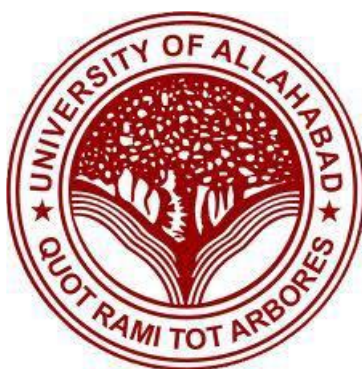


University of Allahabad, Allahabad

Programme: B.A. (3yr degree course)

Syllabus for B.A. English Literature (Part I, II & III)



Learning Outcomes Descriptors and Programme Outcomes (P.O.) for a Bachelor's degree

Bachelor's degree: The bachelor's degree qualifies students who can apply a broad and coherent body of knowledge and skills in a range of contexts to undertake professional work and/or for further learning.

Descriptor	Knowledge and understanding: The graduates should be able to demonstrate the acquisition of:
P.O. 1.	comprehensive, factual, theoretical, and specialized knowledge in broad multidisciplinary contexts with depth in the underlying principles and theories relating to one or more fields of learning.
P.O. 2.	knowledge of the current and emerging issues and developments within the chosen field(s) of learning.
P.O. 3.	procedural knowledge required for performing and accomplishing professional tasks associated with the chosen fields of learning.
Descriptor	General, technical and professional skills required to perform and accomplish tasks: The graduates should be able to demonstrate the acquisition of:
P.O. 4.	cognitive and technical skills required for performing and accomplishing complex tasks relating to the chosen fields of learning.
P.O. 5.	cognitive and technical skills required to evaluate and analyze complex ideas,
P.O. 6.	Cognitive and technical skills required to generate solutions to specific problems associated with the chosen fields of learning.
Descriptor	Application of knowledge and skills: The graduates should be able to demonstrate the ability to:
P.O. 7.	apply the acquired specialized technical or theoretical knowledge, and cognitive and practical skills to gather and analyze quantitative/qualitative data to assess the appropriateness of different approaches to solving problems,
P.O. 8.	employ the right approach to generate solutions to problems related to the chosen fields of learning.
Descriptor	Generic learning outcomes: The graduates should be able to demonstrate the ability to:
P.O. 9.	listen carefully, to read text related to the chosen fields of learning analytically and present complex information in a clear and concise manner to different groups/audiences.
P.O. 10.	communicate in writing and orally the constructs and methodologies adopted for the studies undertaken relating to the chosen fields of learning,
P.O. 11.	make coherent arguments to support the findings/results of the study undertaken to specialist and non-specialist audiences.
P.O. 12.	meet one's own learning needs relating to the chosen field(s) of learning,
P.O. 13.	pursue self-paced and self-directed learning to upgrade knowledge and skills that will help adapt to changing demands of the workplace and pursue higher level of education and training.
P.O. 14.	critically evaluate evidence for taking actions to generate solutions to specific problems associated with the chosen fields of learning based on

	empirical evidence.
P.O. 15.	make judgement and take decisions based on the analysis and evaluation of information for formulating responses to problems, including real-life problems,
P.O. 16.	exercise judgement across a broad range of functions based on empirical evidence, for determining personal and/or group actions to generate solutions to specific problems associated with the chosen fields of learning.
Descriptor	Constitutional, humanistic, ethical, and moral values: The graduates should be able to demonstrate the willingness and ability to:
P.O. 17.	embrace constitutional, humanistic, ethical, and moral values, and practice these values in life.
P.O. 18.	identify ethical issues related to the chosen fields of study,
P.O. 19.	formulate coherent arguments about ethical and moral issues, including environmental and sustainable development issues, from multiple perspectives.
P.O. 20.	follow ethical practices in all aspects of research and development, including avoiding unethical practices such as fabrication, falsification or misrepresentation of data or committing plagiarism.
Descriptor	Employability and job-ready skills, and entrepreneurship skills and capabilities/ qualities and mindset: The graduates should be able to demonstrate the acquisition of:
P.O. 21.	knowledge and essential skills set and competence that are necessary to take up a professional job relating to the chosen field of learning and professional practice,
P.O. 22.	entrepreneurship skills and mindset required for setting up and running an economic enterprise or pursuing self-employment requiring the exercise of full personal responsibility for the outputs of own work, and full responsibility for the output of the group,
P.O. 23.	the ability to exercise management and supervision in the contexts of work or study activities involving unpredictable work processes and working environments.

