

Theory Paper			
Part-A: Introduction			
Program: PG Diploma	Class: MA	Sem: I	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC-11	
3	Course Title	Poetry (Paper I)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p><b>On successful completion of this course, the students will be able to:</b></p> <ol style="list-style-type: none"> <li>1. Demonstrate critical understanding of major poetic forms—such as lyric, narrative, dramatic, elegy, ode, satire—and their structural, thematic, and stylistic features.</li> <li>2. Analyze representative poems within each poetic form, identifying devices such as metaphor, symbolism, rhythm, and tone to interpret deeper meanings and emotional nuances.</li> <li>3. Evaluate the relationship between form and function in poetry by contextualizing texts within relevant literary, cultural, and philosophical movements.</li> <li>4. Develop comparative and interpretive skills by engaging with diverse poets across historical and cultural spectrums, enhancing literary appreciation and scholarly argumentation.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part-B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I: Lyric Poetry	<p><b>John Donne – <i>The Good-Morrow</i>, <i>The Sun Rising</i></b>  <b>William Blake – <i>The Lamb</i>, <i>The Tyger</i></b>  <b>Emily Dickinson – <i>I heard a Fly buzz—when I died</i>, <i>Because I could not stop for Death</i></b></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Creative Monologue / Dramatic Reading:</b> Students perform a dramatic monologue from the perspective of the speaker addressing his lover, drawing on imagery and tone from the poems.</li> <li>2. <b>Symbolism Scavenger Hunt:</b> Assign students to find modern symbols in media, advertising, or art that represent innocence or danger and link them to Blake's themes.</li> </ol>	15	
Unit II: Narrative Poetry	<p><b>Geoffrey Chaucer – Prologue, <i>The Canterbury Tales</i>,</b>  <b>Robert Frost – <i>The Death of the Hired Man</i></b></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Character Trading Cards:</b> Create "pilgrim trading cards" featuring Chaucer's characters. Each card includes an</li> </ol>	15	

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	<p>illustration, personality traits, quote from the Prologue, and modern equivalent (e.g., Miller = reality TV star?).</p> <p>2. <b>Tableau or Readers' Theatre:</b> Perform a dramatic reading of the poem using voice and rhythm to highlight shifting tones and relationships.</p>	
<b>Unit III: Dramatic Poetry</b>	<p><b>Robert Browning</b> – My Last Duchess, A Grammarian's Funeral, Porphyria's Lovers  <b>T. S. Eliot</b> – <i>The Love Song of J. Alfred Prufrock</i></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Court Case Role Play:</b> Put the Duke on trial for the Duchess's death. Assign roles: prosecutor, defense, witnesses (e.g., the artist, the servant), jury. Debate guilt/innocence.</li> <li>2. <b>Prufrock's Social Media Profile:</b> Design a fictional Instagram or Twitter page for Prufrock. Include bios, hashtags, posts, and DMs that reflect his character and mindset.</li> </ol>	15
<b>Unit IV: Ode, Elegy</b>	<p><b>John Keats</b> – <i>Ode to a Nightingale</i>, <i>Ode on a Grecian Urn</i>  <b>P. B. Shelley</b> – Ozymandias  <b>Elegy</b>  <b>Thomas Gray</b> – <i>Elegy Written in a Country Churchyard</i>  <b>W. H. Auden</b> – <i>In Memory of W. B. Yeats</i></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Dramatic Reading &amp; Tone Exploration:</b> Assign groups to perform different stanzas with varied tones (melancholy, ecstatic, contemplative) and explain their interpretive choices.</li> <li>2. <b>Poetry Pairing:</b> Compare with a modern political or protest poem (e.g., Maya Angelou, Amanda Gorman). Discuss how both address power and legacy.</li> </ol>	15
<b>Unit V: Satirical, Didactic &amp; Allegorical Poetry</b>	<p><b>Alexander Pope</b> – <i>The Rape of the Lock</i>  <b>John Dryden</b> – <i>Absalom and Achitophel</i>  <b>W. H. Auden</b> – <i>The Unknown Citizen</i></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Character Courtroom Drama:</b> Hold a mock trial where characters (Belinda, the Baron, Ariel) defend or justify their actions. Use evidence from the poem and present arguments with wit and flair.</li> <li>2. <b>Historical-Poetic Parallels Chart:</b> Create a visual chart comparing the biblical story, the poem's characters, and the real political figures (e.g., Absalom = Monmouth, Achitophel = Shaftesbury, David = Charles II).</li> </ol>	15
<b>Keywords/Tags:</b> Poetic Forms, Lyric and Narrative Poetry, Dramatic Monologue, Ode and Elegy, Satire and Allegory		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Abrams, M. H. <i>A Glossary of Literary Terms</i>. Cengage Learning, Boston, USA, 2015. 11th Edition.</li> <li>2. Cuddon, J. A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. Penguin Books, London, UK, 2013. 5th Edition.</li> <li>3. Ford, B. (Ed.). <i>The Pelican Guide to English Literature</i>. Penguin Books, London, UK, 1983.</li> <li>4. Wain, J. (Ed.). <i>The Oxford Anthology of English Poetry</i>. Oxford University Press, Oxford, UK, 1990.</li> <li>5. Greenblatt, S. et al. (Eds.). <i>The Norton Anthology of English Literature</i>, Volumes I &amp; II. W. W. Norton &amp; Company, New York, USA, 2018. 10th Edition.</li> </ol>		

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1. <https://archive.nptel.ac.in/courses/109/106/109106176/>

### Suggested Continuous Evaluation Methods:

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class.  <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5            5 x 3 = 15 (With internal choice) <b>Section (C):</b> Long Questions-5            5 x 8 = 40 (With internal choice)	60

