

### **Programme Outcomes (POs)—MA in English**

PO 1: Developing thorough and in-depth knowledge of key areas in English literary studies—both the Anglo-American canon as well as global literatures in English

PO 2: Application-oriented training of students in major theoretical frameworks and diverse critical approaches to texts, through a thorough grounding in key concepts and methodologies.

PO 3: Developing critical thinking by promoting rigorous cross-examination of texts and contexts, informed by deep introspection, and promoting the development of analytical skills by helping students to draw connections between ideas, extrapolate from inferences, and apply knowledge in new domains.

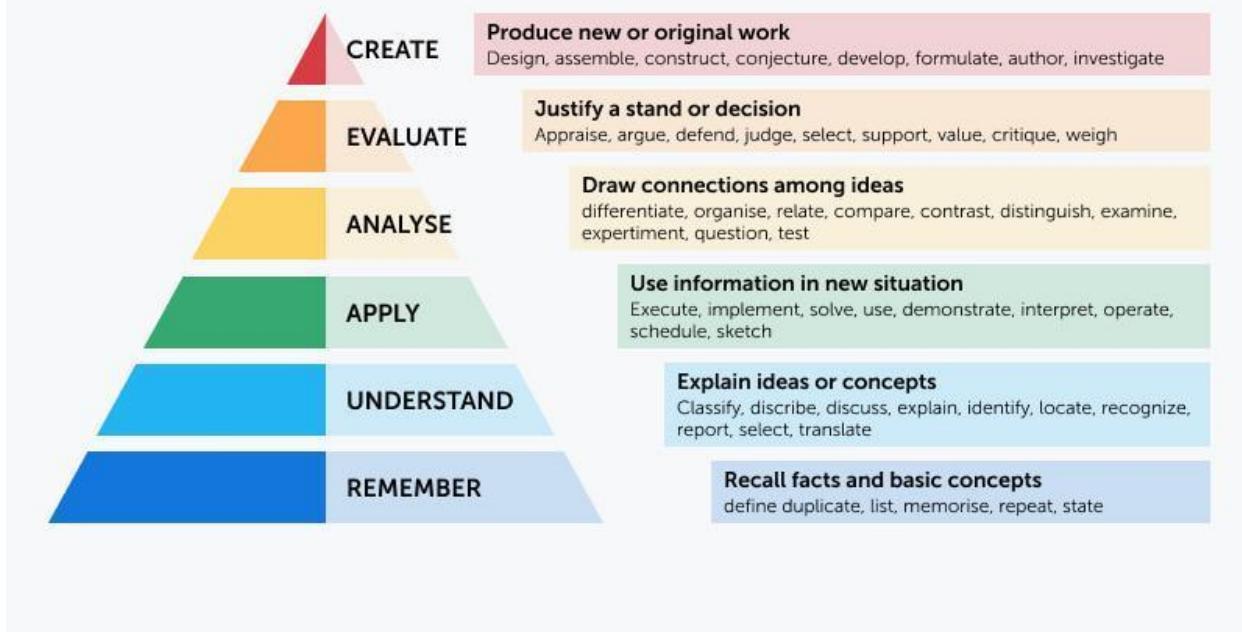
PO 4: Developing research skills and enabling scholarly endeavors, by helping them to evaluate the existing state of research in a field, locate research gaps, and create new and original work.

PO 5: Addressing environmental, local, and national concerns by encouraging students to engage with texts in innovative ways, creating new and original work in diverse media

PO 6: Developing communicative abilities through writing and oral presentations.

PO 7: Promoting leadership skills through group assignments and projects and developing personal integrity and professional behaviour in scholarly endeavours by collaborating with others within and beyond the academic community.

## Bloom's Taxonomy



COURSE OUTLINE								
Sem	Paper Code	Course Title	Full Marks	Pass Marks	CIA MARKS		End-Sem Marks	Credits
					WT	O		
I	MER110T	Medieval and Renaissance Poetry	100	40	10	10	80	6
	MER120T	Renaissance Drama (Excluding Shakespeare)	100	40	10	10	80	6
	MER130T	Critical Readings	100	40	10	10	80	6
	MER140T	Indian Writing in English	100	40	10	10	80	6
<b>TOTAL</b>			<b>400</b>				<b>TOTAL</b>	<b>24</b>
II	MER210T	17 <sup>th</sup> and 18 <sup>th</sup> Century Poetry	100	40	10	10	80	6
	MER220T	17 <sup>th</sup> and 18 <sup>th</sup> Century Drama, Prose & Fiction	100	40	10	10	80	6

COURSE OUTLINE								
Sem	Paper Code	Course Title	Full Marks	Pass Marks	CIA MARKS		End-Sem Marks	Credits
					WT	O		
II	MER230T	Introduction to Theory and 20 <sup>th</sup> Century Critical Readings	100	40	10	10	80	6
	MER241T*	<b>Fantasy Fiction in British and Indian Literature</b>	100	40	10	10	80	6
	MER243T*	<b>Literature and Migration</b>	100	40	10	10	80	6
	<b>MER244T</b>	<b>Translation Studies: Theories and Tradition</b>	100	40	10	10	80	6
<b>TOTAL</b>			<b>400</b>				<b>TOTAL</b>	<b>24</b>
III	MER310T	Shakespeare	100	40	10	10	80	6
	MER320T	Romantic and Victorian Poetry	100	40	10	10	80	6
	MER330T	19 <sup>th</sup> Century Novel	100	40	10	10	80	6
	MER**	<b>Women, Writing, Madness</b>	100	40	10	10	80	6
	MER**	<b>The Partition of India and Literature</b>	100	40	10	10	80	6
	MER**	<b>Dystopian Imaginaries: The Discontents of Postmodernity</b>	100	40	10	10	80	6
<b>TOTAL</b>			<b>400</b>				<b>TOTAL</b>	<b>24</b>
IV	MER410T	American Literature	100	40	10	10	80	6
	MER420T	Twentieth – Century Poetry and Drama	100	40	10	10	80	6
	MER430T	Twentieth – Century Fiction	100	40	10	10	80	6
	MER440J	Special Paper: Special Area	100	40	10	10	80	6
<b>TOTAL</b>			<b>400</b>				<b>TOTAL</b>	<b>24</b>

## Semester 1

Name of Course: Medieval and Renaissance Poetry

Course Code: MER110T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	i. Background to the Medieval period ii. Chaucer: 'General Prologue' and iii. 'Nun's Priest's Tale/ 'Wife of Bath's Tale'/ 'The Reeve's Tale' - <i>The Canterbury Tales</i> ( <b>any one</b> to be taught) OR Pearl Poet: <i>Sir Gawain and the Green Knight</i> , <i>Pearl</i> , <i>Patience</i> , <i>Purity</i> ( <b>any one to be taught</b> )	2
Module 2	Spenser: <i>The Faerie Queene</i> ( <b>any one</b> book to be taught)	2
Module 3	Metaphysical Poetry: (Selections from <b>any two</b> poets )  John Donne: 'The Canonization', 'A Valediction: Forbidding' Mourning, 'On His Mistress', 'The Flea', 'The Extasie', 'Twicknam Garden', A Nocturnal upon St. Lucy's Day, 'Holy Sonnets' 1-7 Herbert: 'The Collar', 'Easter Wings', 'The Pulley', 'Jordan' (I) & (II), 'Redemption', 'Love', 'The Flower'. Marvell: 'The Definition of Love', 'On a Drop of Dew', 'The Garden' Vaughan: 'Regeneration', 'Peace', 'The World', 'Man'	2

### Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 - Understanding the structure of Medieval society and then gradual transition to the Renaissance world order. Also to locate the historical contexts in reading the texts of the periods.	BL 1,2 and 3
PO 1 PO 3 PO 6	CO 2 - Evaluating the experiments in content in the various genres and then applying the same for understanding the context of the emergence of the forms.	BL 2 and 3
PO 1 PO 2	CO 3 - Applying the insights from the background lectures to critically evaluate the structure, form and content of poetry in the Medieval Age and of the Renaissance.	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 - To evaluate the philosophical and historical contexts and thereby understand the aesthetics of poetry.	BL 4,5 and 6
PO 2 PO 6 PO 7	CO 5 - To understand the theological and secular context of the ages and researching thematic and formal engagement with other forms of writings of the ages.	BL 5 and 6

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2: L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2,3	H	M	H		H		
CO 2	2,3	M		M			M	
CO 3	2, 3	H	M					
CO 4	4, 5,6		M	M	H			
CO 5	5, 6		H				H	H
		8/3	9/4	7/3	3/1	3/1	5/2	3/1
		2.6	2.25	2.3	3	3	2.5	3

$$\text{CO- PO Attainment} = 18.65/7 = 2.66$$

### Reading List

Derek Brewer. *The Canterbury Tales: An Introduction the Critical Heritage*. Routledge, London. 1998.

Jill Mann. *Chaucer and Medieval Estates Satire: The Literature of Social Classes and the General Prologue to the Canterbury Tales*. Cambridge: CUP Archive, 1973.

Helen Cooper. *The Structure of the Canterbury Tales*. Athens: University of Georgia Press, 1984.

Helen Gardner. The Metaphysical Poets. Penguin Classics. London. 1960.

David Reid, *The Metaphysical Poets*, Routledge, 2014.

Ceri Sullivan, *The Rhetoric of the Conscience in Donne, Herbert, and Vaughan*. Oxford University Press, 2008.

Name of Course: Renaissance Drama Excluding Shakespeare

Course Code: MER120T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	i.Thomas Kyd: <i>The Spanish Tragedy</i>  OR  ii.Christopher Marlowe: <i>The Jew of Malta/Doctor Faustus</i>  (Any one play to be taught)	2
Module 2	Ben Jonson: <i>Volpone/ The Alchemist/ Every Man in His Humour</i>  (Any one play to be taught)	2

Module 3	John Webster: <i>The Duchess of Malfi/ The White Devil</i> OR Francis Beaumont and John Fletcher: <i>Philaster</i> ( <i>Any one</i> play to be taught)	2
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### Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 - Understanding the development of Early Modern theatre and its dramatic practices by examining the emergence of playhouses and playing companies	BL 1,2 and 3
PO 1 PO 3 PO 6	CO 2 - Evaluating the plays within their historical, socio-cultural context and then applying the same to critically assess the topical concerns expressed in them	BL 2 and 3
PO 1 PO 2	CO 3 - Applying the insights from the background lectures to critically evaluate the theological, ideological, philosophical discourses and debates emerging in the Early Modern period in Europe	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 - To examine the pertinence of reading the works of other playwrights writing for the stage excluding Shakespeare and to interrogate the politics of canon formation	BL 4,5 and 6
PO 2 PO 6 PO 7	CO 5 - To research other literary forms and genres in the Early Modern period and develop a critical understanding of the same through group projects and discussions	BL 5 and 6

### CO-PO Mapping

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2,3	H	M	H		H		
CO 2	2,3	M		M			H	

CO 3	2, 3	H	M					
CO 4	4,5,6	H	M	M	H			
CO 5	5, 6		H			H	H	
		11/4	9/4	7/3	3/1	3/1	6/2	3/1
		2.7	2.25	2.3	3	3	3	3

$$\text{CO- PO Attainment} = 19.2/7 = 2.7$$

### Reading List

Mirandola, Pico Della, *Oration on the Dignity of Man*. Translated by A. Robert Caponigri. Washington D.C: Regnery Publishing, 2012.

