

B.A.1st Semester

Title of the Course: English Social History & Literature

Course Code:ENGC1

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To introduce students to the social, cultural, and literary developments in England from the 14th to the 17th century.
- 2.To help students understand the transition from the Medieval period to the Renaissance.
- 3.To familiarize learners with major literary figures like Chaucer, Shakespeare, Donne, and Milton.
- 4.To explore important literary forms such as poetry, drama, and allegory.
- 5.To develop critical thinking and analytical skills through the study of texts in historical context.

Course Outcomes:

- 1.After completing this course, students will be able to:
- 2.Understand key historical events like the Norman Conquest and their impact on literature.
- 3.Analyze major literary texts from the Medieval and Renaissance periods.
- 4.Identify themes such as humanism, love, religion, and morality in literary works.
- 5.Explain the evolution of English drama and poetry.

Unit	Contents	Lectures	Marks
1	Medieval to the Renaissance Feudalism and the Medieval World Chaucer, Langland, Gower Medieval & Renaissance English Theatre The Print Revolution Renaissance Humanism Shakespeare & His Contemporaries	25	30
2	Terms & Themes The Norman Conquest Chivalry and 'Courtly' Love Dream Allegory The University Wits Moralities & Miracle Plays Metaphysical Poets	10	15
3	POETRY Geoffrey Chaucer : The Nun's Priest's Tale, The Wife of Bath's Prologue John Donne : Death Be Not Proud, The Flea Edmund Spenser : Mother Hubbard's Tale William Shakespeare : Sonnets 30, 116 John Milton : Paradise Lost Book I	10	20
4	Drama Christopher Marlowe : Doctor Faustus William Shakespeare : Othello Ben Jonson : The Alchemist	15	15

Suggested Readings:

1. Bradley, A. C. *Shakespearean Tragedy*. Macmillan, 1904.
2. Daiches, David. *A Critical History of English Literature*. Vols. 1–2, Allied Publishers, 1960.
3. Gardner, Helen. *The Metaphysical Poets*. Oxford University Press, 1961.
4. Greenblatt, Stephen, editor. *The Norton Anthology of English Literature*. Vol. 1, W. W. Norton & Company, 2018.
5. Leavis, F. R. *Revaluation: Tradition and Development in English Poetry*. Chatto & Windus, 1936.
6. Legouis, Émile, and Louis Cazamian. *A History of English Literature*. J. M. Dent & Sons, 1930.
7. Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004.

B.A.1st Semester

Title of the Course: English Social History & Literature

Course Code:MINENG1

Nature of the Course: MINOR

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To introduce students to the social, cultural, and literary developments in England from the 14th to the 17th century.
- 2.To help students understand the transition from the Medieval period to the Renaissance.
- 3.To familiarize learners with major literary figures like Chaucer, Shakespeare, Donne, and Milton.
- 4.To explore important literary forms such as poetry, drama, and allegory.
- 5.To develop critical thinking and analytical skills through the study of texts in historical context.

Course Outcomes:

- 1.After completing this course, students will be able to:
- 2.Understand key historical events like the Norman Conquest and their impact on literature.
- 3.Analyze major literary texts from the Medieval and Renaissance periods.
- 4.Identify themes such as humanism, love, religion, and morality in literary works.
- 5.Explain the evolution of English drama and poetry.

Unit	Contents	Lectures	Marks
1	Medieval to the Renaissance Feudalism and the Medieval World Chaucer, Langland, Gower Medieval & Renaissance English Theatre The Print Revolution Renaissance Humanism Shakespeare & His Contemporaries	25	30
2	Terms & Themes The Norman Conquest Chivalry and 'Courtly' Love Dream Allegory The University Wits Moralities & Miracle Plays Metaphysical Poets	10	15
3	POETRY Geoffrey Chaucer : The Nun's Priest's Tale, The Wife of Bath's Prologue John Donne : Death Be Not Proud, The Flea Edmund Spenser : Mother Hubbard's Tale William Shakespeare : Sonnets 30, 116 John Milton : Paradise Lost Book I	10	20
4	Drama Christopher Marlowe : Doctor Faustus William Shakespeare : Othello Ben Jonson : The Alchemist	15	15

Suggested Readings:

1. Bradley, A. C. *Shakespearean Tragedy*. Macmillan, 1904.
2. Daiches, David. *A Critical History of English Literature*. Vols. 1–2, Allied Publishers, 1960.
3. Gardner, Helen. *The Metaphysical Poets*. Oxford University Press, 1961.
4. Greenblatt, Stephen, editor. *The Norton Anthology of English Literature*. Vol. 1, W. W. Norton & Company, 2018.
5. Leavis, F. R. *Revaluation: Tradition and Development in English Poetry*. Chatto & Windus, 1936.
6. Legouis, Émile, and Louis Cazamian. *A History of English Literature*. J. M. Dent & Sons, 1930.
7. Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2004.

B.A. 2nd Semester

Title of the Course: British Poetry & Drama from 18th to 19th Century

Course Code: ENGC2

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to major British poetic and dramatic works from the 18th and 19th centuries.
2. To provide an understanding of the socio-political and intellectual contexts of the Augustan and Romantic periods.
3. To develop critical appreciation of poetic and dramatic techniques used by major writers of the time.
4. To explore the thematic concerns of satire, reason, emotion, imagination, and social criticism in literature.
5. To encourage students to relate literary texts to historical developments and cultural transformations.

Course Outcomes:

1. Demonstrate a clear understanding of the literary features and cultural milieu of the Augustan and Romantic ages.
2. Critically analyze the poetic and dramatic works of key British authors such as Pope, Gray, Wordsworth, Coleridge, Keats, Sheridan, and Wilde.
3. Identify and interpret literary devices, themes, and stylistic techniques in selected texts.
4. Engage in informed discussions on the evolution of British literature from neoclassicism to romanticism.