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Dr. K. B. Shrivastava

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A-B P Singh Gaur

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: I	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 12	
3	Course Title	Drama (Paper II)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Recognize and define major types of drama and their formal elements.</li> <li>2. Interpret and critique representative plays within historical, political, and theatrical contexts.</li> <li>3. Compare themes and structures across dramatic forms such as tragedy, comedy, and satire.</li> <li>4. Apply theoretical frameworks (e.g., Aristotelian poetics, New Historicism, Feminist Theatre) to texts.</li> <li>5. Develop academic writing and oral presentation skills through performance-based and analytical tasks.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Tragedy	<p>Sophocles – <i>Oedipus Rex</i> (Classical Greek Tragedy) William Shakespeare – <i>Hamlet</i> (Elizabethan Tragedy)</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Chorus Creation &amp; Performance: Activity: Have students write and perform a choral ode in the style of the Greek chorus, responding to a major event in the play.</li> <li>2. Diary Entries: Activity: Write diary entries from Ophelia's or Hamlet's perspective at key points, exploring inner thoughts.</li> </ol>	15	
Unit II Comedy	<p>Ben Jonson – <i>The Alchemist</i> (City Comedy) William Congreve – <i>The Way of the World</i> (Restoration Comedy)</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Role-Play &amp; Dramatic Reading: Assign roles and have students perform selected scenes (e.g., Face's con or Subtle's manipulation).</li> <li>2. Wit Duels and Epigrams: Activity: Identify and perform "wit duels" between characters (e.g., Mirabell and Millamant).</li> </ol>	15	
Unit III Revenge Tragedy &	<p>Thomas Kyd – <i>The Spanish Tragedy</i> (Revenge Tragedy) Marlow- <i>Jew of Malta</i></p>	15	

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<b>Jacobean Drama</b>	<b>Activities:</b> <ol style="list-style-type: none"> <li><b>Socratic Seminar:</b> Is Revenge Ever Justified? Objective: Debate moral philosophy using the plays as case studies.</li> <li><b>Creative Writing:</b> Alternative Endings Objective: Engage with character agency and moral resolution.</li> </ol>	
<b>Unit IV Comedy of Manners and Sentimental Comedy</b>	<b>Richard Brinsley Sheridan – <i>The School for Scandal</i></b> <b>Oliver Goldsmith – <i>She Stoops to Conquer</i></b>  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Then vs. Now: Social Norms Debate:</b> Activity: Host a class debate on topics such as “Is appearance more important than truth in today’s society?” or “Do we still marry for status?” Students use evidence from the plays and current events.</li> <li><b>Character Trial:</b> Activity: Put a character like Joseph Surface on trial for hypocrisy. Students take roles as lawyers, witnesses, and jurors to argue the case.</li> </ol>	<b>15</b>
<b>Unit V Absurd Drama</b>	<b>Martin McDonagh- <i>The Pillowman</i></b> <b>Harold Pinter- <i>The Dumb Waiter</i></b>  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Ethical Debate:</b> Topic: “Should disturbing stories be censored if they inspire real-life violence?”</li> <li><b>Absurdist Scene Creation:</b> Activity: In pairs, students write and perform a short scene in Pinteresque style—filled with pauses, circular dialogue, and a vague sense of threat.</li> </ol>	<b>15</b>
<b>Keywords/Tags: Types of Drama, Tragedy and Comedy, Revenge Tragedy, Absurd Drama</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Nicoll, A. <i>World Drama: From Aeschylus to Anouilh</i>, Harrap Publishers, London, UK, 1976. 5th Edition.</li> <li>Esslin, M. <i>The Theatre of the Absurd</i>, Penguin Books, London, UK, 1980. 3rd Edition.</li> <li>Bradbrook, M. C. <i>Themes and Conventions of Elizabethan Tragedy</i>, Cambridge University Press, Cambridge, UK, 1960. 1st Edition.</li> <li>Styan, J. L. <i>The Elements of Drama</i>, Cambridge University Press, Cambridge, UK, 1960. 1st Edition.</li> <li>Wells, S. &amp; Orlin, L. C. <i>Shakespeare: An Oxford Guide</i>, Oxford University Press, Oxford, UK, 2003. 1st Edition.</li> <li>Carlson, M. <i>Theories of the Theatre: A Historical and Critical Survey</i>, Cornell University Press, Ithaca, USA, 1993. 2nd Edition.</li> <li>Sen, N. (Ed.) <i>Indian English Drama: A Critical Study</i>, Pencraft International, Delhi, India, 2005. 1st Edition.</li> </ol>		
<b>Suggestive digital platforms/ web links</b> <ol style="list-style-type: none"> <li><a href="https://www.gutenberg.org">https://www.gutenberg.org</a> – Classic drama texts</li> <li><a href="https://www.britannica.com">https://www.britannica.com</a> – Author and genre overviews</li> <li><a href="https://ndl.iitkgp.ac.in">https://ndl.iitkgp.ac.in</a> – National Digital Library of India</li> <li><a href="https://www.nationaltheatre.org.uk">https://www.nationaltheatre.org.uk</a> – Performance archives and study guides</li> <li><a href="https://www.shakespeare.org.uk">https://www.shakespeare.org.uk</a> – Royal Shakespeare Company resources</li> </ol>		
<b>Suggested equivalent online courses:</b> <ol style="list-style-type: none"> <li><a href="https://archive.nptel.ac.in/courses/109/106/109106124/">https://archive.nptel.ac.in/courses/109/106/109106124/</a></li> </ol>		
<b>Part- D: Assessment and Evaluation</b>		
<b>Suggested Continuous Evaluation Methods:</b>		
Maximum Marks: 100		
Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks		
<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	a) Class Test	40

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	b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5 $5 \times 1 = 5$ <b>Section (B):</b> Short Questions-5 $5 \times 3 = 15$ (With internal choice) <b>Section (C):</b> Long Questions-5 $5 \times 8 = 40$ (With internal choice)	60

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23/6/25

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28/6/25  
A. B. P. Singh Gau

