

Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	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)	On successful completion of this course, the students will be able to: 1. Demonstrate critical understanding of major poetic forms—such as lyric, narrative, dramatic, elegy, ode, satire—and their structural, thematic, and stylistic features. 2. Analyze representative poems within each poetic form, identifying devices such as metaphor, symbolism, rhythm, and tone to interpret deeper meanings and emotional nuances. 3. Evaluate the relationship between form and function in poetry by contextualizing texts within relevant literary, cultural, and philosophical movements. 4. Develop comparative and interpretive skills by engaging with diverse poets across historical and cultural spectrums, enhancing literary appreciation and scholarly argumentation.	
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	John Donne – <i>The Good-Morrow</i>, <i>The Sun Rising</i> William Blake – <i>The Lamb</i>, <i>The Tyger</i> Emily Dickinson – <i>I heard a Fly buzz—when I died</i>, <i>Because I could not stop for Death</i> Activities: 1. Creative Monologue / Dramatic Reading: Students perform a dramatic monologue from the perspective of the speaker addressing his lover, drawing on imagery and tone from the poems. 2. Symbolism Scavenger Hunt: Assign students to find modern symbols in media, advertising, or art that represent innocence or danger and link them to Blake's themes.	15	
Unit II: Narrative Poetry	Geoffrey Chaucer – Prologue, <i>The Canterbury Tales</i>, Robert Frost – <i>The Death of the Hired Man</i> Activities: 1. Character Trading Cards: Create "pilgrim trading cards" featuring Chaucer's characters. Each card includes an	15	

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	illustration, personality traits, quote from the Prologue, and modern equivalent (e.g., Miller = reality TV star?). 2. Tableau or Readers' Theatre: Perform a dramatic reading of the poem using voice and rhythm to highlight shifting tones and relationships.	
Unit III: Dramatic Poetry	Robert Browning – My Last Duchess, A Grammarian's Funeral, Porphyria's Lovers T. S. Eliot – <i>The Love Song of J. Alfred Prufrock</i> Activities: 1. Court Case Role Play: 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. 2. Prufrock's Social Media Profile: Design a fictional Instagram or Twitter page for Prufrock. Include bios, hashtags, posts, and DMs that reflect his character and mindset.	15
Unit IV: Ode, Elegy	John Keats – <i>Ode to a Nightingale</i>, <i>Ode on a Grecian Urn</i> P. B. Shelley – <i>Ozymandias</i> Elegy Thomas Gray – <i>Elegy Written in a Country Churchyard</i> W. H. Auden – <i>In Memory of W. B. Yeats</i> Activities: 1. Dramatic Reading & Tone Exploration: Assign groups to perform different stanzas with varied tones (melancholy, ecstatic, contemplative) and explain their interpretive choices. 2. Poetry Pairing: Compare with a modern political or protest poem (e.g., Maya Angelou, Amanda Gorman). Discuss how both address power and legacy.	15
Unit V: Satirical, Didactic & Allegorical Poetry	Alexander Pope – <i>The Rape of the Lock</i> John Dryden – <i>Absalom and Achitophel</i> W. H. Auden – <i>The Unknown Citizen</i> Activities: 1. Character Courtroom Drama: 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. 2. Historical-Poetic Parallels Chart: 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).	15
Keywords/Tags: Poetic Forms, Lyric and Narrative Poetry, Dramatic Monologue, Ode and Elegy, Satire and Allegory		
Part C: Learning Resources		
Text Books, Reference Books, Other resources		
Suggested Readings: 1. Abrams, M. H. <i>A Glossary of Literary Terms</i>. Cengage Learning, Boston, USA, 2015. 11th Edition. 2. Cuddon, J. A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. Penguin Books, London, UK, 2013. 5th Edition. 3. Ford, B. (Ed.). <i>The Pelican Guide to English Literature</i>. Penguin Books, London, UK, 1983. 4. Wain, J. (Ed.). <i>The Oxford Anthology of English Poetry</i>. Oxford University Press, Oxford, UK, 1990. 5. Greenblatt, S. et al. (Eds.). <i>The Norton Anthology of English Literature</i>, Volumes I & II. W. W. Norton & Company, New York, USA, 2018. 10th Edition.		

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6. Daiches, D. *A Critical History of English Literature*, Volume I & II. Supernova Publishers, Delhi, India, 2021.
7. Gill, R. *Mastering English Literature*. Red Globe Press (Macmillan), London, UK, 2006. 2nd Edition.
8. Bennett, A. & Royle, N. *An Introduction to Literature, Criticism and Theory*. Routledge, London/New York, 2023. 6th Edition.
9. Suggestive digital platforms/ web links:
10. <https://www.poetryfoundation.org>
11. <https://ndl.iitkgp.ac.in>
12. <https://www.poets.org>
13. <https://www.poets.org>

Suggested equivalent online courses:

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

Part- D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks: 100

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

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: 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
External Assessment: University Exam Section Time: 03.00 Hours	Section (A): Very Short Questions-5 $5 \times 1 = 5$ Section (B): Short Questions-5 $5 \times 3 = 15$ (With internal choice) Section (C): Long Questions-5 $5 \times 8 = 40$ (With internal choice)	60