Learning Outcomes Descriptors and Programme Specific Outcomes for a Bachelor's degree in English

P.S.O.1.	Demonstrate foundational knowledge of major periods, movements, authors, and genres in English, Indian, and World Literatures.
P.S.O.2.	Explain and interpret literary texts with awareness of linguistic, cultural, and historical contexts.
P.S.O.3.	Apply literary and critical concepts (e.g., form, theme, narrative, symbolism) to analyze diverse texts
P.S.O.4.	Critically evaluate literary works and ideas using appropriate theoretical, philosophical, or socio-political frameworks.
P.S.O.5.	Develop effective communication skills through coherent, analytical, and persuasive writing and speaking in English.
P.S.O.6.	Demonstrate awareness of cultural diversity, ethics, and human values reflected in literature and apply them to contemporary life.
P.S.O.7.	Use interdisciplinary perspectives (history, philosophy, psychology, gender, postcolonialism) to enrich literary understanding.
P.S.O.8.	Engage in self-directed learning and research, showing curiosity, independence, and critical inquiry in the field of English Studies.
P.S.O.9.	Apply literary competence to professional, creative, or academic fields such as teaching, translation, editing, journalism, or cultural management.

BA Part I (English Literature)

(Syllabus, Pattern of Question Paper)

Paper I: Poetry

Duration: 3 hours Max. Marks: 50

Course Objectives:

The course aims to:

- Introduce students to the rich tradition of poetic expression across British, Indian, and American literatures.
- Familiarize learners with major poets, representative works, and distinctive features of poetic forms, styles, and techniques.
- Develop the ability to read, interpret, and appreciate poetry critically, focusing on language, imagery, rhythm, and tone.
- Encourage students to connect poems with their social, cultural, historical, and philosophical contexts.
- Cultivate sensitivity to diverse voices and worldviews represented through poetry, enhancing aesthetic and ethical awareness.

Syllabus

1. William Shakespeare:(a) Sonnet29: “When in disgrace with fortune and men’s eyes”
(b)Sonnet138 “When my love swears that she is made of truth”
2. John Donne: “Canonization”
3. John Milton: *Paradise Lost* (Satan’s Speech)
4. John Dryden: *Absalom and Achitophel*, Lines 150-197. (False Achitophel).
5. Alexander Pope:“ Essay on Man”(Lines 1-18)
6. William Blake: The Nurse’s Song
7. William Wordsworth: (a) “Tintern Abbey”, (b) “The World is too much with us”
8. Percy B. Shelley: (a)“Ode to the West Wind” (b) “A Lament”
9. John Keats: (a) “Ode to a Nightingale”, (b) “La Belle dame sans merci”
10. Sarojini Naidu: The Flute Player of Brindaban
11. Toru Dutt: ”Baughmaree”
12. Rabindra Nath Tagore: From *Gitanjali*:(a)11th, Leave the Chanting, (b) 12th Fruit

Gathering.

13. Nissim Ezekiel: “Background”, “Casually”

14. Frost: “Stopping by the Woods”

15. Walt Whitman: “O Captain, My Captain”

Course Outcomes:

After completing this course, students will:

- Acquire a broad understanding of poetic traditions and key poets across cultures.
- Gain interpretive and analytical proficiency in reading and discussing poetry.
- Exhibit clarity and confidence in writing and speaking about poetry.
- Develop aesthetic appreciation, empathy, and cross-cultural understanding, fulfilling both cognitive and affective learning goals of a liberal education.