Department of Higher Education

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: I	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 13	
3	Course Title	Fiction (Paper III)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Differentiate among major fictional forms (picaresque, gothic, realist, sentimental, etc.) and their features.</li> <li>2. Analyze character, theme, and structure in classic novels using critical tools.</li> <li>3. Evaluate how different novel forms respond to historical and cultural developments.</li> <li>4. Trace the evolution of fictional narrative techniques from early prose to realist traditions.</li> <li>5. Apply critical theory to interpret fiction from multiple perspectives (gender, class, form, ideology)</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I: Early Narrative Fiction	<p>Aphra Behn – <i>Oroonoko</i> Daniel Defoe – <i>Robinson Crusoe</i></p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. <b>Historical Context Research Project:</b> Activity: Assign students to research the historical context of slavery, colonial Surinam, and Aphra Behn's life as a Restoration writer.</li> <li>2. <b>Colonialism Case Study:</b> Activity: Analyze Robinson Crusoe as a colonial text; include short readings from post-colonial theorists (e.g., Edward Said, Homi Bhabha).</li> </ol>	15	
Unit II: Picaresque and Satirical Novels	<p>Henry Fielding – <i>Tom Jones</i> Laurence Sterne- <i>Tristram Shandy</i></p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. <b>Historical Context Presentation:</b> Research and present on 18th-century England—class structures, legal systems, and gender roles—to better understand the novel's social commentary.</li> <li>2. <b>Podcast or Mock Interview:</b> Produce a podcast episode or mock interview with Laurence Sterne or Tristram himself. Focus on why the novel is constructed as it is and what it's trying to do with narrative form.</li> </ol>	15	
Unit III:	Horace Walpole – <i>The Castle of Otranto</i>	15	

<b>Gothic and Sentimental Fiction</b>	<b>Richardson- Pamela</b>  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Debate:</b> Is <i>The Castle of Otranto</i> a Satire or a Serious Gothic Tale? Structure: Divide class into two teams to debate Walpole's intent and tone.</li> <li><b>Epistolary Role-Play:</b> Activity: Students write letters in character from Pamela, Mr. B, or Lady Davers responding to key events or moral dilemmas.</li> </ol>	
<b>Unit IV: Realist and Domestic Novels</b>	<b>Charlotte Brontë – <i>Jane Eyre</i></b> <b>Gustav Flaubert- Madame Bovary</b>  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Art &amp; Illustration:</b> Students illustrate a key scene or create a visual character map. Encourage them to annotate their work with textual evidence explaining their creative choices.</li> <li><b>Literary Trial: Who is to Blame?:</b> Stage a mock trial where different characters (Charles, Rodolphe, Homais, Emma, society itself) are on trial for Emma's downfall. Students argue and provide evidence from the text.</li> </ol>	15
<b>Unit V: Victorian Social &amp; Psychological Realism</b>	<b>George Eliot – <i>The Mill on the Floss</i></b> <b>Thomas Hardy – <i>Tess of the d'Urbervilles</i></b>  <b>Activities:</b> <ol style="list-style-type: none"> <li><b>Comparative Literary Analysis:</b> Compare Maggie with another Victorian heroine (e.g., Jane Eyre or Dorothea Brooke) in terms of agency, morality, and fate.</li> <li><b>Courtroom Role-Play:</b> Put Tess on trial: students play the roles of prosecutor, defender, judge, and jury, debating moral and legal responsibility in the novel.</li> </ol>	15

**Keywords/Tags:** Prose, Fiction, Picaresque, Gothic, Realistic, Sentimental

### Part- C: Learning Resources

#### Text Books, Reference Books, Other resources

#### Suggested Readings:

- Eagleton, T. *The English Novel: An Introduction*, Blackwell Publishing, Oxford, UK, 2005.
- Watt, I. *The Rise of the Novel*, University of California Press, Berkeley, USA, 1957.
- Daiches, D. *A Critical History of English Literature*, Supernova Publishers, Delhi, India, 2021.
- Williams, R. *The English Novel from Dickens to Lawrence*, Chatto & Windus, London, UK, 1970.
- Kettle, A. *An Introduction to the English Novel (Vols. 1 & 2)*, Hutchinson University Library, London, UK, 1967.
- Drabble, M. (Ed.) *The Oxford Companion to English Literature*, Oxford University Press, Oxford, UK, 2006.

#### Suggestive digital platforms/ web links

- Project Gutenberg** – <https://www.gutenberg.org>  
Free access to classic novels like *Jane Eyre*, *Robinson Crusoe*, *Frankenstein*, etc.
- National Digital Library of India (NDLI)** – <https://ndl.iitkgp.ac.in>  
Centralized academic repository of fiction texts, literary criticism, and university resources.
- JSTOR** – <https://www.jstor.org>  
Peer-reviewed literary criticism, articles, and research papers on authors and novel forms. (Institutional login required)
- Google Books** – <https://books.google.com>  
Scanned editions and previews of literary theory books, critical essays, and historical fiction texts.
- SparkNotes** – <https://www.sparknotes.com>  
Summaries, character analysis, and theme discussions of representative novels.
- SWAYAM (UGC MOOCs)** – <https://swayam.gov.in>  
UGC-approved online courses and lectures in English literature and fiction studies.

#### Suggested equivalent online courses:

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1. <https://archive.nptel.ac.in/courses/109/106/109106124/>

## Part- D: Assessment and Evaluation

### Suggested Continuous Evaluation Methods:

**Maximum Marks: 100**

**Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks**

<b>Internal Assessment: Continuous Comprehensive Evaluation (CCE)</b>	<p>a) Class Test</p> <p>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</p> <p>c) Appropriate weightage of attendance in the class.</p> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	<p>40</p>
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15          (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40          (With internal choice)</p>	<p>60</p>

$$\frac{10}{23} \div \frac{6}{18} = \frac{10}{23} \times \frac{18}{6} = \frac{10 \times 18}{23 \times 6} = \frac{180}{138} = \frac{30}{23}$$