*The Elizabethan Theatre VI*. Edited by George Hibbard, Canada: Palgrave Macmillan, 1978.

Levin, Harry, *The Overreacher: A Study of Christopher Marlowe*. Massachusetts: Harvard University Press, 1952.

Berry, Ralph, *The Art of John Webster*. London: Oxford University Press, 1972.

Barton, Anne, *Ben Jonson: Dramatist*. Cambridge: Cambridge University Press, 1984.

Clark, Sandra, *The Plays of Beaumont and Fletcher*. London: Routledge, 2013.

Name of Course: Critical Readings

Course Code: MER130T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module I	Module I: Classical and Renaissance ( <b>Any 2</b> to be taught. One text from each period) Aristotle: <i>Poetics</i> Plato: Selections from <i>The Republic</i> Longinus: “On the Sublime” Horace: <i>Ars Poetica</i> Sidney: “Apology for Poetry”	2
Module II	Module II: Romantic and Victorian ( <b>Any 2</b> to be taught. One text from each period)  Wordsworth: Preface to the Lyrical Ballads	2

	Coleridge: Biographia Literaria (selected chapters) Arnold: Culture and Anarchy (Selections) Pater: ‘Appreciations’, ‘Conclusion’ to Studies in the History of the Renaissance Meredith: ‘An Essay on Comedy’	
Module III	Module III: Modern (Any 1 to be taught) Henry James: ‘The Art of Fiction’ T.S. Eliot: ‘Tradition and the Individual Talent’	2

### Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 - Understanding the basic tenets of critical theory from antiquity till the modern age. To locate the literary practices of the time that gave rise to such aesthetic and critical theories.	BL 2 and 3
PO 1 PO 3 PO 6	CO 2 – To critically evaluate the form and content of the critical theories, the philosophical debates and to understand the applications in literary forms in the respective ages.	BL 2 and 3
PO 1 PO 2	CO 3 – Applying the critical theories in understanding literary texts.	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 – To develop and design critical arguments and thereby apply in the study of discourses and counter discourses.	BL 1
PO 2 PO 6 PO 7	CO 5 – To examine and experiment with the critical ideas and compare with the critical theories in understanding literary works.	BL 4 and 5

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2,3	H	M	H		H		
CO 2	2,3	M		M			M	
CO 3	2, 3	H	M					

CO 4	1		M	M	H			
CO 5	4,5		H			H	H	
		9/3	8/4	7/3	3/1	3/1	5/2	3/1
		3	2	2.3	3	3	2.5	3

CO- PO Attainment =  $18.8/7 = 2.68$

### Reading List

Christopher Rowe. *Plato and the Art of Philosophical Writing*. Cambridge University Press. Cambridge. 2007.

Terence Irwin. *Aristotle's First Principle*. Clarendon Press. London. 1990.

'Ballads', in Romantic Prose and Poetry, ed. Harold Bloom and Lionel Trilling. New York: OUP, 1973.

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson. London: Everyman, 1993.  
Asher, Kenneth. *T.S. Eliot and Ideology*. Cambridge: Cambridge University Press, 1998.

Name of Course: Indian Writing in English

Course Code: MER140T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module I	Background: History of Indian literature in English	2
Module II	Novel: (any two authors to be taught) i. R.K. Narayan: <i>The Man-eater of Malgudi</i> or <i>The Dark Room</i> ii. Raja Rao: <i>Kanthapura</i> iii. Mulk Raj Anand: <i>Coolie</i> or <i>Untouchable</i> iv. Amitav Ghosh: <i>The Hungry Tide</i> or <i>Shadow Lines</i> v. Anita Desai: <i>Clear Light of Day</i> or <i>Voices in the City</i> vi. Arundhuti Roy: <i>God of Small Things</i>	2

Module III	<p>Poetry: (any two poets to be taught)</p> <p>i. Nissim Ezekiel: 'Case Study', 'Poet, Lover, Birdwatcher', 'Night of the Scorpion'. 'Philosophy', 'The Patriot', 'The Professor', 'Enterprise', 'Jewish Wedding in Bombay', 'Minority Poem'.</p> <p>ii. Sarojini Naidu: 'A Love Song from the North', 'Autumn Song', 'Queen's Rival', 'Summer Woods', 'Village Song', 'Coramandel Fishers'</p> <p>iii. Kamala Das: 'The Freaks', 'Nani', 'The Old Playhouse', 'The Wild Bougainville', 'A Hot Noon in Malabar', 'The Looking Glass', 'The Sunshine Cat'.</p> <p>iv. A.K. Ramanujan: 'Obituary', 'Anxiety', 'Chicago Zen', 'A River', 'Self Portrait', 'Small Scale', 'Reflections', 'Extended Family', 'The Difference', 'Fear'.</p> <p>v. Toru Dutt: 'Lakshman', 'The Lotus', 'Sita', 'Our Casurina Tree'.</p> <p>vi. Keki Daruwala: 'Routine', 'Death of a Bird', 'Migrations'.</p> <p>vii. Arun Kolatkar, selections from <i>Collected Works</i></p> <p>viii. Namdeo Dhasal, "Man You Should Explode"</p>	2
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### Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 - Understanding the fundamentals of Indian writing in English; its history, growth, and development	BL 1 and 2
PO 1 PO 3 PO 6	CO 2 - Applying the insights from the background lectures to critically evaluate the place and contexts of emergence of key early novelists—Rao, Anand, Narayan and analyse the key themes and concerns of major Indian English novelists	BL 3 and 5
PO 1 PO 2	CO 3 - To locate and understand the historical contexts for the emergence of Indian poetry in English	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 - To evaluate the particularities and distinguishing features of Indian poetry in English, including its challenges and limitations	BL 4 and 5

PO 2 PO 6 PO 7	CO 5 - To understand Indian modernism by evaluating and researching about thematic and formal engagement with modernist transnationalism	BL 5 and 6
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### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

$$\text{CO- PO Attainment} = 17.6/7 = 2.5$$

### Reading List

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.

Bhabha, Homi K. ed. *Nation and Narration*. New York: Routledge and Keegan Paul, 1990. -----  
-----. *The Location of Culture*. London, New York: Routledge, 1994.

Gopal, Priyamvada. *The Indian English Novel: Nation, History, Narration*. London: OUP, 2009.

Mehrotra, Arvind Krishna, ed. *An Illustrated History of Indian Writing in English*. New Delhi: Permanent Black, 2003.

Mukherjee, Meenakshi. *The Twice Born Fiction - Themes and Techniques of the Indian Novel in English*. New Delhi: Heinemann, 1971.

### Semester 2

Name of Course: 17th and 18th Century Poetry

Course Code: MER210T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1: Epic	John Milton: <i>Paradise Lost</i> , Books I, IV, IX <b>(Any 2 books)</b>	2
Module 2: Satire	John Dryden: <i>Absalom and Achitophel</i> , Part I OR Alexander Pope: <i>The Dunciad</i>	2
Module 3: Pre-Romantic/Sensitivity	Thomas Gray: <i>Elegy Written in a Country Churchyard</i> William Collins: “The Ode to Evening” George Crabbe: Letter XXII of <i>The Borough</i> , “Peter Grimes” William Cowper: “The Solitude of Alexander Selkirk” Oliver Goldsmith: <i>The Deserted Village</i> James Thomson: <i>The Seasons</i> Elizabeth Carter: “Ode to Melancholy” Hannah More: “Slavery, a Poem”  <b>(Any 2 poets to be taught)</b>	2

### Course Outcomes

PO 1	CO 1 - Demonstrate comprehensive understanding: By critically appraising the selected 17th and 18th-century poems, students will exhibit a nuanced grasp of the literary, historical, and cultural contexts, thereby attaining PO 1	BL 1, 5
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	(cultivating profound and comprehensive knowledge in key areas of English literary studies).	
PO 3	CO 2 - Apply Analytical Skills: Through meticulous examination and deconstruction of texts, students will employ analytical skills to dissect the stylistic choices and thematic components within the poetry, enabling them to deduce meaning and establish correlations, fulfilling PO 3 (fostering critical thinking).	BL 3, 4
PO 4	CO 3 - Engage in Original Research: In preparing for critical classroom presentations, students will assess existing scholarship, discern research lacunae, and contribute pioneering insights. They will nurture research competencies and participate in scholarly pursuits, aligning with PO 4 (Nurturing research skills and enabling scholarly pursuits).	BL 5
PO 5	CO 4 – Create innovative Interpretations: Encouraged to explore diverse media and methodological approaches, students will formulate inventive interpretations of the studied poems, addressing environmental, local, and national concerns, and thereby accomplishing PO 5 (Addressing environmental, local, and national concerns through inventive textual engagement).	BL 6
PO 6	CO 5 - Exhibit Effective Communication: Students will refine their communication abilities by applying their analytical findings in systematically structured essays and persuasive oral presentations, aligning with PO 6 (Enhancing communicative proficiencies through adept writing and articulate oral presentations).	BL 3
PO 7	CO 6 - Cultivate Collaborative Scholarship: Through active participation in group assignments and projects that the students will need to create, they will nurture leadership competencies and foster professional conduct in scholarly endeavors, thus satisfying PO 7 (Promoting leadership acumen and cultivating personal integrity and professional deportment in scholarly pursuits, while collaborating with peers both within and beyond the academic sphere).	BL 6

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 1, 5	H						

CO 2	BL 3, 4			H				
CO 3	BL 5				L			
CO 4	BL 6					L		
CO 5	BL 3						M	
CO 6	BL 6						M	
		3		3	2	2	1	1
		3/1 = 3		3/1 = 3	2/1 = 2	2/1 = 2	1/1 = 1	1/1 = 1

CO- PO Attainment = 12/6 = **2**

### Reading List

Barnard, John (Ed.). *Alexander Pope: The Critical Heritage* (Routledge, 1995).

Ferguson, Moira. *Eighteenth Century Women Poets: Nation, Class, and Gender* (State University of New York Press, 1995).

Fish, Stanley. *Surprised by Sin: The Reader in Paradise Lost* (Harvard University Press, 1997).

Kaplan, Cora and Celeste G. Batchelor (Eds.). *British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History* (Palgrave Macmillan, 2005).

Keymer, Thomas and Jon Mee (Eds.). *The Cambridge Companion to English Literature, 1740-1830* (Cambridge University Press, 2004).