Mapping of Course Outcomes:

Course Outcomes	PO1	PO5	PO9	PO14	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	3	-	-	-	-	-
CO2	3	2	-	-	3	2	-	-	-	-
CO3	-	-	2	-	-	3	2	-	-	-
CO4	-	3	-	2	-	-	3	2	2	-

Pattern of the Question Paper

The paper will be divided into five units. Unit I will consist of 6 passages set from the poems prescribed and candidates will be asked to explain with reference to the context any three. Units II, III, IV and V will consist of essay type questions. The following Unit wise division of the prescribed poets will be observed

Unit II: Shakespeare, Donne, Milton, Dryden, Pope.

Unit III: Blake, Wordsworth,

Shelley, Keats.

Unit IV: Sarojini Naidu, Toru Dutt, Tagore.

Unit V: Nissim Ezekiel, Robert Frost, Walt Whitman.

(Unit I will carry 18 marks and the other units will carry 8 marks each.)

Paper II: Drama

Duration: 3 hours Max Marks: 50

Course Objectives:

The course aims to:

- Introduce students to drama as a literary genre through representative plays from British and Indian traditions.
- Familiarize learners with dramatic conventions, structures, and techniques such as plot, characterization, dialogue, and stagecraft.
- Develop the ability to interpret dramatic texts both as literature and as performance, connecting them to their historical and cultural contexts.
- Encourage comparative understanding of Western and Indian theatrical traditions, themes, and aesthetics.
- Cultivate appreciation for dramatic art as a vehicle for social, moral, and political commentary.

Syllabus

Play prescribed for detailed study: George Bernard Shaw: *Arm and the Man*.

Play prescribed for non detailed study: Mahesh Dattani: *Where There's a Will*

Note: Passages for explanation will be set from *Arms and the Man* only.

Course Outcomes:

After completing the course, students will be able to:

- Identify the characteristics and historical contexts of British and Indian drama.
- Recognize and explain the major themes, plots, and characters in the selected plays.
- Analyze dramatic techniques such as characterization, dialogue, and conflict resolution.
- Compare and contrast British and Indian dramatic traditions in terms of style, form, and

thematic concerns.

- Critically evaluate the social, cultural, and political commentary embedded in the plays.

Mapping of Course Outcomes:

Course Outcomes	PO1	PO5	PO9	PO14	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	3	-	2	-	3	-	-	-	-	-
CO2	3	2	-	-	3	2	-	-	-	-
CO3	-	-	2	-	-	3	2	-	-	-
CO4	-	3	-	2	-	-	3	2	2	-
CO5	-	-	2	-	-	-	-	2	-	3

Pattern:

The paper will be divided into three units. Unit I will consist of six passages from *Arms and the Man* out of which candidates will be asked to explain any three with reference to the context. Unit II will consist of four questions on *Arms and the Man* and candidates will be asked to answer any two questions. In Unit III out of four questions on *Where There's a Will* candidates will have to answer any two questions.

(Unit I will carry 18 Marks and Units II and III will have questions of 8 marks each.)

Paper III: Prose and Fiction

Duration: 3 hours Max marks: 50

Syllabus

Course Objectives (COs)

By the end of the course, students should be able to:

1. Introduce students to major essayists and their contributions to English prose, along with the stylistic features of essays.
2. Familiarize students with the socio-cultural, political, and philosophical ideas presented in the essays and *Animal Farm*.
3. Enable students to analyze literary style, narrative techniques, and argumentation in selected prose works.
4. Encourage students to interpret, discuss, and express ideas from the texts coherently, both orally and in writing.

Detailed Study: *An Anthology of English Prose* edited by the Dept. of English & MEL, University of Allahabad, Macmillan.