23/6/20  
Pr-BP Singh

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: I	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 14	
3	Course Title	Prose (Paper- IV)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning Outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Get acquainted with the beginning, development, and forms of Prose. Discuss the essay's aspects as prose and appreciate prose as a form of literature. Recognise the characteristics of early essays.</li> <li>2. Learn to analyse the separation of essays, dialogues, talks, and speeches from other prose forms, such as short stories, novels, and drama.</li> <li>3. Learn the composition of essays and comparative analytical learning.</li> <li>4. Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian prose.</li> <li>5. Learn to analyse, interpret, and include literary devices in essays.</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I	<p><b>Annotations.</b> Essay- Introduction, Development, Types, Types of Style-Aphoristic</p> <p><b>Suggested Enrichment Activities (SEA):</b> 1. Hunting for the historical facts in the library</p> <p><b>Aphorism Hunt &amp; Imitation</b> <b>Task 1:</b> Identify — Provide excerpts from Francis Bacon or other aphoristic writers. Students highlight and analyze aphorisms. <b>Task 2:</b> Create — Students rewrite a short essay paragraph in aphoristic style (i.e., packed with compact, thought-provoking sentences).</p>	15	
Unit II Philosophical and Biographical Writings	<p><b>J. Krishnamurti:</b> Awareness. Desire. <b>Radhakrishnan:</b> Religious Experience (1<sup>st</sup> Chapter of Hindu Way of Life) <b>Romain Roland:</b> The Life of Swami Vivekananda</p>	15	

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	<p><b>Suggested Enrichment Activities (SEA):</b> 1. Speech practice, shashtrarth (group discussion)</p> <p><b>2. Drama/Performance:</b> Students script and perform a short scene from Vivekananda's life, focusing on moments of moral courage or deep insight.</p>	
Unit III Political and Social Essays	<p><b>Bacon:</b> Of Youth and Age, Of Marriage and Single Life <b>Addison:</b> The Coverly Witch (On Witch-Craft—Story of Moll White) <b>Charles Lamb:</b> The Superannuated Man</p> <p><b>Suggested Enrichment Activities (SEA):</b></p> <ol style="list-style-type: none"> <li><b>Comparative Reflection Journal:</b> Prompt: Compare your views on marriage or youth/age with those expressed by Bacon. Do you agree or disagree? Why?</li> <li><b>Contextual Research:</b> Research 17th–18th century English witch trials or superstitions. Present findings in a mini-poster or short presentation.</li> </ol>	15
Unit IV Argumentative Essays	<p><b>William Hazlitt:</b> On the Pleasure of Hating <b>Bertrand Russell:</b> On Being Modern Minded (from <i>Unpopular Essays</i>) <b>G.K. Chesterton:</b> The Worship of the Wealthy</p> <p><b>Suggested Enrichment Activities (SEA):</b></p> <ol style="list-style-type: none"> <li><b>Debate:</b> Is hatred a natural and necessary part of human nature? Split students into pro/con sides to explore Hazlitt's argument.</li> <li><b>Comparison Chart:</b> Compare Russell's idea of the "modern mind" with today's social media-driven culture — how does open-mindedness differ from trend-following?</li> </ol>	15
Unit V Familiar Essays and Contemporary Essays (Non- detailed Study)	<p><b>R.N. Tagore:</b> Nationalism <b>APJ Abdul Kalam:</b> Ignited Minds</p> <p><b>Suggested Enrichment Activities (SEA):</b></p> <ol style="list-style-type: none"> <li><b>Panel Discussion:</b> Nationalism and Culture. Students act as various historical figures (Tagore, Gandhi, Subhas Chandra Bose, etc.) and discuss how nationalism should shape culture, education, and politics.</li> <li><b>Vision 2040 Presentation:</b> Students present their own vision for India in 2040, inspired by Kalam's themes of innovation, education, and unity.</li> </ol>	15
Keywords/Tags: Prose, Aphoristic style, Middle Style, Subjective, Objective, Social, Political, Argumentative		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>Author Surname, Initials "Book Title", Publisher's name, City/country of publication, Year</li> <li>Chambers, E. <i>The Development of English Prose</i>. Oxford University Press, 1957.</li> <li>Read, H. <i>English Prose Style</i>. Pantheon 1981.</li> <li>Walker, Hugh. <i>The English Essays and Essayist</i>. J.M. Dent and Sons Ltd., 1928.</li> <li>Suggestive digital platforms/ web links</li> <li><a href="http://www.ourcivilisation.com">www.ourcivilisation.com</a></li> <li><a href="http://www.bartleby.com">www.bartleby.com</a></li> </ol>		
<p><b>Suggested equivalent online courses:</b></p> <ol style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=KG8MIv6i7e4">https://www.youtube.com/watch?v=KG8MIv6i7e4</a></li> </ol>		

Part- D: Assessment and Evaluation		
<b>Suggested Continuous Evaluation Methods:</b> Maximum Marks: 100 Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks		
<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class.  <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5 $5 \times 1 = 5$ <b>Section (B):</b> Short Questions-5 $5 \times 3 = 15$ (With internal choice) <b>Section (C):</b> Long Questions-5 $5 \times 8 = 40$ (With internal choice)	60

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	500	
2	Course Code	CC- 21	
3	Course Title	Aesthetics and Literature (Paper- I)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. Define and explain key concepts in aesthetics and literary theory, including beauty, the sublime, form, representation, and artistic value.</li> <li>2. Analyze literary texts using aesthetic theories from different philosophical traditions (e.g., classical, modern, postmodern, Eastern, and Western).</li> <li>3. Evaluate the aesthetic dimensions of literature, including style, language, symbolism, and narrative structure.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
<b>I</b> <b>Defining Poetry</b>	Rabindranath Tagore: The Creative Ideal, The Significance of Poetry Sri Aurobindo - The Future Poetry- Ch I, II, X, XVI John Keats: On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818  <b>Activities:</b> <ol style="list-style-type: none"> <li>1. <b>Panel Debate:</b> Motion: "Poetry is the supreme vehicle for spiritual transformation." Divide students into teams to argue for or against Aurobindo's thesis.</li> <li>2. <b>Close Reading Circle:</b> In small groups, analyze Keats's metaphorical language in the letter (e.g., "a World of Pains and troubles"), and relate it to his odes or other poems.</li> </ol>	15	
<b>II</b> <b>Beauty and soul</b>	Longinus: On the Sublime  Edmund Burke: Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful- Part-I: Novelty, Pains and Pleasure, The Difference between the Removal of Pain and Positive Pleasure, Joys and Grief of Beauty Part-II: Obscurity, Succession and Uniformity	15	

