

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of English Literature

COURSE DESCRIPTIONS

MA Programme in English

Course title	History of Literary Criticism (From Plato to T.S Eliot)
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with revision. 30% New. Addition: Romantics and T.S Eliot
Course code	LIT 103
Semester	II/ IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday and Thursday 11.00 a.m to 1.00 p.m
Name of the teacher/s	Prof. Thirupathi Kumar, G
Course description	<p>The course aims to introduce students to the classical concepts of literary criticism. It attempts to trace the philosophical and critical development of Western thought in its particular relation to “Art”. The selections cover the classical conception of Art, Renaissance, the 18th Century (The age of Reason), the Romantics, and early 20th Century, and critically evaluate the major trends and orientation of Arts criticism in the Western critical thought. The endeavor is to expose students to the principles of major literary critical theories from the Classical Period with Plato, Aristotle, and Horace through the Renaissance with Sydney, and the Non Classical period with Dryden, Pope Addison, Johnson and Victorian era with Mathew Arnold. T.S Eliot will be specially discussed as part of 20th century critics. The course may include one or more thinkers.</p> <p>Objective: To expose the students to critical thinkers.</p> <p>Learning outcome:</p> <ol style="list-style-type: none">a. Students will have the knowledge of the various schools of critical thought from classism to neoclassicism and early modernism.b. They will get a strong foundation in Literary Criticism.c. They will have the skills to critically evaluate any work of art including a poem, a novel or a play.

	d. The course will be useful for getting employment in any academic/ research institute.
Course delivery	Lecture/Seminar/ Experiential learning
Evaluation scheme	Internal (modes of evaluation): Take Home Assignment End-semester (mode of evaluation): Written Examination
Reading list	Essential reading: Excerpts from the works of the Thinkers included in the course Additional reading: <ol style="list-style-type: none"> 1. <i>A History of Literary Criticism and Thbeory from Plato to the Present</i> by M.A.R. Habib 2. <i>The Norton Anthology of Theory and Criticism</i>

Course title	Revisiting `Blood-Consciousness`: DH Lawrence for Postmodern Times
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with revision. Mention the percentage of revision and highlight the changes made. 20% revision through the introduction of new novels by the author
Course code	LIT 223
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Thursday 2.00 p.m to 4.00 p.m
Name of the teacher/s	Sr. Prof. Samson Thomas
Course description	<p>Include the following in the course description</p> <p>Description: In a letter to his friend Ernest Collings, DH Lawrence famously stated: “We can go wrong in our minds. But what our blood feels and believes and says, is always true ... All I want to answer to is my blood”. Lawrence’s acute sensitivity to the crisis of modern civilization, marked by the alienation of the human from the rest of the organisms and the displacement of thought and feelings by a specious rhetoric, his vision of a non- anthropocentric cosmos in which the human can connect with the cosmic life-force only through the rekindling of `blood consciousness`, make him extremely relevant to the concerns of the postmodern reader.</p> <p>Learning Outcomes:</p> <ol style="list-style-type: none"> i. Understand DH Lawrence’s select fiction (<i>Sons and Lovers, The Rainbow, Women in Love, The Plumed Serpent, and Lady Chatterley’s Lover</i>) to appreciate the way Lawrence’s fiction resonates with alternative ways of perceiving the `human` and the `socius`. ii. Learn the connection between DH Lawrence’s fiction and the early twentieth English society in which they were produced. iii. Appreciate the resonance of DH Lawrence’s fiction, its interrelation with Bergson’s key idea, Freudian and Jungian psychoanalysis, and the cultural anthropology of the time, and the way Lawrence’s work connects with literary Modernism. iv. Know the relation between the Lawrence oeuvre — his fiction and non-fictional writing, and Lawrence’s readers. v. Understand the relevance of Lawrence to Indian readers through a discussion of Lawrence’s intellectual affinity to Hinduism. vi. Get initiated into the contemporary debates on gender relations and the family as an institution.
Course delivery	Interactive Lectures with Multimedia Inputs Graduate Seminars, Peer Learning Activities
Evaluation scheme	<p>Internal (modes of evaluation): Quiz, Slip Test, Term-Paper</p> <p>End-semester (mode of evaluation): Sit-Down Examination</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>