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Theory Paper			
Part-A: Introduction			
Program: PG 2-Year Programme	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)	On successful completion of this course, the students will be able to: 1. Recognize and define major types of drama and their formal elements. 2. Interpret and critique representative plays within historical, political, and theatrical contexts. 3. Compare themes and structures across dramatic forms such as tragedy, comedy, and satire. 4. Apply theoretical frameworks (e.g., Aristotelian poetics, New Historicism, Feminist Theatre) to texts. 5. Develop academic writing and oral presentation skills through performance-based and analytical tasks.	
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	Sophocles – <i>Oedipus Rex</i> (Classical Greek Tragedy) William Shakespeare – <i>Hamlet</i> (Elizabethan Tragedy) Activities: 1. Chorus Creation & 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. 2. Diary Entries: Activity: Write diary entries from Ophelia's or Hamlet's perspective at key points, exploring inner thoughts.	15	
Unit II Comedy	Ben Jonson – <i>The Alchemist</i> (City Comedy) William Congreve – <i>The Way of the World</i> (Restoration Comedy) Activities: 1. Role-Play & Dramatic Reading: Assign roles and have students perform selected scenes (e.g., Face's con or Subtle's manipulation). 2. Wit Duels and Epigrams: Activity: Identify and perform "wit duels" between characters (e.g., Mirabell and Millamant).	15	
Unit III	Thomas Kyd – <i>The Spanish Tragedy</i> (Revenge Tragedy)	15	

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Revenge Tragedy & Jacobean Drama	Marlow- Jew of Malta Activities: 1. Socratic Seminar: Is Revenge Ever Justified? Objective: Debate moral philosophy using the plays as case studies. 2. Creative Writing: Alternative Endings Objective: Engage with character agency and moral resolution.	
Unit IV Comedy of Manners and Sentimental Comedy	Richard Brinsley Sheridan – <i>The School for Scandal</i> Oliver Goldsmith – <i>She Stoops to Conquer</i> Activities: 1. Then vs. Now: Social Norms Debate: 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. 2. Character Trial: Activity: Put a character like Joseph Surface on trial for hypocrisy. Students take roles as lawyers, witnesses, and jurors to argue the case.	15
Unit V Absurd Drama	Martin McDonagh- <i>The Pillowman</i> Harold Pinter- <i>The Dumb Waiter</i> Activities: 1. Ethical Debate: Topic: “Should disturbing stories be censored if they inspire real-life violence?” 2. Absurdist Scene Creation: Activity: In pairs, students write and perform a short scene in Pinteresque style—filled with pauses, circular dialogue, and a vague sense of threat.	15

Keywords/Tags: Types of Drama, Tragedy and Comedy, Revenge Tragedy, Absurd Drama

Part- C: Learning Resources

Text Books, Reference Books, Other resources

Suggested Readings:

1. Nicoll, A. *World Drama: From Aeschylus to Anouilh*, Harrap Publishers, London, UK, 1976. 5th Edition.
2. Esslin, M. *The Theatre of the Absurd*, Penguin Books, London, UK, 1980. 3rd Edition.
3. Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*, Cambridge University Press, Cambridge, UK, 1960. 1st Edition.
4. Styran, J. L. *The Elements of Drama*, Cambridge University Press, Cambridge, UK, 1960. 1st Edition.
5. Wells, S. & Orlin, L. C. *Shakespeare: An Oxford Guide*, Oxford University Press, Oxford, UK, 2003. 1st Edition.
6. Carlson, M. *Theories of the Theatre: A Historical and Critical Survey*, Cornell University Press, Ithaca, USA, 1993. 2nd Edition.
7. Sen, N. (Ed.) *Indian English Drama: A Critical Study*, Pencraft International, Delhi, India, 2005. 1st Edition.

Suggestive digital platforms/ web links

1. <https://www.gutenberg.org> – Classic drama texts
2. <https://www.britannica.com> – Author and genre overviews
3. <https://ndl.iitkgp.ac.in> – National Digital Library of India
4. <https://www.nationaltheatre.org.uk> – Performance archives and study guides
5. <https://www.shakespeare.org.uk> – Royal Shakespeare Company resources

Suggested equivalent online courses:

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

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Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: 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
External Assessment: University Exam Section Time: 03.00 Hours	Section (A): Very Short Questions-5 $5 \times 1 = 5$ Section (B): Short Questions-5 $5 \times 3 = 15$ (With internal choice) Section (C): Long Questions-5 $5 \times 8 = 40$ (With internal choice)	60