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	<p>Part-III: Proportion not the Cause of Beauty in Vegetable, Proportion not the Cause of Beauty in Animals, Proportion not the Cause of Beauty in Human Species</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Creative Response:</b> The Sublime in Art and Media Activity: Students choose a painting, film scene, or musical piece they find "sublime."</li> <li>2. Write a <b>short analysis</b> comparing the emotional or aesthetic effects using Longinus's rhetorical criteria and Burke's sensory-emotional framework.</li> </ol>	
III Nature of Meaning	<p>Immanuel Kant: Critique of Aesthetic Judgement (from Critique of Judgment) Friedrich Schiller: On the Aesthetic Education of Man (letter 6, 11-16,21)</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Guided Seminar:</b> The Autonomy of Aesthetic Judgment. Prompt: "Can beauty be a foundation for morality or political life?" Structure: Assign students to defend Kant's notion of disinterested judgment vs. Schiller's idea of aesthetics as a transformative social force.</li> <li>2. <b>Textual Microscope:</b> Choose a dense paragraph from Kant and one from Schiller. Assign students to: Paraphrase, identify philosophical assumptions, Pose two questions for each</li> </ol>	15
IV Self and Perception	<p>Maurice Merleau Ponty: The Intertwining- the Chiasm (From the Visible and the Invisible) Arindam Chakraborty, Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Classical Text Engagement:</b> Read excerpts from Nāṭyaśāstra and Abhinavabhāratī on rasa (especially bībhatsa-rasa, the sentiment of disgust) and compare Chakrabarti's interpretation. Objective: Link theory to classical Indian aesthetic discourse.</li> <li>2. <b>Perceptual Experiment &amp; Reflection:</b> Activity: Students perform a mirror self-touching experiment (touching their right hand with their left) and describe the experience in light of Merleau-Ponty's notion of the body as both touching and touched (reversibility).</li> </ol>	15
V Aesthetic and Society	<p>Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," Art and Answer ability: Early Philosophical Essays Tridip Suhrud-: Towards a Gandhian Aesthetics</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Dialogical Role Play / Dramatization:</b> Stage a conversation between the "Author" and "Hero" from Bakhtin, and Gandhi as envisioned by Suhrud. Setup: Divide participants into two groups: One embodies Bakhtinian figures (author, hero, spectator), The other</li> </ol>	15

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Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 22	
3	Course Title	Popular Literature (Paper II)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Read and identify certain kinds of literature as 'popular' and 'formulaic'.</li> <li>2. Distinguish popular, mass-consumption literature from academic, elitist literature.</li> <li>3. Connect popular texts/films to their cultural contexts of production and consumption.</li> <li>4. Evaluate popular texts/films in terms of their generic Patterns</li> <li>5. Write critically based on an evaluative understanding of texts and contexts.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Poetry and Short Stories	<p><b>Introduction to Popular Literature:</b> Origin and Development;  <b>Sukumar Ray:</b> The Sons of Ramgaroo, and Khichuri  <b>Arthur W. Ryder:</b> The Panchatantra (1975)- The Blue Jackal, The Tortoise and the Birds, The Bear and the Gardener, The Lion and the Mouse</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Debate:</b> Ethics in Fables Objective: Explore the ethical complexity of fables</li> <li>2. <b>Dramatization or Skit Performance</b> Objective: Bring Ray's nonsense literature to life. Activity: Adapt The Sons of Ramgaroo into a short absurdist play or skit. Focus on the play of language, logic-defying situations, and whimsical characters.</li> </ol>	15	
Unit II Detective Fiction	<p><b>Agatha Christie's:</b> The Murder of Sir Roger Ackroyd  <b>John le Carre:</b> The Spy Who Came in from the Cold</p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. <b>Poirot's Ethical Code Discussion</b> Task: Have a class discussion on Poirot's decision to let the murderer take their own life. Was justice served?</li> <li>2. <b>Comparative Media Study</b></li> </ol>	15	



	<p>Task: Watch the 1965 film adaptation. Compare its tone, themes, and character portrayals to the novel.</p> <p>Goal: Understand how narrative tone and subtext can change across media.</p>	
<b>Unit III</b> <b>Children's Literature</b>	<p><b>Ruskin Bond: The Room on the Roof</b>  <b>Lewis Carroll: Through the Looking Glass.</b></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li><b>Cultural Mapping Project</b>  Students research Anglo-Indian society and the cultural contrasts shown in the book. Have them create a visual map showing locations in Dehradun and how Rusty's experiences reflect Indian society at the time.</li> <li><b>Table-Top Theatre: Staging a Dialogue</b>  Objective: Bring Carroll's rapid-fire dialogue to life, highlight character voices.  Students adapt a key conversation (e.g., Alice and Tweedledee/Dum; the Lion and the Unicorn) into a 3–5-minute staged reading. Props can be simple (cardboard chess-pieces, hand-drawn masks).</li> </ol>	15
<b>Unit IV</b> <b>Drama and Graphic novel</b>	<p><b>Henrik Ibsen: A Doll's House</b>  <b>Durgabai Vyam and Subhash Vyam Bhimayana: Experiences of Untouchability / Autobiographical Notes on Ambedkar</b></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li><b>Character Trial: Nora in the Dock</b>  Objective: Debate the moral implications of Nora's actions.  Activity: Hold a mock trial where students take on roles (Nora, Torvald, Krogstad, judge, lawyer, etc.). The class debates whether Nora's decision to leave her family was justified.</li> <li><b>Debate: Is Caste Still Relevant Today?</b>  Objective: Encourage critical engagement with contemporary relevance.  Activity: Host a structured debate or roundtable on the ongoing impact of caste in modern India or elsewhere.</li> </ol>	15
<b>Unit V</b> <b>Fantasy and Science Fiction</b>	<p><b>J.R.R. Tolkien – The Lord of the Rings</b>  <b>Samit Basu – The Simoqin Prophecies</b></p> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li><b>Mythological Inspirations</b>  Research Norse, Anglo-Saxon, or Christian myths that inspired Tolkien.  Enrichment: Discuss how myth shapes narrative structure and worldbuilding.</li> <li><b>Genre-Blending Analysis</b>  Activity: Identify and discuss how Basu blends Indian mythology with Western fantasy tropes.  Enrichment: Builds awareness of cross-cultural storytelling and satire.</li> </ol>	15
<b>Keywords/Tags:</b> Youth Identity, growing up, adolescence, humiliation, Doubt, crime, guilt, suspense, accused, Children's fiction, identity, gender, disparity, Identity, doubt, crime, racism, casteism, gender, High Fantasy, Mythopoeia, Genre Hybridity, Humor and Metafiction		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>Gautam, Sanjay. <i>Popular Literature: A History and Guide</i>. Orient Blackswan, 2021.</li> <li>Ryder, Arthur W. <i>The Panchatantra</i>. University of Chicago Press, 1925; reprint 1975.</li> </ol>		

