy Man</i></p> <p><b>Unit III</b>  <b>Short Stories</b>  Dibyendu Palit: <i>Alam's Own House</i> tr. Sarika Chaudhuri (<i>Bengal Partition stories: An Unclosed Chapter</i>.ed.bashabi Fraser)  Sadat Hasan Manto: <i>Toba Tek Singh</i>, tr. M. Asaduddin (in Black Margins: Manto)</p>	<p>After completion of this course the students will be able to:</p> <ul style="list-style-type: none"> <li>vi. Identify and analyze the key impact and perspective of Partition in modern literature, including how these theories influence poetry, novels, and theatre through self-conscious and experimental approaches and the horrifying memory through these narratives.</li> <li>vii. Critically examine the impact of social, historical, political, and economic contexts on partition literature, particularly in the Indian sub-continent context.</li> <li>viii. Understand that the partition of India is much more than just a historical fact. It is a compelling literary theme that continues to inspire creative outpourings by writers.</li> <li>ix. Realize that Partition Literature is both an attempt to process the tremendous trauma created by partition, and to bear witness to the forces of communalism, class division and patriarchy, which continue to play out across the Indian subcontinent.</li> <li>x. Critically examine the works of authors like Faiz Ahamed, Manto, Gulzar, Taslima Nasrin, Bapsi Sidwa etc. focusing on how these texts respond to the social and political upheaval and cultural changes of their time.</li> <li>xi. . Interpret the works of great writers of Partition Literature and demonstrate, through discussion and writing, an understanding of significant cultural and social issues presented in Partition Literature.</li> </ul>
DSE 4	Autobiography	<p><b>Unit I</b>  Jean Jacques Rousseau: <i>Confessions</i>, Part One, Book One, pp. 5-43, Tr. By Angela Scholar New York: OUP, 2000.  M.K.Gandhi's: <i>Autobiography or the Story of My Experiments with Truth</i>. Part I, Chapter II to IX. PP. 5-26 (Ahmedabad, Navajivan, 1993)</p> <p><b>Unit II</b>  Binodini Dasi's: <i>My Story and Life as an Actress</i>, pp. 61-83. New Delhi: <i>Kali for Women</i>, 1998.  Helen Keller: <i>A Story of My Life</i> (Chapters I to XIII)</p> <p><b>Unit III</b>  A Revathi: <i>Truth About Me: A Hijra Life Story</i>, Chapters one to Four, pp. 1-37, New Delhi: Penguin, 2010.  Sharankumar Limbale: <i>The Outcaste</i>, Tr. By Santosh Bhoomkar, pp 1-39, New Delhi: OUP, 2003.</p>	<p>After completion of this course students will be able to:</p> <ul style="list-style-type: none"> <li>i. Understand how and why Indian English Literature emerged as a distinct field of study with particular reference to the Autobiographical writings.</li> <li>ii. Trace the development of history of Indian English Literature in the genre of Autobiographical writing</li> <li>iii. Recognize the structures of autobiography as a distinct form of literature.</li> <li>iv. Compare and contrast the ways in which a perceiving, living individual (the "subject") is treated in autobiography, and other literary genres such as poetry, fiction, and journalism.</li> <li>v. Recognize how an author's own ideology shapes reality in an autobiography, including how it raises questions about truth, factuality, objectivity, and subjectivity.</li> <li>vi. When reading, connect autobiographical texts to their</li> </ul>

			historical and cultural contexts..
	<b>DSE 4</b>  Science Fiction and Detective Literature	<b>Unit I</b> Begum Rokeya: <i>Sultana's Dream</i> Isaac Asimov: <i>2430 A.D.</i> <b>Unit II</b> Wilkie Collins: <i>The Woman in White</i> Arthur Conan Doyle: <i>The Adventure of the Speckled Band</i> <b>Unit III</b> Satyajit Ray: The Key, from The Complete Adventures of Feluda, tr. Gopa Majumdar Saradindu Bandopadhyay: The Jewel Case, from The Menagerie and Other Byomkesh Bakshi Mysteries, tr. Sreejata Guha, Penguin, 2006.	After completion of this course students will be able to: 9. Trace the developmental modern popular of English Literature especially science fiction and detective fiction. 10. Show familiarity with major literary works by popular writers in the field of science fiction and detective fiction. 11. Learn various interpretative techniques to approach literary texts of varied genres.