Unit	Contents	Lectures	Marks
1	Literary Background – From Augustan to Romantic Age 1. The Augustan Age: Society and Literature 2. The Rise of Sentimentalism 3. The Romantic Movement: Key Ideas	20	20
2	POETRY: 18th CENTURY 1. Alexander Pope: The Rape of the Lock (Canto I) 2. Thomas Gray: Elegy Written in a Country Churchyard	15	15
3	POETRY: 19th CENTURY (Romantic Poets) 1. William Wordsworth: Tintern Abbey 2. Samuel Taylor Coleridge: Kubla Khan 3. John Keats: Ode to a Nightingale	20	20
4	DRAMA 1. Richard Brinsley Sheridan: The School for Scanda 2. William Shakespear: King Lear	25	30
5	TERMS & THEMES 1. Satire and Wit 2. Nature and Imagination in Romantic Poetry	10	15

Suggested Readings

1. Abrams, M. H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition. Oxford UP, 1953.

2. Coleridge, Samuel Taylor. *Kubla Khan*.
3. Daiches, David. *A Critical History of English Literature*. Vol. 3, Secker & Warburg, 1960.
4. Ford, Boris, editor. *The Pelican Guide to English Literature*. Vols. 4–5, Penguin Books.
5. Gray, Thomas. *Elegy Written in a Country Churchyard*.
6. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry, 1660–1750*. Oxford UP, 1952.
7. Keats, John. *Ode to a Nightingale*.
8. Pope, Alexander. *The Rape of the Lock*. Canto I.
9. Sheridan, Richard Brinsley. *The School for Scandal*.
10. Wilde, Oscar. *The Importance of Being Earnest*.
11. Wordsworth, William. *Lines Composed a Few Miles Above Tintern Abbey*.

B.A. 2nd Semester

Title of the Course: British Poetry & Drama from 18th to 19th Century

Course Code: MINENG2

Nature of the Course: Minor

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to major British poetic and dramatic works from the 18th and 19th centuries.
2. To provide an understanding of the socio-political and intellectual contexts of the Augustan and Romantic periods.
3. To develop critical appreciation of poetic and dramatic techniques used by major writers of the time.
4. To explore the thematic concerns of satire, reason, emotion, imagination, and social criticism in literature.
5. To encourage students to relate literary texts to historical developments and cultural transformations.

Course Outcomes:

1. Demonstrate a clear understanding of the literary features and cultural milieu of the Augustan and Romantic ages.
2. Critically analyze the poetic and dramatic works of key British authors such as Pope, Gray, Wordsworth, Coleridge, Keats, Sheridan, and Wilde.
3. Identify and interpret literary devices, themes, and stylistic techniques in selected texts.
4. Engage in informed discussions on the evolution of British literature from neoclassicism to romanticism.

Unit	Contents	Lectures	Marks
1	Literary Background – From Augustan to Romantic Age 1. The Augustan Age: Society and Literature 2. The Rise of Sentimentalism 3. The Romantic Movement: Key Ideas	20	20
2	POETRY: 18th CENTURY 1. Alexander Pope: The Rape of the Lock (Canto I) 2. Thomas Gray: Elegy Written in a Country Churchyard	15	15
3	POETRY: 19th CENTURY (Romantic Poets) 1. William Wordsworth: Tintern Abbey 2. Samuel Taylor Coleridge: Kubla Khan 3. John Keats: Ode to a Nightingale	20	20
4	DRAMA 1. Richard Brinsley Sheridan: The School for Scanda 2. William Shakespear: King Lear	25	30
5	TERMS & THEMES 1. Satire and Wit 2. Nature and Imagination in Romantic Poetry	10	15

Suggested Readings

1. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford UP, 1953.
2. Coleridge, Samuel Taylor. *Kubla Khan*.
3. Daiches, David. *A Critical History of English Literature*. Vol. 3, Secker & Warburg, 1960.
4. Ford, Boris, editor. *The Pelican Guide to English Literature*. Vols. 4–5, Penguin Books.
5. Gray, Thomas. *Elegy Written in a Country Churchyard*.
6. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry, 1660–1750*. Oxford UP, 1952.
7. Keats, John. *Ode to a Nightingale*.
8. Pope, Alexander. *The Rape of the Lock*. Canto I.
9. Sheridan, Richard Brinsley. *The School for Scandal*.
10. Wilde, Oscar. *The Importance of Being Earnest*.
11. Wordsworth, William. *Lines Composed a Few Miles Above Tintern Abbey*.

B.A. 3rd Semester

Title of the Course: Indian Writing in English

Course Code: ENGC3

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To familiarize students with the development of Indian Writing in English across genres.
2. To explore major themes such as identity, nationalism, modernity, and diaspora.
3. To develop skills in literary analysis and critical thinking through Indian texts.
4. To foster understanding of the cultural and socio-political contexts behind the texts.
5. To introduce contemporary issues reflected in Indian English literature.

Course Outcomes:

1. Trace the growth of Indian Writing in English and its cultural significance.
2. Analyze literary texts with sensitivity to socio-political and historical contexts.
3. Interpret Indian poetry, fiction, and drama using literary terminology.
4. Understand postcolonial and indigenous literary debates in the Indian context
5. Engage with questions of identity, marginalization, and gender through literary expression.

Unit	Contents	Lectures	Marks
1	Introduction & Historical Context 1.Evolution of Indian Writing in English (Colonial to Postcolonial) 2. Themes: Nationalism, Identity, Hybridity	15	15
2	Poetry 1.Nissim Ezekiel –Casually 2. Kamala Das – The Looking Glass 3. A. K. Ramanujan – Obituary 4. Toru Dutt - Sita	20	20
3	Fiction 1.R. K. Narayan – The Guide 2. Jhumpa Lahiri – Interpreter of Maladies (any one story)	20	20
4	Drama 1.Mahesh Dattani – Final Solutions 2. Girish Karnad - Tughlaq	25	25
5	Themes & Critical Concepts 1. Postcolonialism and Language Politics 2. Representation of Gender and Caste	10	15

Suggested Readings

1. Das, Kamala. "The Looking Glass." Summer in Calcutta, Everest Press, 1965.
2. Dattani, Mahesh. Final Solutions. Penguin Books, 2000.
3. Ezekiel, Nissim. "Casually" Collected Poems, Oxford UP,
4. Iyengar, K. R. Srinivasa. Indian Writing in English. Sterling Publishers, 1985.
5. Mehrotra, Arvind Krishna, editor. A Concise History of Indian Literature in English. Permanent Black, 2008.
6. Naik, M. K. A History of Indian English Literature. Sahitya Akademi, 1982.
7. Narayan, R. K. The Guide. Indian Thought Publications, 1958.
8. Ramanujan, A. K. "Obituary." The Collected Poems of A. K. Ramanujan, Oxford UP, 1995.
9. Mehrotra, Arvind Krishna, editor. A Concise History of Indian Literature in English. Permanent Black, 2008.