Reading list	<p>Essential reading</p> <p>Lawrence, D.H. (1911) <i>Sons and Lovers</i>.</p> <p>_____ (1915) <i>The Rainbow</i>.</p> <p>_____ (1920) <i>Women in Love</i>.</p> <p>_____ (1926) <i>The Plumed Serpent</i>.</p> <p>_____ (1928) <i>Lady Chatterley's Lover</i>.</p> <p>_____ (1921) <i>Psychoanalysis and the Unconscious</i>.</p> <p>_____ Study of Thomas Hardy and Other Essays. <i>The Cambridge Edition of the Works of D. H. Lawrence</i>, CUP, 1985.</p> <p>Freud, S. (1905) <i>Three Essays on the Theory of Sexuality</i>.</p> <p>_____ (1920) <i>Beyond the Pleasure Principle</i>.</p> <p>_____ (1923) <i>The Ego and the Id</i>.</p> <p>Jung, Carl. (1936). "The Concept of the Collective Unconscious."</p> <p>Frazer, JG(1915). Selections from <i>The Golden Bough</i>.</p> <p>Additional reading</p> <p>Kuhn, E. (2009) <i>Anti-Humanist Modernism: Thinking Beyond the Human in Early Twentieth-Century Literature</i>. PhD thesis, Pennsylvania State University Press. https://etda.libraries.psu.edu/files/final_submissions/1757</p>
--------------	--

Course title	Twentieth-Century European Fiction in Translation
Category	Existing course without changes
Course code	LIT9 04/IWL C002
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served basis)
Day/Time	Tuesday, 2-4 pm; Friday, 11 am - 1 pm
Name of the teacher/s	Prof. N. Ramadevi Prof. Jibu Mathew George
Course description	<p>The objective of this course is to introduce students to the immensely rich and internally diverse corpus of fiction produced in Continental Europe during the twentieth century, as represented by four monumental texts – two from German literature and one each from French and Greek. The course explores the possibility of relating the authors and texts to various strands of occidental culture, in the context of, but not necessarily bound by, contemporary critical trends. The texts will be analyzed primarily in terms of the life-worlds which produced them, their singular concerns, their endeavours to grapple with the complexities of ‘the human condition,’ their narrative poetics, and questions of representation. Some of the prescribed novels crop up, though infrequently, in discussions surrounding movements and schools. For instance, Thomas Mann’s <i>The Magic Mountain</i> borders both high-modernist fiction and the “realist novel.” György Lukács, who discusses the distinction between the two from a Hegelian Marxist’s point of view, would give Mann’s <i>Buddenbrooks</i> as a typical example of the bourgeois realism that ran parallel to modernism. The course will also examine the contemporary relevance of these texts, or, to put it more bluntly, why at all should they be studied, in an attempt to answer the otherwise rhetorical question “so what?”.</p> <p>Texts prescribed for study</p> <p>Marcel Proust, <i>Swann’s Way</i>, vol. 1 of <i>Remembrance of Things Past (À la recherche du temps perdu)</i> Thomas Mann, <i>The Magic Mountain (Der Zauberberg)</i> Nikos Kazantzakis, <i>Zorba the Greek (Alexis Zorbas)</i> Günter Grass, <i>The Tin Drum (Die Blechtrommel)</i></p> <p>Course outcomes</p> <p>By the end of the course, participants will be able to:</p> <ol style="list-style-type: none"> 1) understand the condition of European modernity in its historical, social, economic, and political dimensions and explain how modernism, with its diverse movements and sometimes mutually contradictory tendencies, constitute a complex cultural response to it; 2) gain critical knowledge of the social, political, and cultural condition in Europe before, during, and after the two world wars, and how fictional texts of the period reflect, refract, or negotiate with it; 3) discern the salient features of modernist/postmodernist fiction