Lieb, Michael. *Milton and the Culture of Violence* (Cornell University Press, 1994).

Lonsdale, Roger (Ed.). *The Poems of Thomas Gray, William Collins, Oliver Goldsmith* (Longman, 1979).

Mack, Maynard (Ed.). *Critical Essays on Alexander Pope* (Routledge, 2002).

Mack, Robert L. *Thomas Gray: A Life* (Yale University Press, 2000).

Sambrook, James (Ed.). *William Cowper: Selected Poems* (Penguin Classics, 1994).

Thompson, E.P. *The Making of the English Working Class* (Vintage, 1966).

Todd, Janet. *Sensibility: An Introduction* (Routledge, 1986).

Turner, Cheryl. *Living by the Pen: Early British Women Writers* (Routledge, 1992).

Zwicker, Steven N. *John Dryden: A Literary Life* (Palgrave Macmillan, 1991).

Name of Course: 17th and 18th Century Drama, Prose and Fiction

Course Code: MER220T

No. of Credits: 6

### Syllabus

Module	Texts	Credits

Module 1: Drama	<p>William Congreve: <i>The Way of the World</i></p> <p>OR</p> <p>William Wycherley: <i>The Country Wife</i></p>	2
Module 2: Prose	<p>Jonathan Swift: <i>Gulliver's Travels</i></p> <p>OR</p> <p>Joseph Addison and Richard Steele: "Sir Roger at Church;" or "Recollections of Childhood"</p>	2
Module 3: Novel	<p>Daniel Defoe: <i>Moll Flanders</i></p> <p>OR</p> <p>Henry Fielding: <i>Tom Jones</i></p>	2

### Course Outcomes

PO 1	CO 1: Develop a nuanced understanding of the social, cultural, and historical contexts that shaped 17th and 18th-century English literature, demonstrating the application of comprehensive historical knowledge (PO 1).	BL 2, 3
PO 2	CO 2: Analyse and critically evaluate the literary techniques, themes, and motifs in key works of 17th and 18th-century drama, prose, and fiction, showcasing proficiency in literary analysis and interpretation (PO 2).	BL 4, 5
PO 3	CO 3: Examine and appraise the representation of societal norms, gender roles, and class structures in the selected literary texts, fostering critical thinking and the ability to interrogate texts and contexts (PO 3).	BL 1, 5
PO 4	CO 4: Develop advanced research skills, including the skills to evaluate primary and secondary sources, to construct well-supported arguments and engage in scholarly endeavors (PO 4).	BL 5
PO 6	CO 5: Engage in insightful discussions and written analyses of the Enlightenment ideals, satire, and moral dilemmas embedded in the literature of the period, demonstrating effective communication and writing skills (PO 6).	BL 4

PO 7	CO 6: Foster a deeper appreciation for and understanding of the enduring impact of 17th and 18th-century English literature on the broader literary tradition, thereby promoting personal integrity and professional behaviour in scholarly endeavours and engagement with literary heritage (PO 7).	BL 2
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### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 2, 3	H						
CO 2	BL 4, 5		H					
CO 3	BL 1, 5			M				
CO 4	BL 5				L			
CO 5	BL 4					M		
CO 6	BL 2						L	
		3	3	2	1		2	1
		3/1 = 3	3/1 = 3	2/1 = 2	1/1 = 1		2/1 = 2	1/1 = 1

CO- PO Attainment = 12/6 = **2**

### Reading List

Addison, Joseph, Richard Steele, and Donald F. Bond (ed). *Critical Essays from the Spectator* (Oxford University Press, 1970).

Bloom, Edward A. and Lillian D. Bloom. *The Critical Heritage: Joseph Addison and Richard Steele* (Routledge, 1986).

Congreve, William, and Eric S. Rump (ed.). *The Way of the World and Other Plays* (Penguin Books, 1985).

Defoe, Daniel, Albert J. Rivero (ed.). *Moll Flanders: An Authoritative Text, Contexts, Criticism* (W. W. Norton, 1998).

Fisk, Deborah Payne (ed.). *The Cambridge Companion to English Restoration Theatre* (Cambridge University Press, 2000).

Fielding, Henry, S. W. Baker (ed.). *Tom Jones: The Authoritative Text, Contemporary Reactions, Criticism* (W. W. Norton, 1995).

Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (W. W. Norton & Company, 1990).

McKeon, Michael. *The Origins of the English Novel, 1600-1740* (Johns Hopkins University Press, 2002).

Paulson, Ronald. *The Beautiful, Novel, and Strange: Aesthetics and Heterodoxy* (Johns Hopkins University Press, 1996).

Rogers, Pat. *Henry Fielding: A Biography* (Clarendon Press, 2001).

Swift, Jonathan, Albert J. Rivero (ed.). *Gulliver's Travels: Based on the 1726 Text: Contexts, Criticism* (W. W. Norton, 2002).

Wagner, Peter. *Reading Gulliver: Essays in Celebration of Jonathan Swift's Classic* (Susquehanna University Press, 2008).

Watt, Ian. *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (Cambridge University Press, 1997).

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding* (University of California Press, 2001).

Womersley, David. *Restoration Comedy*. (Blackwell, 2002).

Wycherly, William, and Tiffany Stern (ed.). *The Country Wife* (Bloomsbury, 2017).

Name of Course: Introduction to Literary Theory and 20th Century Critical Readings

Course Code: MER230T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	Structuralism, Deconstruction, Reader Response ( <b>any 2</b> to be taught)	2
Module 2	Postcolonialism, Marxism, Psychoanalysis ( <b>any 2</b> to be taught)	2
Module 3	Formalism, New Historicism ( <b>any 1</b> to be taught)	1
Module 4	Feminism, Gender Studies ( <b>any 1</b> to be taught)	1

### Course Outcomes

PO 1	CO 1: Analyze the role of various schools of theories in the understanding of literature, culture, and society.	BL 4
PO 2	CO 2: Evaluate the influence of theoretical and philosophical thoughts in and beyond the classroom.	BL 5
PO 4	CO 3: Examining the role of theories in literary and socio-cultural contexts, especially as the world evolved from the 20th to the 21st century.	BL 1
PO 3	CO 4: Developing critical thinking skills which shall help students in furthering their academic journey in the future.	BL 4
PO 4	CO 5: Integrating myriad perspectives would help students think beyond the limits of their own discipline, encouraging them to research and write more competently.	BL 6
PO 6	CO 6: Effective Communication of Analysis: Enhancing communicative skills by presenting their work in front of their peers, in a safe environment, would hone their capacity as critical thinkers.	BL 6

#### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 4	H						
CO 2	BL 5		H					
CO 3	BL 1				M			
CO 4	BL 4			M				
CO 5	BL 6				M			
CO 6	BL 6						L	
	3	3	2	4		1		
	3/1 = 3	3/1 = 3	2/1 = 2	4/2 = 2		1/1 = 1		

CO- PO Attainment = 11/5 = **2.5**

#### Reading List

*Literary Theory: An Introduction* by Terry Eagleton

*Literary Theory: A Very Short Introduction* by Jonathan D. Culler

*Beginning Theory: An Introduction to Literary and Cultural Theory* by Peter Barry

*How to Read Literature* by Terry Eagleton

*The Western Canon: The Books and Schools of the Ages* by Harold Bloom

*Literary Theory: An Introductory Reader* by Saugata Bhaduri and Simi Malhotra

Name of Course: Fantasy Fiction in British and Indian Fiction

Course Code: MER2410T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1: Understanding the Fantastic: History, Evolution, and Theory	History of Fantasy—from taproot texts (mythology, medieval Romance, fairy tales) to postmodern fantasy.  Common themes, tropes and genre cliches: good VS evil; magic; heroism; dark lords; dragons and other fantastic beasts; medievalism; and war.  Introduction to theory of Fantasy: selections from theoretical writings on fantasy by J. R. R. Tolkien, Tzvetan Todorov, Rosemary Jackson, Colin Manlove, David Sandner, Lucie Armitt.	2
Module 2: Epic Fantasy	J. R. R. Tolkien, <i>The Fellowship of the Rings</i>	1.5
Module 3: Contemporary British Fantasy	J. K. Rowling, <i>The Philosopher's Stone</i>	1.5
Module 4: Contemporary Indian Fantasy	Samit Basu, <i>The Simoqin Prophecies</i>	1

### Course Outcomes

PO 1 PO 2	CO 1: Demonstrate a comprehensive understanding of the historical development of fantasy fiction, its common themes, tropes, and genre cliches, and apply key theoretical frameworks in the analysis of fantasy literature (PO 1, PO 2).	BL 2, 3
PO 1 PO 3	CO 2: Evaluate and analyse the epic fantasy genre by deconstructing J.R.R. Tolkien's <i>The Lord of the Rings</i> , examining its sources, structure, gender dynamics, themes of war, and enduring literary legacy (PO 1, PO 3).	BL 4, 5
PO 1 PO 3	CO 3: Examine the cultural significance of contemporary British fantasy literature through close reading of J.K. Rowling's <i>The Philosopher's Stone</i> , with a focus on its relationship to the British school story tradition, exploration of themes of death, and analysis of the politics of blood and lineage (Examine, Analyze) (PO 1, PO 3).	BL 1, 4
PO 1 PO 3 PO 5	CO 4: Investigate the emergence of contemporary Indian fantasy fiction in English by critically dissecting Samit Basu's <i>The Simoqin Prophecies</i> , considering its sources, genre conventions, and ideological underpinnings within the context of globalization and late capitalism (PO 1, PO 3, PO 5).	BL 4, 5
PO 4	CO 5: Develop advanced analytical and research skills through engagement with fantasy literature from both Western and Indian traditions, emphasizing the examination of source materials, genre analysis, and critique of ideological elements, and expressed in assignments and term papers (PO 4).	BL 4, 6
PO 6	CO 6: Enhance communicative abilities by actively participating in class discussions, delivering presentations, and crafting written assignments, promoting effective communication of critical insights and scholarly discourse within the academic community (PO 6).	BL 6

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 2, 3	H	H					
CO 2	BL 4, 5	M		H				
CO 3	BL 1, 4	M		M				
CO 4	BL 4, 5	M		M		L		
CO 5	BL 4, 6				L			
CO 6	BL 6						M	

	9	3	7	1	1	2	
	9/4 2.25	= 3/1 = 3	7/3 = 2.3	1/1 = 1	1/1 = 1	2/1 = 2	

$$\text{CO- PO Attainment} = 11.55/6 = 1.9$$

### Reading List

*Module 1:* Armitt, Lucie. *Fantasy Fiction: An Introduction* (Bloomsbury Academic, 2005).  
 Armitt, Lucie. *Theorising the Fantastic* (Arnold, 1996).  
 Beagle, Peter S. (ed.). *The Secret History of Fantasy* (Tachyon Publications, 2010).  
 Jackson, Rosemary. *Fantasy: The Literature of Subversion* (University of London Press, 1981).  
 James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Fantasy Literature* (Cambridge University Press, 2012).  
 Manlove, Colin N. *Modern Fantasy: Five Studies* (Wipf and Stock Publishers, 2020).  
 Manlove, Colin N. *The Fantasy Literature of England* (Resource Publications, 2020).  
 Mendlesohn, Farah, and James, Edward. *A Short History of Fantasy* (Libri Publishing, 2012).  
 Rottensteiner, Franz. *The Fantasy Book: An Illustrated History from Dracula to Tolkien* (Collier Books, 1978).  
 Sandner, David. *Fantastic Literature: A Critical Reader* (Praeger, 2004).  
 Todorov, Tzvetan. *Fantastic: A Structural Approach to a Literary Genre* (Cornell University Press, 1975).  
 Tolkien, J. R. R. "On Fairy Stories." In Williams, Charles, and Sayers, Dorothy Leigh. *Essays Presented to Charles Williams* (Oxford University Press, 1947).