B.A. 3rd Semester

Title of the Course: Literary Criticism

Course Code: ENGC4

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to foundational texts and concepts in Western literary criticism.
2. To explore different schools of thought from classical to modern criticism.
3. To develop the ability to read and analyze literary texts critically.
4. To enable students to apply critical ideas to actual literary works.
5. To build a vocabulary of literary and critical terms.

Course Outcomes:

1. Understand the historical development of literary criticism.
2. Explain key concepts and terminology used in classical, neoclassical, romantic, and modern criticism.
3. Analyze literary texts through different critical lenses.
4. Demonstrate basic theoretical understanding of major critics like Plato, Aristotle, Wordsworth, Eliot, and I. A. Richards.
5. Apply critical terms and theories in interpreting literature.

Unit	Contents	Lectures	Marks
1	Introduction to Literary Criticism 1. Definition, Function, and Nature of Criticism 2. Types of Criticism: Impressionistic, Judicial, Historical, etc.	15	15
2	Classical Criticism 1. Plato – Views on Poetry (Selections from The Republic) 2. Horace – Ars Poetica	15	20
3	Neoclassical and Romantic Criticism 1. Samuel Johnson – Preface to Shakespeare (Selected Ideas) 2. Alexander Pope – An Essay on Criticism	20	20
4	Modern Criticism 1. Cleanth Brooks – The Well Wrought Urn 2. I. A. Richards – Four Kinds of Meaning	15	15
5	Introduction to Modern Critical Approaches 1. Formalism – Emphasis on textual features like form, structure, and language. 2. Feminist Criticism – Focus on gender, representation of women, and patriarchy. 3. Postcolonial Criticism – Exploration of identity, power, and colonial legacy in literature.	15	10

Suggested Readings

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester
2. Daiches, David. *Critical Approaches to Literature*. Longman, 1981.
3. Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Blackwell, 2005.
4. Johnson, Samuel. *Preface to Shakespeare*. In *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, W. W. Norton, 2018.
5. Plato, *The Republic*. Translated by Benjamin Jowett, Oxford UP, 2008.
6. Richards, I. A. *Practical Criticism: A Study of Literary Judgment*. Routledge, 1929.
7. Wordsworth, William. *Preface to Lyrical Ballads*. Penguin Classics, 2000.
8. Horace *Ars Poetica*. Translated by H. Ruston Fairclough, Harvard University Press 1926.

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B.A. 3rd Semester

Title of the Course: Indian Writing in English

Course Code: MINENG3

Nature of the Course: MINOR

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To familiarize students with the development of Indian Writing in English across genres.
2. To explore major themes such as identity, nationalism, modernity, and diaspora.
3. To develop skills in literary analysis and critical thinking through Indian texts.
4. To foster understanding of the cultural and socio-political contexts behind the texts.
5. To introduce contemporary issues reflected in Indian English literature.

Course Outcomes:

1. Trace the growth of Indian Writing in English and its cultural significance.
2. Analyze literary texts with sensitivity to socio-political and historical contexts.
3. Interpret Indian poetry, fiction, and drama using literary terminology.
4. Understand postcolonial and indigenous literary debates in the Indian context
5. Engage with questions of identity, marginalization, and gender through literary expression.

Unit	Contents	Lectures	Marks
1	Introduction & Historical Context 1.Evolution of Indian Writing in English (Colonial to Postcolonial) 2. Themes: Nationalism, Identity, Hybridity	15	15
2	Poetry 1.Nissim Ezekiel –Casually 2. Kamala Das – The Looking Glass 3. A. K. Ramanujan – Obituary 4. Toru Dutt - Sita	20	20
3	Fiction 1.R. K. Narayan – The Guide 2. Jhumpa Lahiri – Interpreter of Maladies (any one story)	20	20
4	Drama 1.Mahesh Dattani – Final Solutions 2. Girish Karnad - Tughlaq	25	25
5	Themes & Critical Concepts 1. Postcolonialism and Language Politics 2. Representation of Gender and Caste	10	15

Suggested Readings

1. Das, Kamala. "The Looking Glass." Summer in Calcutta, Everest Press, 1965.
2. Dattani, Mahesh. Final Solutions. Penguin Books, 2000.
3. Ezekiel, Nissim. "Casually" Collected Poems, Oxford UP,
4. Iyengar, K. R. Srinivasa. Indian Writing in English. Sterling Publishers, 1985.
5. Mehrotra, Arvind Krishna, editor. A Concise History of Indian Literature in English. Permanent Black, 2008.
6. Naik, M. K. A History of Indian English Literature. Sahitya Akademi, 1982.
7. Narayan, R. K. The Guide. Indian Thought Publications, 1958.
8. Ramanujan, A. K. "Obituary." The Collected Poems of A. K. Ramanujan, Oxford UP, 1995.
9. Mehrotra, Arvind Krishna, editor. A Concise History of Indian Literature in English. Permanent Black, 2008.

B.A.4th Semester

Title of the Course : Popular Literature

Course Code:ENGC5

Nature of the Course: CORE

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

To introduce students to key genres of popular literature, including detective fiction, coming-of-age novels, and graphic novels, while examining their social, cultural, and ethical implications. Students will critically engage with themes such as race, caste, gender, and justice, exploring how literature both reflects and challenges societal norms.

Course Outcomes:

The course also encourages an understanding of the relationship between popular and canonical literature, integrating theoretical perspectives from cultural and media studies. By the end of the course, students will be able to analyze texts critically, apply literary theories, and articulate their insights through discussions, presentations, and written assignments. Additionally, they will develop essential research and communication skills, fostering a deeper appreciation of literature's role in shaping public discourse and idea.