3. Christie, Agatha. *The Murder of Roger Ackroyd*. 100th Anniversary Edition, HarperCollins, 2022.
4. le Carré, John. *The Spy Who Came in from the Cold*. Penguin Books, 2025.
5. Bond, Ruskin. *The Room on the Roof*. 60th Anniversary ed., Penguin Books, 2016.
6. Carroll, Lewis. *Through the Looking-Glass*. Macmillan Children's Books, 2025.
7. Ibsen, Henrik. *A Doll's House*. Translated by William Archer, Dover Publications, 1992.
8. Vyam, Durgabai, and Subhash Vyam. *Bhimayana: Experiences of Untouchability*. Navayana, 2011.
9. Tolkien, J.R.R. *The Lord of the Rings*. HarperCollins, 2025.
10. Basu, Samit. *The Simoqin Prophecies*. Penguin Books India, 2004.
11. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt,
12. Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., Post Independence Voices in South Asian Writings (Delhi: Doaba Publications, 2001) pp. 51-65.
13. Sumathi Ramaswamy, Introduction', in Beyond Appearances? Visual Practices and Ideologies in Modern India (Sage: Delhi, 2003) pp. xiii-xxix.
14. Leslie Fiedler, 'Towards a Definition of Popular Literature', in Super Culture: American Popular Culture and Europe, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29-38.
15. Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978, pp. 542-61.
16. <https://www.libraries.rutgers.edu/research-support/tutorials-information-literacy-and-critical-thinking/sources-information/>
17. <https://www.britannica.com/art/popular-literature>

**Suggested equivalent online courses:**

1. <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=9RA537jM1m7VD3VCoav4lQ==>
2. [https://archive.org/stream/in.ernet.dli.2015.100291/2015.100291.Lewis-Carroll\\_djvu.txt](https://archive.org/stream/in.ernet.dli.2015.100291/2015.100291.Lewis-Carroll_djvu.txt)

**Part- D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	<ol style="list-style-type: none"> <li>a) Class Test</li> <li>b) Presentation/ Assignment/ Quiz/ Group Discussion etc.</li> <li>c) Appropriate weightage of attendance in the class.</li> </ol> <p><b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" &amp; (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"</p>	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<p><b>Section (A):</b> Very Short Questions-5      5 x 1 = 5</p> <p><b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)</p> <p><b>Section (C):</b> Long Questions-5      5 x 8 = 40 (With internal choice)</p>	60

*Dr. K. B. Thakur*  
23/6/25

*Dr. B. P. Singh*  
23/6/25

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class: MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 23	
3	Course Title	Postcolonial Writings. (Paper III)	
4	Course Type (Core Course/ Discipline Specific Elective)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<p>On successful completion of this course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Critically analyse the colonial practices and structures.</li> <li>2. Cultivate wisdom to analyse the political issues of the country.</li> <li>3. Analyze the cultural resistance used by the formerly colonized nations.</li> <li>4. Inculcate critical approaches, ideas and critical methodologies.</li> <li>5. Know the struggle of the colonized nations for freedom from a different prism through the writers who had suffered it</li> </ol>	
7	Credit Value	Option- I = 5, Option- II & III = 4	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Concepts and Issues in Postcolonial Literature-	Colonialism, Postcolonialism, The historical and ideological moorings behind, Commonwealth Literature, Orientalism Neo-colonialism <b>Activity:</b> Assign postcolonial texts. Then, identify Colonial and Postcolonial themes and present findings in a group discussion	15	
Unit II Poetry:	<b>Derek Walcott:</b> 1. A Far Cry from Africa, 2. Names <b>Mamang Dai:</b> 1. Small Towns and the River, 2. The Voice of the Mountain. <b>Nissim Ezekiel:</b> 1. Philosophy, 2. Urban  <b>Activities:</b> 1. Panel Discussion: "Are small towns disappearing or evolving?" Discuss based on personal experience and Dai's imagery. 2. Debate: "Can a writer be loyal to more than one culture?" – Students debate Walcott's dilemma between his African heritage and British upbringing.	15	
Unit III Non-Fiction:	<b>Edward Said:</b> 'The Scope of Orientalism' from Orientalism <b>Mahatma Gandhi:</b> Passive Resistance in Hind Swaraj and Other Writings, ed. Anthony J Parel  <b>Activities:</b> 1. Fishbowl Discussion	15	