### *Module 2:*

Bloom, Harold. *J. R. R. Tolkien* (Infobase Publishing, 2008).  
 Bradley J. Birzer. *J.R.R. Tolkien's Sanctifying Myth: Understanding Middle-earth* (ISI Books, 2002).  
 Craft, Janet Brennan. *War and the Works of J. R. R. Tolkien* (Praeger, 2004).  
 Drout, Michael D. C. *J. R. R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (Routledge, 2013).  
 Jane Chance. *The Lord of the Rings: The Mythology of Power* (University Press of Kentucky, 2001).  
 Katharyn W. Crabbe. *J.R.R. Tolkien* (Continuum, 1988).  
 Patrick Curry. *Defending Middle-earth: Tolkien, Myth and Modernity* (St. Martin's, 1997).  
 Peter Kreeft. *The Philosophy of Tolkien: The Worldview Behind The Lord of the Rings* (Ignatius Press, 2005).  
 White, Michael. *J. R. R. Tolkien* (Alpha Books, 2002).

*Module 3:*

Anatol, Giselle Lisa (ed.). *Reading Harry Potter Again: New Critical Essays* (Bloomsbury Academic, 2009).

Anatol, Giselle Lisa (ed.). *Reading Harry Potter: Critical Essays* (Bloomsbury Academic, 2003).

Gupta, S. *Re-Reading Harry Potter* (Palgrave Macmillan UK, 2003).

Hailman, E. E. *Harry Potter's World* (Routledge, 2009).

Manlove, Colin. *The Order of Harry Potter: Literary Skill in the Hogwarts Epic* (Winged Lion Press, 2010).

Whited, L. A. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon* (University of Missouri Press, 2002).

*Module 4:*

Bose, Debarpita, et al. "Indianness? — A Complex Hybridization of Cultures in Samit Basu's *The Simoqin Prophecies*." *Research Journal of English Language and Literature* 8.3, 2020.

Chattopadhyay, B. *Recentering Science Fiction and the Fantastic: What Would a Non-Anglocentric Understanding of Science Fiction and Fantasy Look Like?*

Chattopadhyay, Bodhisattva, Aakriti Mandhwani, and Anwesha Maity (eds.). *Indian Genre Fiction: Pasts and Future Histories*.

Dawson Varughese, E. *Reading New India: Post-Millennial Indian Fiction in English* (Bloomsbury Academic, 2013).

Kabra, Shraddha. *Unravelling Indian Science Fiction and Fantasy in English: A Study of Samit Basu's GameWorld Trilogy* (MPhil Diss. Jamia Millia Islamia, 2012).

Kabra, Shradha. "Bridges to Breakthroughs: Tracing the Genealogy of the Indian Science Fiction and Fantasy Genre in English." *The Criterion*, 2021.

Ray, Prayag. "Cross-cultural Extravaganza"? *A Study of Samit Basu's GameWorld Trilogy* (MPhil Diss., Jawaharlal Nehru University, 2014).

Vishwanath, Bhagat Santosh. *Power Equations in the Fiction of J. K. Rowling and Samit Basu: A Comparative Study of Select Texts*. (PhD Thesis, Swami Ramanand Teerth Marathwada University, Nanded, 2023).

Name of Course: Translation Studies: Theories and Tradition

Course Code:

No. of Credits: 6

Syllabus

Module	Texts	Credits

Module I	Roman Jakobson's "On Linguistic Aspects of Translation"  Jeremy Munday 's <i>Introducing Translation Studies</i> : "Chapter 1 and 2: Main issues of translation studies"  Andre Lefevere's "Translation, Rewriting and the Manipulation of Literary Fame"  ( <i>Any two</i> to be taught)	1 + 1
Module II	Gayatri Chakravorty Spivak's "The Politics of Translation"  Tejaswini Niranjana, "Siting Translation" (Introduction)  Eugene Nida's "Principles of Correspondence"  ( <i>Any two</i> to be taught)	1
Module III	A.K. Ramanujan, "Three Hundred Ramayanas"  Sujit Mukherjee, "Translation as Discovery"  G.N. Devy, <i>After Amnesia</i> (Selections)	2
Module IV	U. R. Ananthamurthy <i>Samskara: A Rite for a Dead Man</i> Or, Komal Swaminathan's <i>Water</i> Or, Vishal Bhardwaj, <i>Maqbool</i>	1

	(Any one to be taught)	
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### Course Outcomes

PO 1 PO 3 PO 5	CO 1 - Explain key concepts and theoretical frameworks in Translation Studies.	BL 1 and 2
PO 2 PO 3 PO 6	CO 2 - Analyze historical, cultural, and political influences on translation.	BL 3 and 5
PO 2 PO 5	CO 3 - Examine cultural, political, and linguistic dimensions of translation.	BL 3 and 4
PO 3 PO 4 PO 5	CO 4 - Translate short literary/non-literary texts from Indian languages to English and vice versa.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 - Reflect on the challenges of multilingualism and diversity in the Indian context.	BL 5 and 6

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M		H		H		
CO 2	3, 5		M	M			M	

CO 3	2, 3		H			H		
CO 4	4, 5			M	M	M		
CO 5	5, 6		M				H	H
		3/1	7/3	7/3	2/1	8/2	5/2	3/1
		3	2.3	2.3	2	4	2.5	3

$$\text{CO- PO Attainment} = 17.6/7 = 2.72$$

### Reading List

Baker, Mona. *Routledge Encyclopedia of Translation Studies*. London: Routledge, 2001.

Bassanett, Susan and Harish Trivedi, *Post-Colonial Translation: Theory and Practice*. London: Routledge, 1999.

Devy, G.N. *The G.N. Devy Reader*. Orient Blackswan Private Limited, 2009.

Gentzler, Edwin. *Contemporary Translation Theories*. 2<sup>nd</sup> ed. Clevedon: cMultilingual Matters, 2001.

--- *Translation and Rewriting in the Age of Post- Translation Studies*. New York: Routledge, 2017.

Kuhiwczak, Piotr and Karin Littau. *A Companion To Translation Studies*. Canada: Multilingual Matters, 2007.

Munday, Jeremy. *Introducing Translation Studies Theories and applications*. 2nd ed. New York: Routledge, 2008.

Khan, Tariq. *History of Translation in India*. National Translation Mission, 2017.

Koul, Omkar Nath. *Modern Hindi Grammar*. 2008.

Lefevere, André. *Translating Poetry: Seven Strategies and a Blueprint*. 1975.

---. *Translating Literature: Practice and Theory in a Comparative Literature Context*. 1992.

Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian Literature in English Translation*. 1981.

Niranjana, T, *Siting Translation: History, Post Structuralist and the Colonial context*. University of California Press, 1992.

Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. Routledge, 2012.

Tripathi, Radhaballav. *Sahitya Shastra Parichay*. New Delhi: National Council of Educational Research and Training, 2002.

Trivedi, Harish. *Colonial Transactions: English Literature and India*. Manchester University Press, 1995.

Venuti, Lawrence ed. *The Translation Studies Reader*. London: Routledge, 2000.

---. *The Translator's Invisibility: A History of Translation*. Routledge, 1994.

Name of Course: Literature and Migration

Course Code: MER243T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module Background and Fiction	1:1. Stuart Hall, “Cultural Identity and Diaspora” 2. Avtar Brah Selections from Cartographies of Diaspora 3. Salman Rushdie “The New Empire Within Britain” from Imaginary Homelands	2

	<p>4. Buchi Emecheta, <i>Second-Class Citizen</i>/Gwendolen</p> <p>5. Hanif Kureishi, <i>The Black Album</i></p> <p>6. Joan Riley. <i>The Unbelonging</i></p> <p>(Any <u>two</u> to be taught)</p>	
Module II: Non-Fiction/Memoir	<p>1. Hannah Arendt “We Refugees”</p> <p>2. Georgio Agamben “Beyond Human Rights”</p> <p>3. Edward Said “Reflections on Exile” from <i>Reflections from Exile and Other Essays</i></p> <p>4. Behrouz Boochani, <i>No Friend But the Mountains</i></p> <p>5. Dorris Pilkinton, <i>Follow the Rabbit-Proof Fence</i></p> <p>6. Dina Nayeri, <i>The Ungrateful Refugee: What Immigrants Never Tell You</i></p> <p>(Any <u>one</u> to be taught)</p>	2
Module III: Poetry	<p>1. Mayyu Ali’s Selection(s) from <i>Exodus</i></p> <p>2. Javier Zamora, “Second Attempt Crossing”</p> <p>3. Warsan Shire, “Home”</p> <p>(Any <u>one</u> to be taught)</p>	1
Module IV: Film Adaptation	<p>1. Emma Freeman and Jocelyn Moorhouse, <i>Stateless</i> [Netflix series]</p> <p>OR</p> <p>2. Mira Nair, <i>The Namesake</i></p> <p>OR</p> <p>3. Steven Spielberg, <i>The Terminal</i></p> <p>(Any <u>one</u> to be taught)</p>	1

## Course Outcomes

PO 1 PO 3 PO 5	CO 1 - Understanding how migration and movements has been relevant to literature, especially in the global context.	BL 1 and 2
PO 2 PO 3 PO 6	CO 2 - Applying the critical understanding in identifying patterns of mobilities in textual examples from across the world.	BL 3 and 5
PO 2 PO 5	CO 3 - To locate and understand the pertinence of migration/movement/exile/diaspora, in the evolving socio-political context of the world, beyond the classroom.	BL 3 and 4
PO 3 PO 4 PO 5	CO 4 - To evaluate and engage with the diversities of cultures/languages/ethnicities.	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 - To understand why movements occur, and develop respect and tolerance towards intercultural practices, curated through intellectual exchanges.	BL 5 and 6

## CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M		H		H		
CO 2	3, 5		M	M			M	
CO 3	2, 3		H			H		
CO 4	4, 5			M	M	M		
CO 5	5, 6		M				H	H
		3/1	7/3	7/3	2/1	8/2	5/2	3/1
		3	2.3	2.3	2	4	2.5	3

CO- PO Attainment = 17.6/7 = **2.72**

## Reading List

Cox, Emma, Durrant, Sam, Farrier, David, Stonebridge, Lyndsey & Woolley, Agnes. 2020. *Refugee Imaginaries: Research Across the Humanities*. Edinburgh: Edinburgh University Press.