Unit	Contents	Lectures	Marks
1	Novel (Coming-of-age & Political Allegory) Harper Lee – To Kill a Mockingbird	15	20
2	Detective Fiction Agatha Christie – The Murder of Roger Ackroyd Arthur Conan Doyle – The Hound of the Baskervilles	15	20
3	Graphic Novel & Visual Storytelling Durgabai Vyam & Subhas Vyam – Bhimayana: Experiences of Untouchability Marjane Satrapi – Persepolis	15	20
4	Popular Literature and Media Studies What makes Literature ‘Popular’? Visual Culture and Storytelling in Contemporary Literature Relationship between Popular Literature and the Literary Canon Influence of Digital Media on Popular Literature	15	20

Suggested Readings:

Felicity Hughes, Children's Literature: Theory and Practice

Leslie Fiedler, Towards a Definition of Popular Literature

Sumathi Ramaswamy, Introduction to Beyond Appearances?

B.A.4th Semester

Title of the Course : European Classical Literature

Course Code:ENG6

Nature of the Course: CORE

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To introduce students to the major genres and foundational texts of European Classical Literature.
- 2.It seeks to develop an understanding of epic poetry, drama, satire, and literary criticism within their historical and cultural contexts.
- 3.The course also intends to familiarize students with classical philosophical ideas and their influence on literature, while enhancing their ability to critically analyze texts and appreciate their lasting significance

Course Outcomes:

- 1.students will be able to demonstrate a clear understanding of key classical texts and genres.
- 2.They will be able to analyze literary works using critical concepts such as mimesis, catharsis, and satire.
- 3.Students will gain insight into the relationship between literature, philosophy, and society in classical antiquity.
4. Students will develop analytical, interpretative, and presentation skills through textual study and discussion.

Unit	Contents	Lectures	Marks
1	The Epic John Milton – Paradise Lost Edmund Spenser – The Faerie Queene	15	20
2	Classical Drama Euripides -- Medea William Shakespear – Twelfth Night	15	20
3	Roman Satire & Literary Criticism Horace – Satires Aulus Persius Flaccus--Satires	15	20
4	Classical Philosophy & Society The Athenian City-State and its Influence on Literature Literary Cultures in Augustan Rome Political & Philosophical Contexts of Classical Literature	15	20

Suggested Readings:

B.A.4th Semester

Title of the Course : Indian Classical Literature

Course Code:ENG7

Nature of the Course: CORE

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.introduce students to the foundational texts of Classical Indian Literature.
- 2.To familiarize students with major literary forms such as epics, drama, poetry, and philosophical writings.
- 3.To develop an understanding of key themes like dharma, heroism, rasa, ethics, and governance.
- 4.To explore the literary and philosophical traditions of ancient Indian society, including Sanskrit, Sangam, and Prakrit literature.
- 5.To build awareness of the cultural and historical background of Indian literary traditions.

Course Outcomes:

- 1.Students will be able to critically analyze and interpret classical Indian literary texts.
- 2.Students will gain an understanding of different literary genres and their characteristics.
- 3.Students will develop insight into the cultural, social, and historical contexts of the texts.
- 4.Students will be able to identify and explain key concepts such as dharma, rasa, and ethics.
- 5.Students will enhance their analytical, research, and presentation skills.

Unit	Contents	Lectures	Marks
1	Epics Valmiki – Selected excerpts from Ramayana (Ayodhya Kanda, Sundara Kanda) Vyasa – Selected excerpts from Mahabharata (Bhagavad Gita, Sabha Parva – The Game of Dice)	15	20
2	Classical Indian Drama Kalidasa – Abhijnanasakuntalam Bhasa – Svapnavasavadattam	15	20
3	Poetry Sangam Poetry: Kuruntokai & Purananuru Prakrit Poetry: Gatha Saptashati	15	20
4	Ethical & Political Thought Kautilya – Selections from Arthashastra (Statecraft & Governance) Tiruvalluvar – Selections from Tirukkural (Ethical teachings)	15	20

Suggested Readings:

- 1.A. K. Ramanujan. Poems of Love and War. Columbia University Press, 1985.
- 2.J.A.B. Van Buitenen, Dharma and MoksaBharata,
- 3.Kalidasa. The Loom of Time. Translated by Chandra Rajan, Penguin Classics, 1989.
- 4.Kautilya. The Arthashastra. Translated by L. N. Rangarajan, Penguin Classics, 1992.
- 5.Valmiki. The Ramayana. Translated by Arshia Sattar, Penguin Classics, 2009.
- 6.Vyasa. The Mahabharata. Translated by John D. Smith, Penguin Classics, 2009.
7. Natyashastra – ‘Sentiments’ (Rasa Theory)

B.A.4th Semester

Title of the Course : Modern European Drama

Course Code:ENGC8

Nature of the Course: CORE

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To understand the evolution of modern European theatre.
- 2.To analyze dramatic texts in their historical and cultural contexts.
- 3.To examine themes like individual freedom, identity, morality, and existentialism.
- 4.To develop critical and interpretative skills in drama.

Course Outcomes:

- 1.Explain the development of modern European drama and its major movements.
- 2.Identify and discuss the works of important playwrights and their contributions.
- 3.Analyze themes such as identity, class conflict, gender roles, and existential crisis.
- 4.Evaluate dramatic techniques like realism, alienation effect, and absurdist elements.
- 5.Produce clear and critical written responses to dramatic texts.

Unit	Contents	Lectures	Marks
1	Drama Henrik Ibsen – A Doll's House Anton Chekhov – The Cherry Orchard	15	20
2	Epic Theatre Bertolt Brecht – Mother Courage and Her Children Erwin Piscator – Hoppla, We're Alive!	15	20
3	Absurdist Drama Samuel Beckett – Endgame Eugène Ionesco – The Bald Soprano	15	20
4	Existentialist Drama Jean-Paul Sartre – No Exit Albert Camus – Caligula	15	20

Suggested Readings:

- 1.Constantin Stanislavski, *An Actor Prepares* (Chap. 8: 'Faith and the Sense of Truth')
- 2.Bertolt Brecht, *Brecht on Theatre* – 'The Street Scene' & 'Theatre for Instruction'
- 3.George Steiner, *On Modern Tragedy*

B.A.4th Semester

Title of the Course : Popular Literature

Course Code:MINENG4

Nature of the Course: MINOR

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

To introduce students to key genres of popular literature, including detective fiction, coming-of-age novels, and graphic novels, while examining their social, cultural, and ethical implications. Students will critically engage with themes such as race, caste, gender, and justice, exploring how literature both reflects and challenges societal norms.