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	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)	On successful completion of this course, the students will be able to: 1. Differentiate among major fictional forms (picaresque, gothic, realist, sentimental, etc.) and their features. 2. Analyze character, theme, and structure in classic novels using critical tools. 3. Evaluate how different novel forms respond to historical and cultural developments. 4. Trace the evolution of fictional narrative techniques from early prose to realist traditions. 5. Apply critical theory to interpret fiction from multiple perspectives (gender, class, form, ideology)	
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	Aphra Behn – Oroonoko Daniel Defoe – Robinson Crusoe Activities: 1. Historical Context Research Project: Activity: Assign students to research the historical context of slavery, colonial Surinam, and Aphra Behn's life as a Restoration writer. 2. Colonialism Case Study: Activity: Analyze Robinson Crusoe as a colonial text; include short readings from post-colonial theorists (e.g., Edward Said, Homi Bhabha).	15	
Unit II: Picaresque and Satirical Novels	Henry Fielding – Tom Jones Laurence Sterne- Tristram Shandy Activities: 1. Historical Context Presentation: Research and present on 18th-century England—class structures, legal systems, and gender roles—to better understand the novel's social commentary. 2. Podcast or Mock Interview: 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.	15	

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Suggested Continuous Evaluation Methods:

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

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: 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
External Assessment: University Exam Section Time: 03.00 Hours	Section (A): Very Short Questions-5 5 x 1 = 5 Section (B): Short Questions-5 5 x 3 = 15 (With internal choice) Section (C): Long Questions-5 5 x 8 = 40 (With internal choice)	60

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Theory Paper			
Part- A: Introduction			
Program: PG 2-Year Programme	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)	On successful completion of this course, the students will be able to: 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. 2. Learn to analyse the separation of essays, dialogues, talks, and speeches from other prose forms, such as short stories, novels, and drama. 3. Learn the composition of essays and comparative analytical learning. 4. Learn to compose an autobiography or a biography in chapters. Examine the philosophical, spiritual, and social concerns expressed in Indian prose. 5. Learn to analyse, interpret, and include literary devices in essays.	
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	Annotations. Essay- Introduction, Development, Types, Types of Style-Aphoristic Suggested Enrichment Activities (SEA): 1. Hunting for the historical facts in the library Aphorism Hunt & Imitation Task 1: Identify — Provide excerpts from Francis Bacon or other aphoristic writers. Students highlight and analyze aphorisms. Task 2: Create — Students rewrite a short essay paragraph in aphoristic style (i.e., packed with compact, thought-provoking sentences).	15	
Unit II Philosophical and Biographical Writings	J. Krishnamurti: Awareness, Desire. Radhakrishnan: Religious Experience (1st Chapter of Hindu Way of Life) Romain Roland: The Life of Swami Vivekananda	15	

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	Suggested Enrichment Activities (SEA): 1. Speech practice, shashtrarth (group discussion) 2. Drama/Performance: Students script and perform a short scene from Vivekananda's life, focusing on moments of moral courage or deep insight.	
Unit III Political and Social Essays	Bacon: Of Youth and Age, Of Marriage and Single Life Addison: The Coverly Witch (On Witch-Craft—Story of Moll White) Charles Lamb: The Superannuated Man Suggested Enrichment Activities (SEA): 1. Comparative Reflection Journal: Prompt: Compare your views on marriage or youth/age with those expressed by Bacon. Do you agree or disagree? Why? 2. Contextual Research: Research 17th–18th century English witch trials or superstitions. Present findings in a mini-poster or short presentation.	15
Unit IV Argumentative Essays	William Hazlitt: On the Pleasure of Hating Bertrand Russell: On Being Modern Minded (from <i>Unpopular Essays</i>) G.K. Chesterton: The Worship of the Wealthy Suggested Enrichment Activities (SEA): 1. Debate: Is hatred a natural and necessary part of human nature? Split students into pro/con sides to explore Hazlitt's argument. 2. Comparison Chart: Compare Russell's idea of the "modern mind" with today's social media-driven culture — how does open-mindedness differ from trend-following?	15
Unit V Familiar Essays and Contemporary Essays (Non-detailed Study)	R.N. Tagore: Nationalism APJ Abdul Kalam: Ignited Minds Suggested Enrichment Activities (SEA): 1. Panel Discussion: 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. 2. Vision 2040 Presentation: Students present their own vision for India in 2040, inspired by Kalam's themes of innovation, education, and unity.	15
Keywords/Tags: Prose, Aphoristic style, Middle Style, Subjective, Objective, Social, Political, Argumentative		
Part- C: Learning Resources		
Text Books, Reference Books, Other resources		
Suggested Readings: 1. Author Surname, Initials "Book Title", Publisher's name, City/country of publication, Year 2. Chambers, E. <i>The Development of English Prose</i>. Oxford University Press, 1957. 3. Read, H. <i>English Prose Style</i>. Pantheon 1981. 4. Walker, Hugh. <i>The English Essays and Essayist</i>. J.M. Dent and Sons Ltd., 1928. 5. Suggestive digital platforms/ web links 6. www.ourcivilisation.com 7. www.bartleby.com		
Suggested equivalent online courses:		

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Part-D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 40 Marks,

University Exam (UE): 60 Marks

Internal Assessment: Continuous Comprehensive Evaluation (CCE)	a) Class Test b) Presentation/ Assignment/ Quiz/ Group Discussion etc. c) Appropriate weightage of attendance in the class. Note: 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
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