The following essays are prescribed:

1. E. V. Lucas: "Tight Corners"
2. A.G. Gardiner: "In Defence of Ignorance"
3. Robert Lynd: "Student"
4. G.K. Chesterton: "On the Pleasure of No Longer Being Very Young"
5. George Orwell: "Reflections on Gandhi"
6. Aldous Huxley: "Pleasures"
7. J. B. Priestly: "On Doing Nothing"
8. Bertrand Russell: "The Road to Happiness"
9. Richard Wright: "Twelve Million Black Voices"
10. A. C. Benison: "The Art of the Essayist"

The following novel is prescribed for detailed study: George Orwell: *Animal Farm*

Course Outcomes (COs)

After completing the course, students will be able to:

1. Identify major essayists, their key works, and the main ideas in their essays. Recognize the basic narrative and thematic structure of *Animal Farm*.
2. Analyze prose style, literary techniques, and argumentation methods used by the essayists and Orwell.
3. Critically evaluate social, political, and philosophical issues raised in the essays and *Animal Farm*, relating them to contemporary contexts.
4. Express informed interpretations of the texts in both written and oral forms, demonstrating appreciation for literary style and thematic depth.

(Note: passages for explanation will be set only from essays prescribed for detailed study)

Pattern

The question paper will be divided into five units. In Unit I there will be a compulsory question, carrying 16 marks, in which candidates will be asked to explain with reference to the context, any four out of seven passages, set from the essays prescribed. Units II, III and IV will consist of essay type questions on essays/essayists prescribed. In asking questions, the following unit wise division of the essayists will be observed: Unit II: E.V. Lucas, A.G. Gardiner, Robert Lynd; Unit III: G.K. Chesterton, George Orwell, Aldous Huxley; Unit IV: J. B. Priestly, Bertrand Russell, Richard Wright, A. C. Benson; Unit V *Animal Farm*.

In Unit II two questions will be asked on any one of the two essayists and candidates will have to answer any one question. In Unit III, there will be a question each on any two essayists, and candidates will be required to answer any one question. In Unit IV, a question each will be set on any two essayists, and candidates will be enquired to answer any one question. Questions in Unit II will carry nine marks each and those in Units III and IV eight marks each. Unit V there will be five short answer questions on George Orwell's *Animal Farm* relating to events, situations, allusion set. Candidates will be asked to answer any three questions in about eighty words each. Each question in this Unit will carry three marks.

BA Part II (English Literature)

(Syllabus, Pattern of Question Paper)

Paper I: Poetry

Course Objectives (COs)

1. Introduce students to the major poetic movements from the Victorian to Modernist periods and their key characteristics.
2. Familiarize students with the themes, forms, and stylistic devices used by English and Indian English poets.
3. Enable students to critically analyze poetic form, language, and literary devices.
4. Encourage students to interpret, appreciate, and articulate responses to poetry in both written and oral forms.

Course Contents:

1. Alfred Lord Tennyson: (a) “Break, Break, Break”; (b) “Ulysses”
2. Robert Browning: (a) “My Last Duchess”; (b) “Prospice”
3. Matthew Arnold: (a) “Dover Beach”; (b) “Memorial Verses”
4. Thomas Hardy: (a) “The Darkling Thrush”; (b) “The Voice”
5. Gerard Manley Hopkins: (a) “Pied Beauty”; (b) “Thou Art Indeed Just Lord...”
6. W.B. Yeats: (a) “The Second Coming”; (b) “Prayer for My Daughter”
7. T. S. Eliot: “Love Song of Alfred J. Prufrock”
8. W.H. Auden: “In Memory of W. B. Yeats”
9. Adil Jussawala: “Sea Breeze, Bombay”
10. Kamla Das: “An Introduction”
11. Keki N. Daruwalla: “Ghagra in Spate”

Course Outcomes (COs)

1. Identify major poets, their works, and the characteristic features of Victorian, Modernist, and modern Indian English poetry.
2. Analyze poetic techniques such as imagery, symbolism, meter, and rhyme, and interpret their contribution to meaning.
3. Critically evaluate themes, cultural contexts, and philosophical ideas in the poems, relating them to contemporary issues.
4. Articulate informed interpretations and appreciation of poetry in clear, coherent written and oral expressions.