Course Outcomes:

The course also encourages an understanding of the relationship between popular and canonical literature, integrating theoretical perspectives from cultural and media studies. By the end of the course, students will be able to analyze texts critically, apply literary theories, and articulate their insights through discussions, presentations, and written assignments. Additionally, they will develop essential research and communication skills, fostering a deeper appreciation of literature's role in shaping public discourse and idea.

Unit	Contents	Lectures	Marks
1	Novel (Coming-of-age & Political Allegory) Harper Lee – To Kill a Mockingbird	15	20
2	Detective Fiction Agatha Christie – The Murder of Roger Ackroyd Arthur Conan Doyle – The Hound of the Baskervilles	15	20
3	Graphic Novel & Visual Storytelling Durgabai Vyam & Subhas Vyam – Bhimayana: Experiences of Untouchability Marjane Satrapi – Persepolis	15	20
4	Popular Literature and Media Studies What makes Literature ‘Popular’? Visual Culture and Storytelling in Contemporary Literature Relationship between Popular Literature and the Literary Canon Influence of Digital Media on Popular Literature	15	20

Suggested Readings:

Felicity Hughes, Children's Literature: Theory and Practice

Leslie Fiedler, Towards a Definition of Popular Literature

Sumathi Ramaswamy, Introduction to Beyond Appearances?

B.A. 5th Semester

Title of the Course: British Literature- The 20th Century

Course Code: ENGC9

Nature of the Course: Core

Total Credits: 04

Distribution of Marks:80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to the major literary movements of the 20th century, particularly Modernism and Postmodernism.
2. To explore the responses of literature to modernity, world wars, urbanization, and shifts in human values.
3. To analyze thematic and stylistic innovations across different genres: fiction, drama, poetry, and short stories.
4. To develop an understanding of the role of war, technology, and existentialism in shaping British literary voices.
5. To enhance students' critical thinking and interpretive abilities through close reading and contextual analysis.

Course Outcomes:

- 1.Demonstrate understanding of major 20th-century literary movements such as Modernism and Postmodernism.
2. Analyze how historical contexts like war and urbanization influenced British literature.
- 3.Interpret poetic, dramatic, and narrative techniques used by key 20th-century British authors.
4. Present well-informed, contextual, and analytical arguments in both written and oral forms.
- 5.Appreciate British literature's evolving global role and relevance during the 20th century.

Unit	Contents	Lectures	Marks
1	Introduction to the 20th Century Literary movements: Modernism, Postmodernism	6	10
2	Novel Virginia Woolf – Mrs. Dalloway E. M. Forster – A Passage to India (1924)	14	20
3	Drama Caryl Churchill—Top Girls Harold Pinter-- The Birthday Party	12	15
4	Poetry T.S. Eliot – The Waste Land W.H. Auden – September 1, 1939 Philip Larkin – Church Going Dylan Thomas – Do Not Go Gentle into That Good Night	14	20
5	Short Fiction D.H. Lawrence – The Rocking-Horse Winner Doris Lessing – A Woman on a Roof	14	15

Suggested Readings:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
2. Bradbury, Malcolm. *The Modern British Novel*. London: Penguin Books, 1993.
3. Daiches, David. *A Critical History of English Literature: Volume IV*. London: Secker & Warburg, 1960.
4. Esslin, Martin. *The Theatre of the Absurd*. Rev. ed., New York: Vintage Books, 2004.
5. Lee, Hermione. *Virginia Woolf: A Life*. London: Chatto & Windus, 1996.

B.A. 5th Semester

Title of the Course: Language & Linguistics

Course Code:ENGC10

Nature of the Course: Core

Total Credits: 04

Distribution of Marks:80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to the basic concepts and branches of linguistics.
2. To develop an understanding of the structure and functions of human language.
3. To analyze the sound, structure, and meaning components of English using linguistic tools.
4. To create awareness of language variation, change, and its sociocultural dimensions.
5. To equip students with basic tools of phonetics, morphology, syntax, and semantics.

Course Outcomes:

- 1.Demonstrate an understanding of key linguistic concepts and terminology.
- 2.Analyze language at phonological, morphological, syntactic, and semantic levels.
- 3.Apply phonetic transcription skills using the International Phonetic Alphabet (IPA).
- 4.Recognize the role of language in society, identity formation, and communication.
- 5.Explore the interrelationship between language acquisition, usage, and historical change.

Unit	Contents	Lectures	Marks
1	Introduction to Linguistics Nature of language, branches of linguistics, design features of language	6	10
2	Phonetics and Phonology Organs of speech, types of speech sounds, IPA, phonemes, stress and intonation	14	20
3	Morphology Morphemes, word formation processes (affixation, compounding, clipping, blending), inflection vs derivation	12	15
4	Syntax Basic sentence structures, phrase structure rules, immediate constituent analysis, types of clauses	14	15
5	Semantics and Sociolinguistics Meaning types, ambiguity, language variation, dialect, register, code-switching	14	20

Suggested Readings:

- 1.Akmajian, Adrian et al. Linguistics: An Introduction to Language and Communication.
- 2.Crystal, David. A Dictionary of Linguistics and Phonetics.
- 3.Fromkin, Victoria, Rodman, Robert, and Hyams, Nina. An Introduction to Language.
- 4.Lyons, John. Language and Linguistics.
- 5.Sethi, J., and Dhamija, P.V. A Course in Phonetics and Spoken English.
- 6.Verma, S.K., and Krishnaswamy, N. Modern Linguistics: An Introduction.

B.A. 5th Semester

Title of the Course: American Literature

Course Code: ENGC11

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. Introduce American literary tradition.
2. Analyze texts reflecting historical, cultural, and social issues.
3. Understand major movements: Transcendentalism, Realism, Modernism, Harlem Renaissance.
4. Examine themes like race, gender, identity, and the American Dream.
5. Enhance critical and analytical skills.