Durrant, Sam & Lord, Catherine M. (eds.). 2007. *Essays in Migratory Aesthetics: Cultural Practices Between Migration and Art-making*. Amsterdam: Rodopi.

King, R., Connell, J., White, P., & White, P. E. 1995. *Writing Across Worlds: Literature and Migration*. London: Routledge, 1995.

Moslund, StenPultz. 2010. *Migration Literature and Hybridity: The Different Speeds of Transcultural Change*. Basingstoke: Palgrave Macmillan.

Procter, James (ed.). 2000. *Writing Black Britain: 1948-1998: An Interdisciplinary Anthology*. Manchester: Manchester University Press.

Vlasta, Sandra. 2015. *Contemporary Migration Literature in German and English: A Comparative Study*. Brill.

Robbins, Bruce and Horta, Paulo Lemos (eds.). 2017. *Cosmopolitanisms*. New York: New York University Press.

Walkowitz, Rebecca, ed. 2006. *Immigrant Fictions*. Madison: University of Wisconsin Press.

### **Semester 3**

Name of Course: Shakespeare

Course Code: MER310T

No. of Credits: 6

### **Syllabus**

Module	Texts	Credits
Module 1	Comedy: <i>As You like It/ The Merchant of Venice</i> <b>(Any one</b> play to be taught)	2
Module 2	Tragedy: <i>King Lear/ Hamlet</i> <b>(Any one</b> play to be taught)	2

Module 3	Other Plays: <i>Antony &amp; Cleopatra/ Julius Caesar/The Tempest/The Winter's Tale</i> <b>(Any <u>one</u> play to be taught)</b>	2
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### **Course Outcomes**

PO 1	CO 1: Encouraging students to explore the historical context in which each play was written and how it reflects the cultural and literary trends of its time.	BL 4,5,6
PO 2	CO 2: Introducing the students to various critical approaches such as psychoanalytic, feminist, historical, and postcolonial perspectives, and having them apply these approaches to analyze characters, themes, and motifs in the plays.	BL 3 and 5
PO 3	CO 3: Encouraging students to critically examine the characters' motivations, the development of the plot, and the underlying themes in Shakespeare's plays.	BL 2 and 3
PO 4	CO 4: Assigning research projects where students can delve into specific aspects of the plays, such as analyzing the evolution of a character across multiple acts or comparing different adaptations of the same play.	BL 4 and 5
PO 5	CO5: Challenging students to adapt a scene from one of Shakespeare's plays into a modern context to explore contemporary social or political issues, especially Tragedies, History and Romance plays	BL 5 and 6
PO 6	CO 6: Assigning essays and assignments that require students to analyze and articulate their interpretations of the plays.	BL- 2, 3

PO 7	CO 7: Organizing group projects where students collaborate on a creative adaptation or analysis of a play, fostering teamwork and leadership skills.	BL- 1, 4

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	4,5,6	M	M	H	M	H	H	M
CO 2	3,5	H	H	M	H	M	M	M
CO 3	2, 3	H	H	H	H	H	H	M
CO 4	4, 5	M	M	H	M	M	H	M
CO 5	5, 6	M	H	H	M	M	H	H
CO6	2,3	M	H	H	M	M	H	M
CO7	1,4	H	M	M	H	M	M	M
		17/ 7	18/7	19/7	17/7	16/7	19/7	15/7
		2.4	2.5	2.6	2.4	2.2	2.6	2.1

$$\text{CO- PO Attainment} = 14.6/7 = 2.08$$

### Reading List

Shakespeare, William. *As You Like It*. Edited by Juliet Dusinberre, Oxford University Press, 2008.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. W. W. Norton & Company, 2004.

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. Penguin, 2009.

Howard, Jean E. *Shakespeare's Art of Orpheus: The Poetics of an Unfinished Work*. Oxford University Press, 2018.

Shakespeare, William. *Hamlet*. Edited by Harold Jenkins, Arden Shakespeare, 1982.

Greenblatt, Stephen. *Hamlet in Purgatory*. Princeton University Press, 2002.

Freud, Sigmund. *The Interpretation of Dreams*. Translated by James Strachey, Avon Books, 1980.

Shakespeare, William. *The Tempest*. Edited by Stephen Orgel, Oxford University Press, 2015.

Vaughan, Alden T. *Shakespeare's Caliban: A Cultural History*. Cambridge University Press, 1991.

Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*. Routledge, 1992.

Wilson, Garrett A. *The World in Venice: Print, the City, and Early Modern Identity*. University of Toronto Press, 2005.

Shakespeare, William. *Richard II*. Edited by Stanley Wells, Penguin Classics, 2005.

Shakespeare, William. *Henry IV, Part 1*. Edited by David Scott Kastan, Arden Shakespeare, 2002.

Shakespeare, William. *Henry IV, Part 2*. Edited by David Bevington, Oxford University Press, 2011.

McEvoy, Sean. *Shakespeare: The Basics*. Routledge, 2000.

Shakespeare, William. *Antony and Cleopatra*. Edited by David Bevington, Oxford University Press, 2008.

Shakespeare, William. *Julius Caesar*. Edited by David Daniell, Arden Shakespeare, 1998.

Goldsworthy, Adrian. *Caesar: Life of a Colossus*. Yale University Press, 2006.

Kleiner, Fred S. *A History of Roman Art*. Cengage Learning, 2016.

Name of Course: Romantic and Victorian Poetry

Course Code: MER320T

No. of Credits: 6

Syllabus

Module	Texts	Credits
Module 1	<p>(Any 2 poets to be taught)</p> <p>i. Women's Poetry</p> <p>Charlotte Smith, selections from <i>Elegiac Sonnets</i>: 'On Being Cautioned Against Walking on a Headland Overlooking the Sea'; 'Sonnet Written in the Church-yard at Middleton in Sussex'</p> <p>Anna Laetitia Barbauld, 'The Mouse's Petition'; 'Inscription for an Ice-House'; 'Washing Day'</p> <p>Felicia Hemans, "Casabianca", "The Homes of England"</p> <p>ii. Blake: Selections from <i>Songs of Innocence and Experience</i></p> <p>iii. Wordsworth: <i>The Prelude</i> (I &amp; II), 'Michael', 'Ode on Intimations of Immortality', 'Resolution and Independence' (Any two)</p> <p>iv. Coleridge: <i>The Rime of the Ancient Mariner</i>, <i>Christabel</i>, 'Frost at Midnight',</p> <p>'France: An Ode'</p>	2
	<p>(Any 2 poets to be taught)</p> <p>Shelley: <i>Prometheus Unbound</i> OR <i>Adonais</i></p>	2

Module 2	Keats: 'The Eve of St. Agnes', <i>Isabella</i> , <i>Lamia</i> (any one); 'Ode to Psyche' 'Ode to Melancholy', 'Ode on Indolence' (Any one) Byron: <i>Manfred</i> OR <i>Childe Harold's Pilgrimage</i> (Any two cantos)	
Module 3	Victorian Poetry ( <b>Any 2</b> poets to be taught)  i.Tennyson: <i>In Memoriam</i>  ii.Browning: 'Fra Lippo Lippi', 'The Bishop Orders His Tomb at St. Praxed's',  'Andrea Del Sarto', 'Abt Vogler', 'Caliban upon Setebos'  iv.Arnold: 'The Scholar Gypsy' or 'Thyrsis'  vi.Elizabeth Barrett Browning: 'The Runaway Slave at Pilgrim's Point', 'Bianca Among the Nightingales'  vi. D. G. Rossetti: 'The Blessed Damozel'	2

### Course Outcomes

PO 1	CO 1: Demonstrate an understanding of the historical and cultural contexts that shaped Romantic and Victorian poetry to identify and analyze the major works of poets within the Romantic and Victorian periods.	BL 4,5,6
PO 2	CO2: Familiarize students with major literary theories and critical approaches relevant to the study of poetry and apply literary theories and critical lenses to analyze poems from the Romantic and Victorian periods.	BL 3 , 4, 5

PO 3	CO 3: Encourage students to critically analyze the themes, motifs, and symbols in the poetry of the Romantic and Victorian eras and foster the ability to connect literary texts to their historical, social, and cultural contexts.	BL 2 and 3
PO 4	CO 4: Introduce students to research methodologies in literary studies and guide students in conducting literary research on specific poets or themes within the Romantic and Victorian periods.	BL 4, 5 and 6
PO 5	CO5: Explore how Romantic and Victorian poets addressed environmental, social, and political concerns in their works and encourage students to create original creative projects inspired by the themes and styles of the poets studied.	BL 2 and 3
PO 6	CO 6: Enhance writing skills through critical essays and research papers on Romantic and Victorian poetry to develop the ability to articulate literary analysis clearly and persuasively in written form.	BL- 1, 2, 3
PO 7	CO 7: Foster teamwork and leadership skills through group projects and collaborative assignments to encourage students to engage in respectful and constructive academic discussions and debates.	BL- 1, 4

#### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	4,5,6	H	H	H	M	H	H	M
CO 2	3,,4, 5	H	H	M	H	M	M	H
CO 3	2, 3	M	H	H	H	H	H	H
CO 4	4, 5,6	H	M	H	H	M	H	M
CO 5	2,3	M	H	H	M	M	H	H
CO6	1, 2,3	H	H	H	M	M	H	M
CO7	1,4	M	M	M	M	M	M	M
		19/7	19/7	19/7	17/7	16/7	19/7	17/7
		2.6	2.6	2.6	2.4	2,2	2.6	2.4

$$\text{CO- PO Attainment} = 17.4/7 = 2.48$$

### Reading List

Blake, William. *Songs of Innocence and Experience*. Edited by Andrew Lincoln, Oxford University Press, 2008.

Wordsworth, William. *The Prelude*. Edited by Jonathan Wordsworth et al., Oxford University Press, 1995.

Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*. Edited by Nick Groom, Penguin Classics, 2003.

Shelley, Percy Bysshe. *Prometheus Unbound*. Edited by Lawrence Robert Wasserman, Broadview Press, 2000.

Keats, John. *Complete Poems and Selected Letters of John Keats*. Edited by John Barnard, Penguin Classics, 2005.

Byron, Lord. *Childe Harold's Pilgrimage*. Edited by Jerome J. McGann, Oxford University Press, 2008.

Smith, Charlotte. *Selected Poems of Charlotte Smith*. Edited by Stuart Curran, Oxford University Press, 2002.