Pattern The paper will be divided into five units. Unit I will be compulsory and there maining four units will consist of essay type questions. In setting questions the following unit-wise division will be observed.

Unit II Tennyson, Browning,

Unit III Arnold, Hardy, Hopkins,

Unit IV Yeats, Eliot ,Auden,

Unit V Jussawalla, Das, Daruwalla.

Unit I will consist of six passages from the poets prescribed and candidates will be asked to explain with reference to the context any three. Candidates will be required to answer on question each from Units II,III, IV and V. Unit I will carry 18 marks and Units II, III, IV and V will carry 8 marks each.

Paper II: Drama

Duration: Three Hours Max Marks: 50

Course Objectives (COs)

1. Introduce students to the structure, conventions, and historical context of Shakespearean plays.
2. Familiarize students with central themes, conflicts, and character development in the selected plays.
3. Enable students to critically examine literary techniques, dialogue, dramatic devices, and stagecraft in Shakespeare's works.
4. Encourage students to interpret, discuss, and articulate insights on Shakespearean drama both orally and in writing.

Syllabus

The following plays are prescribed:

Detailed Study: William Shakespeare: *Macbeth*

Non-detailed Study: William Shakespeare: *The Merchant of Venice*

Pattern:

The paper will be divided into three units. In Unit I there will be a compulsory question,

carrying 18 marks in which a candidate will be asked to explain with reference to the context any three out of six passages set from *Macbeth*.

Unit II will consist of four questions on *Macbeth* each carrying 8 marks, out of which candidates will be required to answer any two questions. In Unit II there will be four questions on *The Merchant of Venice*, each carrying eight marks. Out of which candidates will be asked to answer any two questions.

Course Outcomes (COs)

1. Identify the main themes, characters, and dramatic structures in the selected Shakespearean plays.
2. Analyze literary and dramatic techniques, including language, imagery, and characterization, and interpret their impact on the plays' meaning.
3. Critically evaluate social, political, and ethical issues depicted in the plays and relate them to contemporary contexts.
4. Express informed interpretations of Shakespearean drama coherently in written and oral form, demonstrating aesthetic and literary appreciation.

Paper III: Prose

Course Objectives (COs)

1. Introduce students to major English essayists and contemporary Indian prose writers, highlighting their themes and narrative styles.
2. Examine socio-cultural, psychological, and philosophical ideas in selected essays and Indian prose fiction.
3. Enable students to analyze narrative techniques, style, and characterization in essays and prose fiction.
4. Encourage students to interpret, discuss, and communicate their understanding of the texts coherently in written and oral forms.

Prose essays are prescribed for detailed study:

1. Francis Bacon: "Of Studies"
2. Proverbs, Chapter XV. (From The Bible)
3. Addison "Will Wimble"
4. Steele "The Spectator Club"
5. Goldsmith: "Beau Tibbs"
6. Johnson, "Letter to Chesterfield"
7. Lamb, "Dream Children"

8. Charlotte Perkins Gilman, "The Yellow Wallpaper"
9. Anita Desai: "A Farewell Party"
10. James Thurber "The Secret Life of Waltermity"
11. Katherine Mansfield "The Fly"

Non-detailed Study: R.K.Narayan: *The Guide*:

Course Outcomes (COs)

1. Identify major essayists, their works, and themes; understand key ideas in selected works of Anita Desai and *The Guide*.
2. Analyze literary style, narrative techniques, and character development in essays and prose fiction.
3. Critically evaluate social, psychological, and cultural issues presented in the texts and relate them to contemporary contexts.
4. Express informed interpretations of the texts in written and oral forms, demonstrating appreciation for literary style and thematic depth.