Course Outcomes:

1. Identify key literary movements and themes.
2. Analyze texts in socio-cultural/historical contexts.
3. Interpret prose, poetry, and drama using literary terms.
4. Explore American identity and values.
5. Express critical responses in writing/discussion.

Unit	Contents	Lectures	Marks
1	Introduction to American Literature Overview of history, Puritanism, American Dream, Literary Movements	6	10
2	Novel Earnest Hemingway – A farewell to Arms Ralph Ellison – Invisible Man	12	15
3	Drama Tennessee Williams – The Glass Menagerie Eugene O’ Neill – Long Day’s Journey into Night	14	20
4	Poetry Walt Whitman – Song of Myself (excerpts) Emily Dickinson – Because I Could Not Stop for Death Robert Frost – The Road Not Taken Ezra Pound – In a Station of the Metro	14	20
5	Short Fiction Edgar Allan Poe – The Tell-Tale Heart Alice Walker – Everyday Use	14	15

Suggested Readings

1. Baym, Nina, editor. *The Norton Anthology of American Literature*. 8th ed., W. W. Norton & Company, 2012.
2. Bloom, Harold, editor. *Bloom's Guides*. Chelsea House Publishers, various volumes.
3. Dickinson, Emily. *Because I Could Not Stop for Death*. Public Domain.
4. Elliott, Emory, editor. *The Columbia Literary History of the United States*. Columbia University Press, 1988.
5. Frost, Robert. *The Road Not Taken*. Public Domain.
6. Gray, Richard. *A History of American Literature*. 2nd ed., Wiley-Blackwell, 2011.
7. Poe, Edgar Allan. *The Tell-Tale Heart*. Public Domain.
8. Walker, Alice. *Everyday Use*. Harcourt, 1973.
9. Whitman, Walt. *Song of Myself*. In *Leaves of Grass*. Public Domain.

B.A. 5th Semester

Title of the Course: Literature of the Indian Diaspora

Course Code: ENGC12

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To provide students with a comprehensive introduction to Indian diasporic literature and its historical evolution.
2. To explore key concepts such as displacement, identity, nostalgia, hybridity, and cultural conflict as represented in diasporic texts.
3. To analyze the portrayal of migration, exile, and transnationalism across various literary genres.
4. To acquaint students with major writers of the Indian diaspora and their contributions to global literature.
5. To cultivate critical thinking and analytical skills through comparative literary analysis within a multicultural context.

Course Outcomes:

1. Identify and critically assess dominant themes such as identity, belonging, hybridity, and cultural displacement.
2. Apply literary theories to analyze diasporic texts across genres such as fiction, poetry, and essay.
3. Appreciate the intricacies of diasporic subjectivity and cultural negotiation.
4. Participate in informed discussions and engage with diasporic literature beyond national and linguistic boundaries.

Unit	Contents	Lectures	Marks
1	Introduction to Indian Diaspora History of Indian migration Diaspora theories Concepts of cultural identity and hybridity	10	15
2	Novel Jhumpa Lahiri - The Namesake Meera Syal - Anita and Me	20	30
3	Poetry A. K. Ramanujan - "Obituary", "Small-Scale Reflections on a Great House" Sujata Bhatt - "Muliebrity" Imtiaz Dharker - "The Right Word", "Postcards from God"	15	20
4	Short Fiction and Essay Salman Rushdie - "Imaginary Homelands" (essay) Rohinton Mistry - "Squatter"	15	15

Suggested Readings:

1. Bhatt, Sujata. Selected Poems. Instructor-selected edition.
2. Dharker, Imtiaz. Selected Poems. Instructor-selected edition.
3. Lahiri, Jhumpa. The Namesake. Mariner Books, 2004.
4. Mistry, Rohinton. "Squatter." Tales from Firozsha Baag, Penguin.
5. Mishra, Vijay. The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary. Routledge, 2007.
6. Ramanujan, A. K. Selected Poems. Instructor-selected edition
7. Rushdie, Salman. "Imaginary Homelands." Imaginary Homelands: Essays and Criticism 1981–1991, Granta Books, 1991, pp. 9–21.
8. Syal, Meera. Anita and Me. HarperCollins, 1996.

KRISHNAGURU ADHYATMIK VISVAVIDYALAYA

Syllabus Approval Report of Chairman
Board of Studies, Department of English

After Scrutiny of the Syllabus on:

B.A. 6th Semester

Title of the Course: African Literature, Course Code: ENGC13

Nature of the Course: Core

Title of the Course: Modern Indian Writing in English Translation, Course Code: ENGC14

Nature of the Course: Core

Title of the Course: Gender Studies, Course Code: ENGC15

Nature of the Course: Core

Title of the Course: Research Methodology, Course Code: ENGC16

Nature of the Course: Core

Title of the Course: African Literature, Course Code: MIINENG6

Nature of the Course: Minor

The syllabi of English are approved by Mr. Apran Jyoti Das, HOD of English, Krishnaguru Adhyatmik Visvavidyalaya, Nasatra, Barpeta, Assam.

The Chairman is pleased to approve the syllabus in today's meeting of the Board of Studies.

Discussion on the Recommendation of the Board of Studies of English

Held on:

The meeting was attended by Mr. Apran Jyoti Das, HOD of English, Krishnaguru Adhyatmik Visvavidyalaya, Nasatra, Barpeta, Assam. The agenda of the meeting was to discuss the syllabus of the 3rd Semester of the English Department of the Undergraduate Degree Programmes.

The syllabi were approved by the Chairman, Mr. Apran Jyoti Das, HOD of English, Krishnaguru Adhyatmik Visvavidyalaya. The syllabus was designed by Miss Mridusmita Patowary, HOD of English, and Miss Barasha Barman, Assistant Professor, Department of English, Krishnaguru Mahavidyalaya, Nasatra, Assam. The syllabi were also recommended to the Academic Council for final approval.