Hemans, Felicia. *Felicia Hemans: Selected Poems, Prose, and Letters*. Edited by Susan J. Wolfson and Ronald Levao, Princeton University Press, 2002.

Barbauld, Anna Laetitia. *Selected Poetry and Prose*. Edited by William McCarthy, Broadview Press, 2002.

Leapor, Mary. *The Collected Works of Mary Leapor*. Edited by Richard Greene and Ann Messenger, Bucknell University Press, 2003.

Carter, Elizabeth. *Poems on Several Occasions*. Edited by Roger Lonsdale, Clarendon Press, 1993.

Tennyson, Alfred Lord. *In Memoriam*. Edited by Susan Shatto and Marion Shaw, Norton, 2004.

Browning, Robert. *The Complete Poetical Works of Robert Browning*. Edited by Horace E. Scudder, Houghton Mifflin, 1900.

Arnold, Matthew. *The Poems of Matthew Arnold*. Edited by Kenneth Allott, Longman, 1979.

Secondary Sources:

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1971.

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. Oxford University Press, 1973.

Mellor, Anne K. *Romanticism and Gender*. Routledge, 1993.

McGann, Jerome J. *The Romantic Ideology: A Critical Investigation*. University of Chicago Press, 1983.

Wolfson, Susan J., and Peter J. Manning, editors. *Selected Poems of Felicia Hemans*. Broadview Press, 2000.

Jackson, James R. *The Romantic Agony*. Oxford University Press, 1983.

Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years*. Oxford University Press, 1988.

Vendler, Helen. *The Odes of John Keats*. Belknap Press, 1983.

Garrett, Martin, editor. *The Cambridge Companion to Keats*. Cambridge University Press, 2001.

Levinson, Marjorie. *Wordsworth's Great Period Poems: Four Essays*. Cambridge University Press, 1986.

Name of Course: 19th Century Novel

Course Code: MER330T

No. of Credits: 6

Module	Texts	Credits
Module 1	Walter Scott: <i>The Heart of Midlothian</i>  Jane Austen: <i>Emma</i> or <i>Mansfield Park</i> or <i>Persuasion</i>  Mary Shelley: <i>Frankenstein</i>  <b>(Any 1</b> author to be taught)	1.5
Module 2	Charles Dickens: <i>Bleak House/Hard Times/Pickwick Papers</i>  W. M. Thackeray: <i>Vanity Fair</i>  Elizabeth Gaskell: <i>North and South /Mary Barton</i>  <b>(Any 1</b> author to be taught)	1.5

Module 3	Wilkie Collins: <i>The Moonstone/ The Woman in White</i>  Stevenson: <i>Doctor Jekyll and Mr. Hyde</i>  Thomas Hardy: <i>Jude the Obscure/ Tess of the D'Urbervilles</i>  (Any 1 author to be taught)	1.5
Module 4	George Eliot: <i>Middlemarch</i>  Emily Bronte: <i>Wuthering Heights</i>  Samuel Butler: <i>The Way of All Flesh</i>  (Any 1 author to be taught)	1.5

### Course Outcomes

PO 1	CO 1: By the end of this course, students will demonstrate a comprehensive understanding of the chosen 19th century novels, including their historical and cultural contexts, major themes, narrative techniques, and the impact of these works on the development of English literature.	BL 3,5,6
PO 2	CO2: Throughout the course, students will be exposed to various critical approaches such as feminist theory, Marxist, psychoanalytic criticism, postcolonial theory, and others, and they will learn how to apply these approaches to analyze and interpret the selected novels effectively, and above all make a close reading of the texts.	BL 2, 3 ,4 & 5
PO 3	CO 3: The students will be engaged in close reading, class discussions, and written assignments. Students will develop their critical thinking skills, honing their ability to analyze the texts, question assumptions, explore subtext, and draw	BL 2,3 & 5

	connections between the novels and their historical and cultural contexts.	
PO 4	CO 4: Students will be encouraged to engage in independent research projects related to the novels, which will involve evaluating existing scholarly work, identifying research gaps, and conducting original research. They will learn to apply proper research methods and present their findings in a scholarly manner.	BL 2,3 & 4
PO 5	CO5: Through creative assignments and projects, students will explore how the selected novels relate to environmental, local, and national concerns. They will have the opportunity to express their interpretations and insights through various media, such as creative writing, art, or multimedia presentations.	BL 1, 2 & 3
PO 6	CO 6: Students will enhance their communicative abilities by regularly writing critical essays, research papers, and participating in class discussions and presentations. They will learn to articulate their ideas effectively both in writing and verbally.	BL- 1, 2, 3
PO 7	CO 7: Students will work collaboratively on group assignments and projects, fostering teamwork and leadership skills. They will also be encouraged to engage with scholarly communities, either through collaborative research or by participating in discussions and debates beyond the classroom, promoting professional behavior and integrity in their academic pursuits.	BL- 1, 4&5

#### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	3,5,6	H	H	H	M	H	H	M
CO 2	2, 3,4, 5	H	H	H	H	M	M	H
CO 3	2, 3,5	H	H	H	H	H	H	H
CO 4	2,3,4	H	H	H	H	H	H	H
CO 5	1, 2,3	M	H	H	M	M	H	H
CO6	1, 2,3	H	H	H	M	M	H	M
CO7	1,4, 5	M	M	M	M	M	M	M
		19/7	20/7	20/7	17/7	18/7	19/7	18/7
		2.6	2.8	2.8	2.4	2,5	2.6	2.5

CO- PO Attainment = 18.2/7 = **2.6**

### Reading List

Primary Texts:

Scott, Walter. *The Heart of Midlothian*. Penguin Classics, 2003.

Austen, Jane. *Mansfield Park*. Oxford University Press, 2003.

Shelley, Mary. *Frankenstein*. Norton Critical Edition, edited by J. Paul Hunter, W.W. Norton & Company, 2012.

Bronte, Emily. *Wuthering Heights*. Oxford World's Classics, 2009.

Collins, Wilkie. *The Moonstone*. Oxford World's Classics, 2008.

Dickens, Charles. *Bleak House*. Penguin Classics, 2003.

Thackeray, William Makepeace. *Vanity Fair*. Penguin Classics, 2003.

Gaskell, Elizabeth. *North and South*. Oxford World's Classics, 2008.

Eliot, George. *Middlemarch*. Penguin Classics, 2003.

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover Thrift Editions, 1991.

Hardy, Thomas. *Tess of the D'Urbervilles*. Oxford World's Classics, 2008.

Butler, Samuel. *The Way of All Flesh*. Oxford World's Classics, 2008.

Secondary Critical Materials:

Tanner, Tony. *Jane Austen*. Harvard University Press, 1987.

Southam, B. C. *Jane Austen: The Critical Heritage*. Routledge, 2002.

Bloom, Harold. *The Victorian Novel*. Chelsea House, 2004.

C Rignall, John. *George Eliot and the World of Problems*. Oxford University Press, 1998.

Haight, Gordon S. *George Eliot: A Biography*. Oxford University Press, 1968.

Carroll, David. *George Eliot: The Critical Heritage*. Routledge, 1995.

Dickens, Charles. *Bleak House: A Norton Critical Edition*. Edited by Stephen Gill, W.W. Norton & Company, 1977.

Hardy, Thomas. *Tess of the D'Urbervilles: A Norton Critical Edition*. Edited by Scott Elledge, W.W. Norton & Company, 1991.

Shelley, Mary. *Frankenstein: A Norton Critical Edition*. Edited by J. Paul Hunter, W.W. Norton & Company, 1995.

Smith, Andrew. *The Victorian Novel*. Edinburgh University Press, 2002.

Fraser, Rebecca. *The Brontës: Charlotte Brontë and her Family*. Crown Publishing Group, 2013.

Kaplan, Laurie. *Emily Brontë*. Palgrave Macmillan, 2007.

Hagan, John. "Wuthering Heights: A Study." *Nineteenth-Century Fiction*, vol. 24, no. 4, 1970,

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde: A Norton Critical Edition*. Edited by Katherine Linehan, W.W. Norton & Company, 2003.

Thackeray, William Makepeace. *Vanity Fair: A Norton Critical Edition*. Edited by John Sutherland, W.W. Norton & Company, 1994.

Name of Course: Women, Writing, Madness (Special Paper)

Course Code: MER3410T

No. of Credits: 6

Module	Texts	Credits
Module 1: Background	i. Readings from Foucault's <i>History of Madness</i> ii. A genealogy of critical studies on women, writing and madness	3
Module 2: Madness and Literature	i. Charlotte Bronte's <i>Jane Eyre</i> : Readings from Gilbert and Gubar's <i>The Madwoman in the Attic</i> ii. Jean Rhys's <i>Wide Sargasso Sea</i> ii. Selected poems of Anne Sexton or Sylvia Plath	3

#### Course Outcomes

PO 1	CO 1: Analyse the Intersection of Gender, Madness, and Literature: Students will critically examine the historical and cultural context that shapes the portrayal of madness in women's literature, including its representation in works by Charlotte Bronte, Sylvia Plath, and Anne Sexton. (Comprehension and Analysis; PO 1)	BL 4
PO 2	CO 2: Evaluate the Influence of Feminist and Psychoanalytic Theories: Students will assess the impact of feminist and psychoanalytic theories, such as those by Freud, Juliet Mitchell, and Elaine Showalter, on the interpretation of women's madness in literature. (Application of theory; PO 2)	BL 5

PO 4	CO 3: Examining the Role of Women's Madness in Literary Revision: Students will explore how the figure of the "madwoman" functions as a revisionary and revolutionary element in nineteenth-century female writing, as identified by Gilbert and Gubar, with a focus on the symbolic connections between repressive conditions and representations of madness. (Evaluating state of research in a field; PO 4)	BL 1
PO 3	CO 4: Comparative Analysis of Texts and Critical Approaches: Students will develop critical thinking skills by comparing and contrasting different literary works and critical approaches related to women's madness, enabling them to draw connections between texts, theories, and historical contexts. (Cross-examination of texts and contexts; PO 3)	BL 4
PO 4	CO 5: Integration of Clinical Psychology Perspectives: Students will integrate clinical psychology perspectives, including Freud's theories and feminist critiques, into their analysis of how mental illness is portrayed in women's writings, facilitating their ability to evaluate the existing state of research in this field. The same will be reflected in creative and critical textual interpretations by students (Evaluation of existing research in a field; PO 4)	BL 6
PO 6	CO 6: Effective Communication of Analysis: Students will enhance their communicative abilities by presenting their analytical insights through written assignments and oral presentations, promoting effective scholarly communication. (Developing communicative abilities; PO 6)	BL 6

#### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	BL 4	H						
CO 2	BL 5		H					
CO 3	BL 1				M			
CO 4	BL 4			M				
CO 5	BL 6				M			
CO 6	BL 6						L	
	3	3	2	4		1		
	3/1 = 3	3/1 = 3	2/1 = 2	4/2 = 2		1/1 = 1		

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CO- PO Attainment = 11/5 = **2.5**

### Reading List

Bronte, Charlotte, Deborah Lutz (ed.). *Jane Eyre: Norton Critical Editions* (W. W. Norton, 2016).