Pattern:

The question paper will be divided into five units. In Unit I there will be a compulsory question carrying sixteen marks, in which candidates will be asked to explain with reference to the text any four out of seven passages from the essays and stories prescribed. Units II, III, and IV will consist of essay-type questions on the essays/essayists and stories prescribed.

The following unit-wise division of the essayists and story writers will be observed in asking questions: Unit II: Bacon, Bible (Proverbs), Addison, Steele

Unit III: Goldsmith, Johnson. Lamb and

Mary Shelley Unit IV: Anita Desai,

James Thurber, Katherine Mansfield.

In units II, III and IV there will be a question each on any two essayists/story writers in the unit, and candidates will be asked to answer any one question. Questions in Unit II will carry 9 marks each and those in Units III and IV will carry 8 marks each.

Unit V: There will be five short-answer questions on R.K. Narayan's *The Guide* relating to situations, allusions, etc. Candidates will be expected to answer any three questions in about eighty words each. Each question in this unit will carry 3 marks.

BA Part III (English Literature)

(Syllabus, Pattern of Question Paper)

Paper I: Fiction

Duration: Three Hours Max Marks:75

Course Objectives:

1. Introduce students to the evolution of the English novel from the 18th century to the postcolonial era, focusing on major authors and narrative techniques.
2. Examine social, political, psychological, and cultural themes reflected in the works of English and Indian novelists.
3. Enable students to analyze plot, characterization, setting, point of view, and narrative style in the selected novels.
4. Encourage students to interpret, discuss, and articulate their understanding of fiction with clarity and literary appreciation.

The following novels are prescribed:

1. Jane Austen: *Pride and Prejudice*
2. Charles Dickens: *David Copperfield*
3. E. M. Forster: *A Passage to India*
4. Salman Rushdie: *Haroun and the Sea of Stories*

Course Outcomes (COs)

1. Identify key novelists, their representative works, and major themes that define English and Indian fiction traditions.
2. Analyze narrative techniques, character development, and socio-cultural contexts in the selected novels.
3. Evaluate the moral, philosophical, and postcolonial dimensions of the novels and relate them to contemporary life and thought.
4. Present coherent and critical responses to fictional works, demonstrating literary insight and appreciation of the novelist's art.

Pattern of Question Paper:

The question paper will be divided into five units. Unit I will have two questions on *Pride and Prejudice* out of which candidates will have to answer any one. Unit II will consist of

two questions on *David Copperfield* and candidates will be required to answer anyone. In Unit III there will be two questions on *A Passage to India* and Candidates will be required to answer any one. Out of two questions on *Haroun and the Sea of Stories* in Unit IV, candidates will be required to answer one. Unit V will have eight short-answer questions, two on each novel, and candidates will have to answer any five, in about 60 words each. All units carry equal marks, 15 marks each.

Paper II: Drama

Duration: Three Hours

Max Marks:75

Course Objectives (COs)

1. Introduce students to the development of English drama from the modern to the contemporary period, along with the growth of Indian English drama.
2. Examine social, political, psychological, and existential themes as reflected in the works of English and Indian dramatists.
3. Enable students to analyze dramatic structure, dialogue, characterization, and stagecraft.
4. Encourage students to interpret, discuss, and present their understanding of dramatic art both orally and in writing.

The following plays are prescribed

1. T.S. Eliot: *Murder in the Cathedral*
2. Eugene O'Neill: *Desire Under the Elms*
3. Harold Pinter: *The Birthday Party*
4. Girish Karnad: *Hayavadana*

Course Outcomes (COs)

1. Identify key dramatists, their representative works, and major themes in English and Indian drama.
2. Analyze dramatic techniques, language, and characterization, and interpret their relation to thematic concerns.
3. Critically evaluate social, cultural, and philosophical issues represented in the plays, relating them to contemporary contexts.
4. Express informed and coherent interpretations of dramatic texts, demonstrating aesthetic appreciation and critical insight.