Signature:

Date:

B.A. 6th Semester

Title of the Course : African Literature

Course Code:ENG13

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to representative literary texts from various regions of Africa.
2. To explore African literature as a medium for articulating the experience of colonization, decolonization, and post-independence identity formation.
3. To engage students with themes such as tradition and modernity, gender, race, resistance, nationalism, exile, and memory.
4. To familiarize students with oral traditions, narrative techniques, and indigenous aesthetics in African writing.
5. To develop students' ability to critically read and analyze literary texts within a comparative postcolonial framework, with reference to the Indian context.

Course Outcomes:

1. Understand the historical, political, and cultural background of African literature.
2. Analyze African literary texts in terms of form, style, and thematic preoccupations.
3. Examine the impact of colonialism and postcolonial challenges on African societies through literature.
4. Compare African literary movements with Indian and other postcolonial literatures.
5. Develop critical thinking, cultural sensitivity, and a global perspective through literary studies.

Unit	Contents	Lectures	Marks
1	Poetry 1.Christopher Okigbo-“The Passage”, “Elegy for Alto” 2. Ben Okri - “An African Elegy” “The Awakening Age” 3. Dennis Brutus - “I Must Conjure from My Past”, “I Am the Tree...”	18	20
2	African Drama 1.Ngũgĩ wa Thiong’o & Micere Githae Mugo – “The Trial of Dedan Kimathi” 2. Zakes Mda – We Shall Sing for the Fatherland	18	25
3	African Fiction 1.Chinua Achebe – “Things Fall Apart” 2.Ayi Kwei Armah – “ The Beatiful Ones Are not yet Born” 3. Nadine Gordimer – “Burger’s Daughter”	24	35

Suggested Readings:

1. Achebe, Chinua. *An Image of Africa: Racism in Conrad's Heart of Darkness*, 1975.
2. Fanon, Frantz. *The Wretched of the Earth*. Grove Press.
3. Gikandi, Simon (Ed.). *Encyclopedia of African Literature*. Routledge, 2003.
4. Gordon, April A. & Donald L. Gordon. *Understanding Contemporary Africa*, Lynne Rienner Publishers, Ch. 12.
5. Kgositsile, Keorapetse William. *This Way I Salute You & To the Bitter End*. Third World Press.
6. Sartre, Jean-Paul. *Black Orpheus*.
7. Senghor, Léopold Sédar. *Anthologie de la nouvelle poésie nègre et malgache de langue française*, 1948.

B.A. 6th Semester

Title of the Course: Modern Indian Writing in English Translation

Course Code: ENGC14

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To introduce students to major literary works written in Indian regional languages and translated into English.
- 2.To foster an understanding of India's linguistic and cultural diversity through literature.
- 3.To explore themes like caste, gender, tradition vs. modernity, identity, and mythology through translated texts.
- 4.To engage students with the challenges and implications of literary translation.
- 5.To encourage critical thinking and comparative reading across cultures and genres.

Course Outcomes:

- 1.Understand key Indian literary works written in regional languages and accessed through English translation.
- 2.Analyze themes such as caste, gender, mythology, modernity, and social reform.
- 3.Engage with the ethical and cultural issues involved in translation.
- 4.Interpret and critically evaluate translated narratives in their socio-historical context.
- 5.Appreciate the plurality of Indian literary voices and traditions.

Unit	Contents	Lectures	Marks
1	Introduction to Indian Literature in Translation History and significance of Indian writing in English translation Concepts: cultural translation, linguistic politics, authenticity, loss and gain in translation Translation as a mode of literary access and power	15	20
2	Novel U. R. Ananthamurthy – “ Samskara “ Pratibha Ray – “ Yajnaseni “ Rabindra Nath Tagore – “The Home and the World”	33	35
3	Poetry in Translation: A.K. Ramanujan – A River Amrita Pritam – I Say Unto Waris Shah Namdeo Dhasal – Man, You Should Explode Subramania Bharati – The New Dawn	12	25

Suggested Readings

1. Ananthamurthy, U. R. Samskara: A Rite for a Dead Man. Translated by A. K. Ramanujan, Oxford University Press, 1976.
2. Bharati, Subramania. Selected Poems of Subramania Bharati. Translated by Usha Rajagopalan, Macmillan India, 2008.
3. Dhasal, Namdeo. Namdeo Dhasal: Poet of the Underworld – Poems 1972–2006. Translated by Dilip Chitre, Navayana, 2007.
4. Mehrotra, Arvind Krishna, editor. The Oxford India Anthology of Twelve Modern Indian Poets. Oxford University Press, 1992.
5. Mukherjee, Sujit. Translation as Discovery and Other Essays on Indian Literature in English Translation. Orient Longman, 1994.
6. Niranjana, Tejaswini. Siting Translation: History, Post-Structuralism, and the Colonial Context. University of California Press, 1992.
7. Pritam, Amrita. Selected Poems. Translated by Nirupama Dutt, Penguin Random House India, 2007.
8. Ray, Pratibha. Yajnaseni: The Story of Draupadi. Translated by Pradip Bhattacharya, Rupa Publications, 1995
9. Tharu, Susie, and K. Lalita, editors. Women Writing in India: 600 B.C. to the Present. Feminist Press, 1991.

B.A. 6th Semester

Title of the Course: Gender Studies

Course Code:ENG15

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. Introduce students to the fundamental concepts of gender and gender roles.
2. Present diverse theoretical and cultural perspectives on gender discourse.
3. Examine the socio-cultural construction of femininity and masculinity.
4. Explore the historical evolution of feminist and women's movements globally and in India.
5. Equip students with theoretical frameworks for analyzing gender in literature and society.
6. Encourage critical thinking and field-based analysis of gender roles in various social contexts.

Course Outcomes:

- 1.Understand key concepts related to gender, sex, and identity.
- 2.Analyze gender roles through socio-cultural and historical lenses.
- 3.Demonstrate familiarity with major feminist movements and gender theories.
- 4.Apply gender perspectives in reading literary and cultural texts.
- 5.Conduct basic field-level inquiries into gender-related issues in society.

