

KU3DSCENG201: CHAUCER TO CONTEMPORARY POETS

| Semester | Course Type | Course Level | Course Code | Credits | Total Hours |
|----------|-------------|--------------|--------------|---------|-------------|
| 3 | DSC | 201 | KU3DSCENG201 | 4 | 75 |

| Learning Approach (Hours/ Week) | | | Marks Distribution | | | Duration of ESE (Hours) |
|---------------------------------|-----------------------|----------|--------------------|-----|-------|-------------------------|
| Lecture | Practical/ Internship | Tutorial | CE | ESE | Total | |
| 3 | 2 | 0 | 35 | 65 | 100 | 1.5 |

Course Description:

This course offers a comprehensive survey of English poetry from the Medieval period to the 21st century, tracing the evolution of poetic forms, themes, and voices across time. Beginning with canonical figures, the paper moves through the rich lyricism of the Romantics and Victorians, before engaging with the complex aesthetics and anxieties of modernism and beyond. The course introduces diverse and resistant voices that challenge dominant traditions and expand the poetic canon, towards the end. Students will explore a wide range of poetic genres while developing skills in close reading, critical analysis, and historical contextualization. Special attention is given to issues of voice, gender, identity, power, and form, encouraging students to read poetry both as a literary and cultural artifact. By the end of the course, students will gain an appreciation for the continuity and transformation of poetic expression over centuries, and develop the analytical tools necessary to engage with both traditional and contemporary poetic texts.

Course Prerequisite: NIL

Course Outcomes:

By the end of this course, students will be able to:

| CO No. | Expected Outcome | Learning Domains |
|--------|--|------------------|
| 1 | Trace the historical development of English poetry from the Medieval period to the 21st century, identifying key literary movements, genres, and representative authors. | R, U |

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| 2 | Interpret poems within their social, cultural, and historical contexts, recognizing how poetry constructs ideological and aesthetic forms of its time. | U, An |
| 3 | Critically engage with canonical and counter-canonical voices, including women poets, postcolonial writers, and counter traditions that challenge dominant literary narratives. | An, E |
| 4 | Demonstrate critical thinking skills through written assignments, presentations, or discussions, articulating responses to both traditional and contemporary poetry. | A, E |

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

| | PSO 1 | PSO 2 | PSO 3 | PSO 4 | PSO 5 | PSO 6 | PSO 7 |
|------|-------|-------|-------|-------|-------|-------|-------|
| CO 1 | X | | | | | X | X |
| CO 2 | | X | | | | X | X |
| CO 3 | | X | X | | | X | X |
| CO 4 | X | X | | X | | | |

COURSE CONTENTS

Contents for Classroom Transaction:

| M O D U L E | U N I T | DESCRIPTION | HOUR S 75 |
|--|-------------------------------------|---|-------------------------------|
| 1 | MODULE 1: Medieval to Modern | | 15 |
| | 1 | Geoffrey Chaucer: 3.1 The Wife of Bath's Prologue and Tale (Lines 1-25) | |
| | 2 | Shakespeare: Sonnet 116: Let Me not to the Marriage of True minds | |
| | 3 | Andrew Marvell: To His Coy Mistress | |

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| | 4 | John Milton: Satan's Speech | |
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| | MODULE 2: Romantics & Victorians | | 15 |
| 2 | 1 | Wordsworth: Solitary Reaper | |
| | 2 | John Keats: Ode to a Nightingale | |
| | 3 | Tennyson: Ulysses | |
| | 4 | Browning: My Last Duchess | |

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| | MODULE 3: Modernism and After | | 15 |
| 3 | | T.S. Eliot: Gerontion | |
| | | W.B. Yeats: The Second Coming | |
| | | Emily Dickinson: I Felt a Funeral in My Brain | |
| | | Sylvia Plath: Daddy | |

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| | MODULE 4: Counter Narratives | | 15 |
| 4 | 1 | A.D. Hope: His Coy Mistress to Mr. Marvell | |
| | 2 | Warsan Shire: Women Who Are Difficult to Love | |
| | 3 | Akka Mahadevi: Brother, You have Come | |
| | 4 | Satchidanandan: Poetry Will Come | |

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| | Teacher Specific Module | | 15 |
| 5 | <i>Directions:</i> Introduce Terms and Concepts (For Internal Assessment Only) | | |
| | Poetic Forms: Sonnet, Ode, Elegy, Epic, Ballad, Lyric, Blank Verse, Free Verse, Haiku, Villanelle, Pastoral, Dramatic Monologue Poetic Devices: Meter, Rhyme, Refrain, Alliteration, Assonance, Consonance, Enjambment, Caesura, Internal Rhyme, Onomatopoeia | | |

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| Figurative Language: Simile, Metaphor, Personification, Paradox, Metonymy, Synecdoche, Oxymoron, Imagery, Symbolism, Irony, Allegory |
| Critical Concepts: Canon, Counter-narratives, Perspectives, Postcolonialism, Decolonization, Voice and Identity, Hybridity, Diaspora, Ecocriticism, Gender and Sexuality, Subaltern, Indigenous Poetics, Resistance, Resilience, Alternative aesthetics, New Literatures |

Essential Readings:

1. Eagleton, Terry. *How to Read a Poem*. Blackwell Publishing, 2007.
2. Ferguson, Margaret, et al., editors. *The Norton Anthology of Poetry*. 6th ed., W. W. Norton & Company, 2018.
3. Greenblatt, Stephen, general editor. *The Norton Anthology of English Literature*. 10th ed., W. W. Norton & Company, 2018.
4. Thayil, Jeet, editor. *The Penguin Book of Indian Poets*. Penguin Random House India, 2022.

Suggested Readings:

1. <https://www.academia.edu>
2. <https://www.poetryfoundation.org>

Assessment Rubrics:

| Evaluation Type | | Components | Marks |
|-------------------------|----|------------------------|-----------|
| End Semester Evaluation | | Theory | 50 |
| | | Practical | 15 |
| | a) | Test paper / Viva Voce | 15 |
| | | ESE Total | 65 |
| Continuous Evaluation | | Theory | 25 |
| | a) | Test Paper | 10 |
| | b) | Translation | 5 |
| | c) | Assignment | 5 |
| | d) | Seminar/ Viva Voce | 5 |
| | | Practical | 10 |
| | a) | Presentations/ Debates | 5 |
| | b) | Field Visit | 5 |
| | | CE Total | 35 |

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| Total | | 100 |
|--------------|--|------------|

Note: Practicums have Internal Assessment only