The question paper will be divided into five units. Unit I will have six passages from all the four prescribed plays carrying 24 marks. Candidates will be required to attempt one passage from each of the prescribed four plays. Unit II will have two questions from *Desire Under the Elms* and candidates will be asked to answer either of the two questions. Unit III will have two questions from *Murder in the Cathedral*, candidates will be asked to answer either of the two questions. In Unit IV two questions on *The Birthday Party* will be set; candidates will have the choice to attempt either. In Unit V there will be two questions on *Hayavadana* and students will be free to attempt either. Units II, III, and IV will carry 13 marks each and Unit V 12 marks.

Paper III: Poetry and Practical Criticism

Duration: Three Hours**MaxMarks:75**

Course Objectives (COs)

1. Introduce students to the diversity of Anglophone poetry, exploring major themes, styles, and cultural contexts beyond Britain.
2. Enable students to analyze poetic techniques, imagery, and tone across different cultural and historical settings.
3. Train students in the practice of close reading and independent interpretation through the study of unseen poetry and prose.
4. Encourage students to articulate their critical understanding of poems and prose passages clearly and coherently, both orally and in writing.

The following poems are prescribed for Units I-IV:

1. Derek Walcott (West Indian):“AFarCryFromAfrica”
2. Wole Soyinka(Nigerian):“Dragon fly at My Window Pane”
3. Amiri Baraka (African-American):“WiseI”
4. Judith Wright (Australian):“Bora Ring”
5. A. D. Hope (Australia): “Australia”
6. Michael Ondaatje (Sri Lanka/Canada): “Letters and Other Worlds”
7. Eunicede Souza(India): “Autobiographical”
8. Agha Shahid Ali (India):“Postcard from Kashmir” and “A Lost Memory of Delhi”
9. A.K. Ramanujan (India) “Love Poem for a Wife I”
10. Arun Kolatkar (India) “The Priest’s Son” and “The Butterfly”
11. Sylvia Plath (America): “Mirror” and “Daddy”
12. Gwendolyn Brooks(America):“The Lovers of the Poor”
13. Emily Dickinson (America): “After Great Pain, A Former Feeling Comes”
14. Sherman Alexie (America) :“On the Amtrak from Bost onto New York City”
15. Lorna Dee Cervantes (America):“Refugee Ship”

Unit V: Practical Criticism.

The question paper will be divided into five units. **Unit I** will have six passages from any of the prescribed poems and will carry 24 marks. Candidates will be expected to explain with reference to the context any four passages. **Unit II** will consist of the poets: Derek Walcott, Wole Soyinka, Amiri Baraka, Judith Wright and A.D. Hope.

There will be two questions of eleven marks each and candidates will be required to answer any one. Unit III will consist of the poets: Michael Ondaatje, Eunice de Souza, Agha Shahid

Ali, Arun Kolatkar and A.K. Ramanujan. There will be two questions of eleven marks each and candidates will be required to answer any one. Unit IV will consist of the following poets: Sylvia Plath, Gwendolyn Brooks, Emily Dickinson, Sherman Alexie and Lorna Dee Cervantes. There will be two questions of eleven marks each and candidates will be required to answer any one. Unit V will consist of four unseen passages for critical appreciation, two verse and two prose. Candidates will be required to attempt any one verse and any one prose passage. This Unit will carry 18 marks.

Course Outcomes (COs)

1. Identify major poets from Anglophone countries and understand their thematic and stylistic contributions to world poetry.
2. Analyze form, language, rhythm, and imagery to interpret meaning and tone in diverse poetic works.
3. Apply techniques of practical criticism to appreciate and evaluate unseen poetry and prose passages with independence and insight.
4. Present well-structured critical appreciations demonstrating sensitivity to language, context, and aesthetic value.