Unit	Contents	Lectures	Marks
1	Introduction to Gender Studies Sex and Gender; Types of Gender Bio-Social Perspectives of Gender From Women's Studies to Gender Studies: A Paradigm Shift	12	16
2	Gender and Society Social Construction of Femininity Challenging Cultural Notions of Femininity Understanding of Masculinity Politics of Masculinity and Power	14	18
3	Feminist Movements First, Second, and Third Waves of Feminism Women's Movement in India (19th & 20th Century) Contemporary Feminist Activism	10	15
4	Theoretical Perspectives Liberal, Radical, and Socialist Feminism Identity Politics and Difference Queer Theory and Social Constructionism Ecofeminism	14	16
5	Gender in Literature and Media Representation of Women in Literature and Film Gender Stereotypes in Popular Culture Gendered Narratives in Media Literary Analysis using Feminist/Gender Theory	10	15

Suggested Readings:

1. Bose, Brinda and Subhabrata Bhattacharya (Eds.)

The Phobic and the Erotic: The Politics of Sexualities in Contemporary India. Seagull Books, 2007.

2. Cornell, R.W.

Gender. Polity Press, 1995.

3. Holmes, Mary.

What is Gender? Sage Publications, New Delhi.

4. Jackson, Stevi and Sue Scott (Eds.)

Feminism and Sexuality: A Reader. Columbia University Press, 1998.

5. John, Mary and Janaki Nair.

A Question of Silence: Sexual Economies of Modern India. Kali for Women, 1998.

6. Kemp, Sandra and Judith Squires.

7. Feminisms. Oxford University Press, 1997. Richardson, Diane.

Rethinking Sexuality. Sage Publications, 2000.

8. Smith, Barbara.

Global Feminisms Since 1945: Rewriting Histories. Routledge, 2000.

B.A. 6th Semester

Title of the Course: Research Methodology

Course Code:ENG16

Nature of the Course: Core

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

- 1.To introduce students to fundamental principles of research in English studies.
- 2.To familiarize students with tools, techniques, and ethics of academic research.
- 3.To build skills in academic writing, documentation, and citation.
- 4.To enable students to write research proposals and short academic projects independently.

Course Outcomes:

1. Explain the meaning, purpose, and types of research in the humanities.
2. Identify appropriate research methods and apply them in literary research.
3. Maintain academic integrity and cite sources correctly using standard citation styles.
4. Write a structured research proposal or paper following academic conventions.
5. Demonstrate basic independent research through a mini project or proposal.

Unit	Contents	Lectures	Marks
1	Foundations of Research Meaning and Objectives of Research Importance of Research Types of Research: Basic, Applied, Descriptive, Analytical, Qualitative, Quantitative Research Methods vs Research Methodology Steps of the Research Process Criteria of Good Research	22	30
2	Research Tools and Academic Writing Sources of Research: Primary and Secondary Note-taking, Summarizing, and Paraphrasing Plagiarism and Academic Integrity Mechanics of Writing a Research Paper Format of a Research Paper: Title, Abstract, Body, Conclusion Documentation: MLA Style (8th or 9th Edition) Creating a Bibliography and Works Cited List	22	30
3	Research Proposal and Mini Project Selecting and Narrowing a Research Topic Structure of a Research Proposal: Title, Introduction, Objectives, Methodology, Bibliography Conducting a Literature Review Identifying Research Problems and Limitations Writing and Presenting a Mini Research Project	16	20

Suggested Readings:

Booth, Wayne C. et al. *The Craft of Research*. University of Chicago Press, 2008.

Dawson, Catherine. *Practical Research Methods*. How To Books, 2002.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, 8th or 9th Edition.

Kothari, C.R. *Research Methodology: Methods and Techniques*. New Age International, 2004.

Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. SAGE Publications, 1999.

B.A. 6th Semester

Title of the Course : African Literature

Course Code:MINENG6

Nature of the Course: Minor

Total Credits: 04

Distribution of Marks : 80 (External) + 20 (Internal) = 100 Marks

Course Objectives:

1. To introduce students to representative literary texts from various regions of Africa.
2. To explore African literature as a medium for articulating the experience of colonization, decolonization, and post-independence identity formation.
3. To engage students with themes such as tradition and modernity, gender, race, resistance, nationalism, exile, and memory.
4. To familiarize students with oral traditions, narrative techniques, and indigenous aesthetics in African writing.
5. To develop students' ability to critically read and analyze literary texts within a comparative postcolonial framework, with reference to the Indian context.

Course Outcomes:

1. Understand the historical, political, and cultural background of African literature.
2. Analyze African literary texts in terms of form, style, and thematic preoccupations.
3. Examine the impact of colonialism and postcolonial challenges on African societies through literature.
4. Compare African literary movements with Indian and other postcolonial literatures.
5. Develop critical thinking, cultural sensitivity, and a global perspective through literary studies.

Unit	Contents	Lectures	Marks
1	Poetry 1.Christopher Okigbo-“The Passage”, “Elegy for Alto” 2. Ben Okri - “An African Elegy” “The Awakening Age” 3. Dennis Brutus - “I Must Conjure from My Past”, “I Am the Tree...”	18	20
2	African Drama 1.Ngũgĩ wa Thiong’o & Micere Githae Mugo – “The Trial of Dedan Kimathi” 2. Zakes Mda – We Shall Sing for the Fatherland	18	25
3	African Fiction 1.Chinua Achebe – “Things Fall Apart” 2.Ayi Kwei Armah – “ The Beatiful Ones Are not yet Born” 3. Nadine Gordimer – “Burger’s Daughter”	24	35

Suggested Readings:

1. Achebe, Chinua. *An Image of Africa: Racism in Conrad's Heart of Darkness*, 1975.
2. Fanon, Frantz. *The Wretched of the Earth*. Grove Press.
3. Gikandi, Simon (Ed.). *Encyclopedia of African Literature*. Routledge, 2003.
4. Gordon, April A. & Donald L. Gordon. *Understanding Contemporary Africa*, Lynne Rienner Publishers, Ch. 12.
5. Kgositsile, Keorapetse William. *This Way I Salute You & To the Bitter End*. Third World Press.
6. Sartre, Jean-Paul. *Black Orpheus*.
7. Senghor, Léopold Sédar. *Anthologie de la nouvelle poésie nègre et malgache de langue française*, 1948.