Brown, Marie, and Marilyn Charles. *Women and the Psychological Construction of Madness* (Lexington Books, 2019).

Chesler, Phyllis. *Women and Madness* (St. Martin's Press, 2005).

Felman, Shoshana. *Writing and Madness* (Stanford University Press, 2003).

Foucault, Michel, and Jean Khalfa (ed.). *History of Madness* (Routledge, 2009).

Foucault, Michel. *Madness and Civilization* (Routledge, 1989).

Freud, Sigmund, and Breuer, Joseph. *Studies in Hysteria* (Penguin, 2004).

Gilbert, Sandra M., and Susan Gubar. *No Man's Land: The Place of the Woman Writer in the Twentieth Century* (Yale University Press, 1988).

Gilbert, Sandra M., and Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination* (Yale University Press, 2020).

Horner, Avril, and Angela Keane, eds. *Body Matters: Feminism, Textuality, Corporeality* (Manchester University Press, 1996).

Irigaray, Luce. *Speculum of the Other Woman* (Cornell University Press, 1985).

Laing, R.D. *The Divided Self: An Existential Study in Sanity and Madness* (Penguin Books, 1965).

Mitchell, Juliet. *Psychoanalysis and Feminism* (Penguin, 2000).

Mitchell, Juliet. *Psychoanalysis And Feminism: A Radical Reassessment Of Freudian Psychoanalysis* (Basic Books, 2000).

Perkins Gilman, Charlotte. *The Yellow Wallpaper* (Dover Publications, 1892).

Rhys, Jean. *Wide Sargasso Sea* (W.W. Norton, 2016).

Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830-1980* (Penguin, 1987).

Smith, Sidonie, and Julia Watson. *Women, Autobiography, Theory: A Reader* (University of Wisconsin Press, 1998).

Name of Course: The Partition of India and Literature (Special Paper)

Course Code: MER342T

No. of Credits: 6

Module I: Background to the Partition of India	<p>a. Butalia Urvashi, <i>The Other Side of Silence: Voices from the Partition of India</i>, New Delhi: Penguin (1998)</p> <p>b. Menon Ritu and Bhasin Kamala, <i>Borders and Boundaries: Women in India's Partition</i>, New Delhi: Kali for Women (2000)</p> <p>c. Jalal Ayesha <i>Partition's Post- Amnesias</i>, New Delhi, Women Unlimited (2013)</p>	2
Module II: Novels	<p>a. <i>This is not that Dawn (Jhootha Sach)</i> by Yashpal Tr. Anand</p> <p>b. <i>A Life Long Ago (Dayamoyeer Kotha)</i> by Sunanda Sikdar. Trans. Anchita Ghatak.</p> <p>c. <i>Pinjar</i> by Amrita Pritam</p> <p>d. <i>Village Divided</i> by Rahi Masoom Raza</p> <p>e. <i>Sita Betrayed</i> by Qurrtaulain Hyder</p> <p><b>(Any 2 to be taught)</b></p>	2
Module III: Short Stories	<p>a. Selections from Short Stories by Sadat Hasan Manto. <i>The Bitter Fruit</i>. Ed and Trans. Khalid Hasan. New Delhi: Penguin, 2008.</p> <p>b. <i>Selections from Short Stories from Map Making: Partition Stories from Two Bengals</i>. Ed. Debjani Mukherjee. Manjul Publishing House Pvt. Ltd. 2011.</p> <p><b>(Any 2 to be taught)</b></p>	1
Module IV: Films	<p>a. Ghatak, Ritwik. <i>Meghe Dhaka Tara</i>, 1960.</p> <p>b. Sathyu, M.S. and Ismat Chughtai. <i>Garam Hawa</i>, 1974.</p> <p>c. Sumar, Sabiha. <i>Khamosh Paani</i>, 2004.</p> <p><b>(Any 1 to be taught)</b></p>	1

### Course Outcomes

PO 1	CO 1: Analyze and interpret the novels "This is not that Dawn" and "A Life Long Ago" to gain a deep understanding of the literary and historical context of the Partition of India.	BL 3,5,6
PO 2	CO2: Introduce students to major literary and critical theories such as postcolonialism, memory studies, and border studies and apply them to the novels and short stories studied in the course.	BL 2, 3 & 4
PO 3	CO 3: Foster critical thinking by encouraging students to critically evaluate the historical, social, and cultural contexts of Partition literature to promote deep introspection by challenging students to reflect on the emotional and psychological impact of Partition on characters and authors.	BL 3 & 5
PO 4	CO 4: Cultivate research skills by requiring students to investigate existing scholarship on the Partition and identify research gaps in the field.	BL 2 & 4
PO 5	CO5: Encourage students to explore how Partition literature and film address local and national concerns, including issues of identity, nationalism, and communalism.	BL 1, 2 & 3
PO 6	CO 6: Enhance students' writing skills through assignments that require them to articulate their analysis of Partition literature and film in well-structured essays.	BL 1, 2, 4
PO 7	CO 7: Foster leadership skills by assigning group projects that require students to collaborate, delegate tasks, and take initiative in participating in research projects/library visits/archival work.	BL- 1& 2

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	
CO 1	3,5,6	H	H		H	M	H	H	M
CO 2	2, 3,4, 5	H	H		H	H	M	M	H
CO 3	2, 3,5	H	M		H	H	H	H	H
CO 4	2,3,4	H	H		M	H	H	H	H
CO 5	1, 2,3	M	H		H	H	H	H	H
CO6	1, 2,4	H	H		H	M	M	H	M
CO7	1&2	M	M		M	M	M	M	M
		19/7	19/7		19/7	18/7	18/7	19/7	18/7
		2.6	2.6		2.8	2.5	2.5	2.6	2.5

CO- PO Attainment = 18.1/7 = **2.58**

### Reading List

Bagchi, Jaosodhara and Subhoranjan Dasgupta. Eds. *The Trauma and the Triumph: Gender and Partition in Eastern India*. Kolkata: Stree, 2003.

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin, 1998.

Chakrabarty, Dipesh. "Remembered Villages: Representation of Hindu-Bengali Memories in the Aftermath of Partition". *Economic and Political Weekly*, August 10, 1996.

Menon, Ritu and Kamla Bhasin. *Borders and Boundaries: Women in India's Partition*. New Delhi: Kali for Women, 1998.

Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge, CUP, 2001.

Hyder, Qurrataulin. *A Season of Betrayals: A Short Story and Two Novellas*. Trans. C.M Naim. Kali for Women. New Delhi. 1999.

Name of Course: Dystopian Imaginaries: The Discontents of Postmodernity (Special Paper)

Course Code: MER343T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module I: (Theory) Postmodernity and its Dystopic Discontents	a. Post-truth, absence of centre, majoritarianism, post-nature, post-human, cyberpunk.	3
Module II: Selections from the West	a. Power regulating Truth: <i>The Hunger Games</i> . b. Technology: <i>Insurgent</i> .  (Any 1 to be taught)	1
Module III: Indian visions of Dystopia	a. Community and fissures: Prayag Akbar's <i>Leila</i> . b. Ecology: Sarnath Banerjee's <i>All Quiet in Vikaspuri</i> . c. Critical Dystopia: Samit Basu's <i>Chosen Spirits</i> .  (Any 2 to be taught)	2

### Course Outcomes

PO 1 PO 3	CO 1: Introduce students to the ideas associated with postmodernity. Students will explore how the journey towards progress leads to contrasting attitudes like despair, scepticism, and hope.	BL 2, 3, 4
PO 2 PO 4	CO 2: Students will study the intersections of dystopian tendencies with postmodernity across various socio-cultural realities.	BL 3, 4, 5
PO 3 PO 4	CO 3: Cultivate research skills through evaluating and identifying power structures in society and within societal networks the students inhabit, using contemporary dystopian narratives.	BL 2, 4, 5
PO 2 PO 3	CO 4: Delve deep into seminal works manifesting postmodernity, ensuring application-oriented training in major theoretical frameworks and acquainting students with diverse critical approaches to texts.	BL 3, 4, 5
PO 5 PO 3	CO 5: Encourage students to explore connections between contemporary socio-political concerns in the country and its geopolitical allies, and their influence on the literary arena through close readings and analysis of contemporary dystopian narratives.	BL 3, 5, 6
PO 6 PO 7	CO 6: Develop communicative abilities and leadership skills through group presentations and peer review assignments. This will help students sharpen their critical thinking skills and understand the academic review process better.	BL 4, 5, 6

#### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	2, 3, 4	H	H	H	H	M	M	L

CO 2	3, 4, 5	H	H	H	H	M	M	L
CO 3	2, 4, 5	H	H	H	H	H	M	M
CO 4	3, 4, 5	H	H	H	H	M	M	M
CO 5	3, 5, 6	H	M	H	H	H	H	M
CO6	4, 5, 6	H	M	H	H	M	H	H
		18/7	16/7	18/7	18/7	14/7	14/7	11/7
		2.6	2.3	2.6	2.6	2	2	1.6

CO- PO Attainment =  $15.7/7 = 2.24$

### Reading List

Lyotard, Jean-Francois. "Defining the Postmodern." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, Norton, 2001, pp. 1612-1615.

----. *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennington and Brian Massumi, Minnesota UP, 1984.

Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction Utopia and Dystopia*. Westview Press, 2000.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage, 1977.

Claeys, Gregory. *Dystopia: A Natural History*. Oxford UP, 2017.

Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser, Michigan UP, 1994.

Hamilton, Clive, et al. *The Anthropocene and the Global Environmental Crisis: Rethinking modernity in a new epoch*. Routledge, 2015.

Haraway, Donna J. *The Haraway Reader*. Routledge, 2004.

Latour, Bruno. *Facing Gaia: Eight Lectures on the New Climatic Regime*. Polity, 2017.