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	<p>Prompt: "Western knowledge systems are inherently complicit in imperialism."</p> <p>One group argues from Said's perspective. Another defends aspects of modernity, possibly from a liberal Western standpoint. A third group moderates using Gandhi's perspective on modern civilization.</p>	
<b>Unit IV Fiction:</b>	<p><b>Chinua Achebe:</b> Things Fall Apart <b>Bharti Mukherjee:</b> Desirable Daughters</p> <p><b>Activities:</b></p> <p><b>1. Cultural Artifact Presentation</b> Students research and present on Igbo cultural practices (e.g., marriage customs, religion, gender roles, proverbs). Purpose: To explore the richness of pre-colonial African societies and counter colonial narratives.</p> <p><b>2. Family Tree + Character Study</b> Map out Tara's family tree and explore how generational and cultural shifts affect the women in the family. Purpose: Visualizes familial relationships and the tension between tradition and autonomy.</p>	15
<b>Unit V Drama</b>	<p><b>Wole Soyinka – The Lion and the Jewel</b> <b>Manjula Padmanabhan:</b> Harvest</p> <p><b>Activities:</b></p> <p><b>1. Debate: Modernity vs. Tradition</b> Prompt: "Lakunle is the true hero of The Lion and the Jewel." Discuss. Purpose: Examine the clash between Western ideals and traditional African values.</p> <p><b>2. Futuristic Diary or Blog</b> Write a blog post or diary entry from Jaya's or Om's perspective living in the technologically controlled world of Harvest. Purpose: Explore themes of autonomy, bodily control, and identity.</p>	15
Keywords/Tags: Colonial literature, Post Colonial discourse, Commonwealth literature, Orientalism, Cry Identity, Voices, and Life, Orientalism, Literary stereotype, Resistance, Articulation, Self apprehension, Affirmation, Lost identity, Redefining, tradition, modernity, power, control <b>Gender Roles and Patriarchy</b>		
<b>Part- C: Learning Resources</b>		
<b>Text Books, Reference Books, Other resources</b>		
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Narasimhaiah, C.D., editor. <i>An Anthology of Commonwealth Poetry</i>. Laxmi Publications Pvt. Ltd., 2016.</li> <li>2. Said, Edward W. <i>Orientalism</i>. 3rd ed., Routledge, 2023.</li> <li>3. Gandhi, M.K. <i>Hind Swaraj and Other Writings</i>. Edited by Anthony J. Parel, revised ed., Cambridge University Press, 2009.</li> <li>4. Ngũgĩ wa Thiong'o. <i>The River Between</i>. Penguin Books, 2015.</li> <li>5. Mukherjee, Bharati. <i>Desirable Daughters</i>. Rupa Publications India Pvt. Ltd., 2025.</li> <li>6. Soyinka, Wole. <i>The Lion and the Jewel</i>. Oxford University Press, 1990.</li> <li>7. Padmanabhan, Manjula. <i>Harvest</i>. Hachette India, 2017.</li> <li>8. Aschcroft, Bill "Post Colonial Transformation", Routledge, London, 2002.</li> <li>9. Boehmer, Elleke "Colonial and Postcolonial Literature", Oxford University Press, New York, 2005, 2nd ed.</li> <li>10. Gandhi, Leela "Postcolonial Theory: A Critical Introduction", Columbia University Press, New York, 1998.</li> <li>11. Jain, Jasbir "Problems of Postcolonial Literature and Other Essays", Printwell, Jaipur, India, 1991.</li> </ol>		

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12. Smith, Linda Tuhiwai, "Decolonising Methodologies", Zed Books, London & New York, 2012, 2nd ed.

Suggested equivalent online courses:

1. <https://archive.nptel.ac.in/courses/109/104/109104116/>
2. [https://onlinecourses.nptel.ac.in/noc22\\_hs17/preview](https://onlinecourses.nptel.ac.in/noc22_hs17/preview)

**Part- D: Assessment and Evaluation**

**Suggested Continuous Evaluation Methods:**

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class.  <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5 $5 \times 1 = 5$ <b>Section (B):</b> Short Questions-5 $5 \times 3 = 15$ (With internal choice) <b>Section (C):</b> Long Questions-5 $5 \times 8 = 40$ (With internal choice)	60

*23/6/25*

*23/6/25*  
*Dr. B P Singh Gaur*

Theory Paper			
Part- A: Introduction			
Program: PG Diploma	Class : MA	Sem: II	Session: 2025-26
Subject: English Literature			
1	Course Level	400	
2	Course Code	CC- 24	
3	Course Title	Ancient Indian Literature (Paper- IV)	
4	Course Type (Core Course/ Discipline Specific Elective/)	Core Course	
5	Pre-requisite (if any)	To study this course, a student is mandated to have English Literature in UG Programme as a major/minor(s) or admitted in PG programme through an entrance test conducted by the HEI.	
6	Course Learning outcomes (CLO)	<b>On successful completion of this course, the students will be able to:</b> <ol style="list-style-type: none"> <li>1. Understand the polyphony of Ancient Indian Literature.</li> <li>2. Understand the multifaceted nature of cultural identities in various Ancient Indian literature through examination of indigenous literary traditions.</li> <li>3. Attain knowledge about the writings of Ancient Indian authors such as Vyasa, Kalidasa, Bhasa, Ilango Adigal et cetera.</li> <li>4. To compare literary texts produced all across India during Ancient era and find thematic and cultural perspectives.</li> <li>5. Develop comprehension of Sanskrit Poetics.</li> </ol>	
7	Credit Value	5	
8	Total Marks	Max. Marks: 40 + 60	Min. Passing Marks: 40
Part- B: Content of the Course			
Total No. of Lectures-Tutorials-Practical (in hours per week): 75			
L-T-P: Option- I: 75-0-0, Option- II/III: 60-15-0			
Unit	Topics	No. of Lectures (1 Hour Each)	
Unit I Vedic Literature	<b>Rigveda: Purusha Sukta (Non-detailed)</b> <b>Upnishads: Kena translated by Swami Sharvananda</b>  <b>Activities:</b> <b>1-Comparative Mythology:</b> Activity: Compare the Purusha myth to other creation stories: Norse myth: Ymir Chinese myth: Pangu Hindu: Hiranyagarbha Prompt: "Why do many cultures imagine creation through the dismemberment of a cosmic being?" Purpose: Understand archetypal thinking and shared human themes in mythology. <b>2-The Yaksha Episode – Script and Skit:</b> Task: Script and perform the allegorical story of the Yaksha (Chapter IV), where Agni, Vayu, and Indra confront the mystery of Brahman. Extension: Discuss the symbolism behind each deity and their I	15	
Unit II Classical Sanskrit Poetry	<b>Kalidasa: The Loom of Time (translated by Robert D. Kaplan)</b> <b>Vyasa: The Dicing, The Sequel to Dicing, The Book of the Assembly Hall, The Temptation of Karna. (non-detailed)</b>  <b>Activities:</b>	15	

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	<p><b>1-Role-Play: The Forgotten Ring:</b> Activity: Reenact the moment of Dushyanta failing to recognize Shakuntala, then rediscovering her. Purpose: Explore the emotional complexity and use of memory/loss as a poetic device.</p> <p><b>2-Character Hot Seat</b> Activity: A student plays a character (e.g., Draupadi, Karna, Duryodhana), and others ask them questions about their choices. Purpose: Deepen understanding of layered motivations in epic characters.</p>	
<b>Unit III Drama</b>	<p><b>Sudraka:</b> Mrcchakatika (translated by Arthur W. Ryder) <b>Bhasa:</b> Svapnavasavadatta (Non-detailed)</p> <p><b>Activities:</b> <b>1-Poster Design: Ancient Drama for a Modern Audience:</b> Activity: Design a theatrical poster marketing The Little Clay Cart for a contemporary stage. Purpose: Encourage creative reinterpretation and thematic connection. <b>2-Dream and Reality Discussion:</b> Prompt: "What is the role of illusion, disguise, and dreams in royal love?" Activity: Discuss how Bhāsa uses dream imagery and dramatic irony. Purpose: Explore early dramatic narrative techniques in Sanskrit plays.</p>	15
<b>Unit IV Tamil Literature</b>	<p><b>(Non-detailed Study)</b> <b>Ilango Adigal:</b> 'The Book of Vanci', in Cilappatikaram (Non-detailed) <b>Sithalai Sathanar:</b> Manimekalai (Non-detailed)</p> <p><b>Activities:</b> <b>1-Justice and Anger Discussion:</b> Prompt: "Was Kannagi's burning of Madurai an act of justice or vengeance?" Activity: Group debate or short persuasive writing. Purpose: Engage with epic's moral complexity and its critique of kingship. <b>2- Wheel of Dharma</b> Task: Design a symbolic representation (mandala, chart, or artwork) of the Buddhist teachings reflected in Manimekalai. Purpose: Introduce key ideas like ahimsa, detachment, and karuṇā (compassion).</p>	15
<b>Unit V Buddhist and Jain Literature</b>	<p><b>Ashvaghosha:</b> Buddhacharita (Non-detailed) <b>Kundakunda:</b> Samayasara (Non-detailed)</p> <p><b>Activities:</b> <b>1-Poetic Imagery: The Four Sights</b> Task: Create a short poem or sketch inspired by the Four Sights (old age, sickness, death, ascetic). Purpose: Explore how Buddhist awakening begins with observation of life's truths. <b>2-Essence vs. Action Chart</b> Task: Create a T-chart: Left side: Things that change (body, emotions, karma)</p>	15

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	Right side: Things that remain (soul, awareness) Purpose: Visualize the core Jain distinction between dravya (substance) and guna (qualities).	
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**Keywords/Tags:** Individual, Journey, Destiny, Ambition, Greed, Dharma, Duty, Righteousness, Prosperity, Envy, Justice, Loyalty, Lineage, Friendship, Love, Infidelity, Injustice, Poverty, Sorrow, Illusion, Fate, Morality, Retribution, Feminism, Renunciation, Compassion, Enlightenment, Aesthetics, Poetics, Emotion, Suggestion, Literary Criticism

### Part- C: Learning Resources

#### Text Books, Reference Books, Other resources

#### Suggested Readings:

1. Bharata, Nāṭyaśāstra, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Kalidasa. (1999). Shakuntala. Translated by Arthur W. Ryder. Cambridge, Ontario: Parentheses Publications Sanskrit Series
3. Iravati Karve, 'Draupadi', in Yuganta: The End of an Epoch (Hyderabad: Disha, 1991) pp. 79–105.
4. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., Indian Philosophy, vol. V, Theory of Value: A Collection of Readings (New York: Garland, 2000) pp. 33–40.
5. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95
6. Vyasa, Krishna-Dwaipayana. The Mahabharata. Translated by K.M. Ganguli. Project Gutenberg, 2005.
7. Ryder, A. W. (1905). The Little Clay Cart (Mṛcchakatika): A Hindu Drama attributed to King Shudraka. Harvard University Press.
8. Bhasa, Svapnavasavadatta, edited by T. Ganapati Sastri, Motilal Banarsidass, 1978
9. Ilango Adigal. (2015). The Book of Vanci: Book III of the Cilappatikaram the Tale of Anklet. Translated by R. Parthasarathy, and edited by B. Mangalam. Worldview Publications.
10. Cāṭṭaṇār, Seethalai. Manimekalai. Translated by Prema Nandakumar. Tamil University, 1989.

#### Suggested equivalent online courses:

1. <https://www.wisdomlib.org/hinduism/book/rig-veda-english-translation/d/doc828866.html>
2. [https://www.wisdomlib.org/concept/rigveda#google\\_vignette](https://www.wisdomlib.org/concept/rigveda#google_vignette)
3. <https://www.wisdomlib.org/hinduism/book/kena-upanishad-shankara-bhashya>
4. <https://ebooks.inflibnet.ac.in/engp09/chapter/sudraka-mrccchakatika/>
5. <https://www.wisdomlib.org/hinduism/essay/bhasa-critical-and-historical-study/d/doc1473548.html>

### Part- D: Assessment and Evaluation

#### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks, University Exam (UE): 60 Marks

<b>Internal Assessment:</b> Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class.  <b>Note:</b> Assessment modes for the Internal Evaluation will be based on the guidelines issued by UGC on (i) "Evaluation Reforms in Higher Education Institutions- November 2019" & (ii) "Innovative Pedagogical Approaches and Evaluation Reforms- 2021"	40
<b>External Assessment:</b> University Exam Section Time: 03.00 Hours	<b>Section (A):</b> Very Short Questions-5      5 x 1 = 5 <b>Section (B):</b> Short Questions-5      5 x 3 = 15 (With internal choice)	60

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	Section (C): Long Questions-5 (With internal choice)	5 x 8 = 40	
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~~10/6/21~~  
 23/6/21  
 Dr K. B. Adinwa  
 23/6/21  
 Dr B. P. Singh  
 Exam

Department of Higher Education