## Semester 4

Name of Course: American Literature

Course Code: MER410T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	<p>a. background to American literature</p> <p>b. poetry:</p> <p>Selections from Whitman, Frost, Emily Dickinson, Edna St. Vincent Millay, Sylvia Plath, Beat Poets, Black Mountain Poets, Wallace Stevens, William Carlos Williams</p> <p>(Any 2 poets to be taught)</p>	1
Module 2	<p>Drama:</p> <p>Eugene O'Neill: <i>Mourning Becomes Electra</i>; Arthur Miller: <i>Death of a Salesman</i></p> <p>Edward Albee: <i>Who's Afraid of Virginia Woolf?</i></p> <p>(Any 1 play to be taught)</p>	2
Module 3	<p>Novels:</p> <p>Melville: <i>Moby Dick</i></p> <p>Henry James: <i>Portrait of a Lady</i></p> <p>Ernest Hemingway: <i>For Whom the Bell Tolls</i></p>	2

	<p>Steinbeck: <i>The Grapes of Wrath/ The Winter of Our Discontent</i></p> <p>Vonnegut: <i>Slaughterhouse 5</i></p> <p>Cormac McCarthy: <i>The Road</i></p> <p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p><b>(Any 1 novel to be taught)</b></p>	
Module 4	<p>Short Stories:</p> <p>i. Edgar Allan Poe: 'The Tell Tale Heart', 'The Murders in the Rue Morgue', 'Ligeia', 'The Purloined Letter'</p> <p>ii. Alice Walker: 'You Can't Keep a Good Woman Down' (Anthology) 'To Hell With Dying' (Anthology)</p> <p>iii. F. Scott Fitzgerald: 'Winter Dreams', 'The Curious Case of Benjamin Button', 'The Ice Palace', 'The New Leaf'</p> <p>iv. O. Henry: 'After Twenty Years', 'The Cop and the Anthem', 'The Skylight Room', 'The Green Door'</p> <p><b>(Any 1 writer to be taught)</b></p>	1

### Course Outcomes

PO 1	CO 1: To understand the historical events and social contexts that influenced the development of American Literature	BL 3,5,6
PO 2 PO 3 PO 5	CO2: Analyze key concepts associated with the American literary tradition such as Transcendentalism, the American Dream	BL 2, 3 & 4

PO 1 PO 2 PO 3	CO 3: Evaluate the poetic techniques and stylistic elements used by poets like Walt Whitman, Robert Frost, Emily Dickinson, and others.	BL 3 & 5
PO 2 PO 3 PO 4	CO 4: Analyze the plays as vehicles for social commentary and critique and evaluate the ways in which American drama addresses societal issues and human nature.	BL 2 & 4
PO 2 PO 6 PO 7	CO5: Critically examine the narrative structures and literary techniques employed by authors ranging from Herman Melville, Henry James, and Ernest Hemingway to modern authors like Kurt Vonnegut and Cormac McCarthy to American fiction.	BL 1, 2 & 3

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2: L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

$$\text{CO- PO Attainment} = 17.6/7 = 2.5$$

### Reading List

Alabi, Adetayo. *Telling Our Stories* (Palgrave Macmillan, New York, 2005)

Andrews, William L., Frances Smith Forster and Trudier Harris, ed. *The Concise Oxford Companion to African American Literature*. (Oxford University Press, New York, 2001)

Bigsby, Charles W. *American Drama Vols. I, II and III* (Cambridge University Press, Cambridge and New York, 1990)

Booker T. Washington, *Up from Slavery* (Norton, New York , 2005 )

Crane, Gregg. *The Cambridge Introduction to the Nineteenth Century American Novel* (Cambridge University Press, New York, 2007)

Miller, Perry. *The New England Mind* (Harvard University Press, Cambridge, Mass., 1983)

Name of Course: Twentieth Century Poetry and Drama

Course Code: MER420T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	<p>Poetry:</p> <p>Yeats: “Easter, 1916”, “Lapis Lazuli”, “Leda and the Swan” and selections from <i>Last Poems</i>.</p> <p>Eliot: ‘The Hollow Men’, Ariel Poems, ‘Ash Wednesday’; <i>The Waste Land</i>;</p> <p>Thirties Poets: W.H Auden: ‘Musée des Beaux Arts’, ‘Funeral Blues’</p> <p>Selections from Ted Hughes/Seamus Heaney</p> <p>Dylan Thomas: ‘And Death Shall have No Dominion’;</p> <p>Movement Poets</p> <p>War Poets; Wilfred Owen: ‘Dulce Et Decorum Est’, ‘Strange Meeting’, Isaac Rosenberg: ‘Returning, We Hear the Larks’;</p> <p>Women’s Poetry Post 1950; Elizabeth Jennings; Carol Ann Duffy</p> <p><b>(Any three poets to be taught)</b></p>	3

Module 2	<p>Drama:</p> <p>T. S Eliot: <i>Murder in the Cathedral</i>; <i>Cocktail Party</i>; Terence Rattigan: <i>Deep Blue Sea</i>; Pinter: <i>The Birthday Party</i>; Beckett: <i>Waiting for Godot</i>; Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i>; Edward Bond: <i>Lear</i>; Peter Shaffer: <i>Equus</i>; Synge, <i>Playboy of the Western World</i></p> <p><b>(Any two plays to be taught)</b></p>	3

### Course Outcomes

PO 1	CO 1: To understand the historical events and social contexts that influenced the emergence of literary modernism	BL 3,5,6
PO 2		
PO 3		
PO 5		
PO 1	CO2: Evaluate the impact of World War I and II on the poetry of war poets like Auden, Owen, and Rosenberg, assessing their role in expressing the trauma of wartime experiences.	BL 2, 3 & 4
PO 3		
PO 6		
PO 1	CO 3: Understand the themes of disillusionment, existentialism, and cultural upheaval in modernist poetry and their reflection of the historical context.	BL 3 & 5
PO 2		
PO 3		
PO 3		
PO 2	CO 4: Interpret the innovative dramatic techniques employed by playwrights like Eliot, Beckett, and Stoppard, including the use of non-linear narratives and existential themes.	BL 2 & 4
PO 3		
PO 4		
PO 2	CO5: Critically examine how modern drama responds to the challenges of the modern world and existential questions, as seen in plays like <i>The Birthday Party</i> and <i>Rosencrantz and Guildenstern Are Dead</i> .	BL 1, 2 & 3
PO 6		
PO 7		

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment =  $17.6/7 = 2.5$

### Reading List

Bradbury, Malcolm and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*, Penguin, 1991.

Brooker, Peter. *Modernism/Postmodernism*. Peter Brooker. Longman, 1992.

Childs, Peter. *Modernism: The New Critical Idiom*, Routledge, 2008.

Fussell, Paul. *The Great War and Modern Memory*. Paul Fussell, OUP, 1975.

Goldman, Jane. *Modernism 1910-1945: Images to Apocalypse*, Palgrave, 2004.

Axel's Castle: *A Study in the Imaginative literature of 1870-1930*. Scribner, 1931.

Nicholls, Peter. *Modernisms: A Literary Guide*. Peter Nicholls, Palgrave, 1995.

Lewis, Pericles. *Modernism, Nationalism and the Novel*. Pericles Lewis. Cambridge UP, 2000.

Levenson, Michael. *The Cambridge Companion to Modernism*, Michael Levenson. Cambridge University Press, 1999.

Williams, Raymond. *The Politics of Modernism*. Raymond Williams, Verso, 1989.

Name of Course: Twentieth Century Fiction

Course Code: MER430T

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1: Modernism	a. Joseph Conrad: <i>Heart of Darkness</i> / <i>Under Western Eyes</i> / <i>Far Eastern Tales</i> b. D.H. Lawrence: <i>Sons and Lovers</i> / <i>Lady Chatterley's Lover</i> c. Virginia Woolf: <i>Mrs. Dalloway</i> / <i>To the Lighthouse</i> d. James Joyce: <i>Ulysses</i> / <i>Portrait of the Artist as a Young Man</i> e. E.M. Forster: <i>Howard's End</i> f. Graham Greene: <i>The Power and the Glory</i> g. Somerset Maugham: <i>Of Human Bondage</i> h. Zadie Smith— <i>White Teeth</i>  (Any 1 novel to be taught)	2
Module 2: Postmodernism	a. John Fowles: <i>The French Lieutenant's Woman</i> b. Tom Sharpe: <i>Wilt</i> c. Sillitoe: <i>Saturday Night</i> / <i>A Start in Life</i> d. John Wain: <i>Hurry on Down</i> e. Kazuo Ishiguro: <i>Remains of the Day</i> f. Hanif Kureishi: <i>My Beautiful Laundrette</i>  (Any 1 novel to be taught)	2
Module 3:	a. James Joyce: 'The Dead', 'Sisters' b. Virginia Woolf: 'Kew Garden', 'Monday or	2

Short Stories	<p>Tuesday'</p> <p>c. Katherine Mansfield: 'Bains Turcs', 'The Garden Party'</p> <p>(Any 2 writers to be taught. 2 short stories from each)</p>	
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### Course Outcomes

PO 1	CO 1: To understand the historical events and social contexts that influenced the emergence of literary modernism and postmodernism	BL 3,5,6
PO 2		
PO 3		
PO 5		
PO 1	CO2: Evaluate postmodern theory and its reflections in the writing of fiction from 1940-1970.	BL 2, 3 & 4
PO 3		
PO 6		
PO 1	CO 3: Understand the themes of disillusionment, existentialism, and cultural upheaval in modernist fiction and their reflection of the historical context.	BL 3 & 5
PO 2		
PO 3		
PO 3		
PO 2	CO 4: Interpret the innovative narrative techniques employed by writers like Woolf and Joyce including the use of non-linear narratives and stream of consciousness	BL 2 & 4
PO 3		
PO 4		
PO 2	CO5: Critically examine how postmodern fiction responds to the challenges of the modern world and existential questions, as seen in novels like <i>The French Lieutenant's Woman</i> and <i>Hurry on Down</i>	BL 1, 2 & 3
PO 6		
PO 7		

### CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

$$\text{CO- PO Attainment} = 17.6/7 = 2.5$$

Name of Course: Special Paper: Special Area

Course Code: MER440J

No. of Credits: 6

### Syllabus

Module	Texts	Credits
Module 1	Abstract of dissertation	1
Module 2	Literature Review	1
Module 3	Dissertation and Bibliography	4

## Course Outcomes

PO 1 PO 2 PO 3 PO 5	CO 1 - Understanding the fundamentals of research methodology and use of citation styles	BL 1 and 2
PO 1 PO 3 PO 6	CO 2 - Applying the insights from the introductory lectures to critically evaluate the importance of research ethics	BL 3 and 5
PO 1 PO 2	CO 3 - To develop an academic style of writing and form independent critical opinion	BL 2 and 3
PO 2 PO 3 PO 4	CO 4 - To evaluate various theoretical frameworks that can be applied to the study of literary texts	BL 4 and 5
PO 2 PO 6 PO 7	CO 5 - To develop specific research interests and write dissertations which can be used for future publication	BL 5 and 6

## CO-PO Mapping

\*H/M/L: High/Medium/Low level of mapping (H=3; M=2; L=1)

	BL	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO 1	1, 2	M	M	H		H		
CO 2	3, 5	M		M			M	
CO 3	2, 3	H	H					
CO 4	4, 5		M	M	M			
CO 5	5, 6		H				H	H
		7/3	10/4	7/3	2/1	3/1	5/2	3/1
		2.3	2.5	2.3	2	3	2.5	3

CO- PO Attainment =  $17.6/7 = 2.5$