	<p>written in the face of crises, through close reading of the texts that are prescribed for study;</p> <p>4) apply the skills gained from this exercise to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics;</p> <p>5) make a distinction between literary/artistic movements as period-bound, culturally and historically specific phenomena and in terms of characteristics that can be found in multiple epochs of history;</p> <p>6) evaluate on the basis of the self-reflexive/self-conscious literary reappraisals of twentieth-century Europe and theoretical debates thereof the role played by contexts, institutions, discourses, and ideologies in defining art/literature and possible arbitrariness involved in the exercise; and</p> <p>7) write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements as demonstrated by European literary praxis in the twentieth-century.</p>
Course delivery	Lecture, classroom discussion, and research-based learning
Evaluation scheme	<p>Internal (40%): two mid-term assignments</p> <p>End-semester (60%): one research paper</p>
Reading list	<p>Essential reading</p> <p>Same as texts prescribed for study</p> <p>Additional reading</p> <p>Adorno, Theodor W. "Reconciliation under Duress." Trans. Rodney Livingstone. <i>Aesthetics and Politics</i>. Ed. Ernst Bloch. London: NLB, 1977.</p> <p>Bradbury, Malcolm and James McFarlane. "The Name and Nature of Modernism." <i>Modernism 1890-1930</i>. Ed. Malcolm Bradbury and James McFarlane. Harmondsworth: Penguin, 1976.</p> <p>Foucault, Michel. <i>This Is Not a Pipe</i>. Trans. and ed. James Harkness. Berkeley, CA: University of California Press, 1983.</p> <p>Galef, David. "Shifts and Divides: The Modernist Postmodernist Scale in Literature." <i>Studies in the Literary Imagination</i> 25.2 (1992): 83-93.</p> <p>Mace, John. "Involuntary Memory: Concept and Theory." <i>Involuntary Memory: New Perspectives in Cognitive Psychology</i>. Wiley-Blackwell, 2007.</p> <p>McHale, Brian. <i>Postmodernist Fiction</i>. London: Routledge, 2004.</p> <p>Ortega y Gasset, José. "The Dehumanization of Art." <i>The Dehumanization of Art and Other Essays on Art, Culture, and Literature</i>. Trans. Helene Weyl. Princeton, NJ: Princeton University Press, 1968.</p> <p>Ricœur, Paul. <i>Memory, History, Forgetting</i>. Trans. Kathleen Blamey and David Pellauer. Chicago: Chicago University Press, 2004.</p> <p>Virginia Woolf. "Modern Fiction." <i>The Common Reader: First Series</i>. London: Hogarth Press, 1968.</p>

Course title	Themes and Techniques of Anita Desai's Novels
Category	Existing course without changes
Course code	LIT 247
Semester	II and IV (Jan to June 2024)
Number of credits	5
Maximum intake	30 (on first-come-first-served basis)
Day/Time	Tuesday, 4.00 p.m to 6.00 pm; Friday, 2.00 p.m to 4.00 p.m
Name of the teacher/s	Prof. Sonba Salve
Course description	<p>Anita Desai is one of the most prominent novelists in Indian Writing in English. Desai is known for the insightful depiction of the Inner world of the female characters of her Writings. IN this course, we would try to find out the concept of Man and Women Relationship in Anita Desai's following to novels:</p> <p>Objectives: To familiarize the students with the writer's strategy of writings</p> <p>Learning outcomes: Understand the Novelist Anita Desai</p>
Course delivery	Lectures
Evaluation scheme	Internal (40%) End-semester (60%)
Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> I. Cry the Peacock II. Clear Light of the Day <p>Additional reading:</p> <p>Fictional world of Anita Desai</p>

Course title	INDIAN LITERATURES II
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course with revision.
Course code	LIT 153
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	2:00 pm -4:00pm. Monday and Wednesday
Name of the teacher/s	PROF. APARNA LANJEWAR BOSE
Course description	<p>Indian Literatures have greatly evolved in various regions and states of India over a wide period. They have been enriching and expanding the canvas of Indian writing, contributing immensely by their diversity and plurality to the grand Indian Literary tradition. These literatures have merged as Indian writings and blurred any boundaries whatsoever that earlier existed between Indian English writings and Indian writings per se. Available now in translations, these literatures offer a vast multidimensional and cross-sectional view of the nation and Indian society in which it grew originally and elicited response. These writings tend to continually interrogate and upgrade the literary canon.</p> <p>The writings of Tagore, Premchand, Gulzar, Dhiruben Patel, Amrita Pritam, Gopinath Mohanty, Nemade, Namdev Dhasal, Sahir Ludhianvi, Anna Bhau Sathe or the earliest women outpourings like the Therigathas, to the whole corpus of Saint poetry or the Sant Sahitya of medieval saints poets like Kabir, Tukaram, or then the writings from the so called margins, Each offers a slice of Indian cultural ethos, environment, politics and society.</p> <p>The objective and purpose of this course is to acquaint the students to these different trends and aspects of literary creations that will continue to hold meaning and significance in our times. Indian Literatures- Part I of the course has already covered a few literary texts for detailed study. Therefore, Indian Literatures Part -II in continuation shall cover other 6-7 literary texts that have a sound progressive, ideological and philosophical grounding. A selected list of writers, their works shall be provided to the students later.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): written assignment and presentation End-semester (mode of evaluation): written exam *Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>

<p>Reading list</p>	<p>Das, Sisir Kumar. <i>A History of Indian Literature. (500-1399, 1800-1910 & 1911-1956)</i> New Delhi :Sahitya Akademi,2005</p> <p>Das, Sisir Kumar <i>A History of Indian Literature: 1911-1956, Struggle for Freedom: Triumph and Tragedy.</i> Sahitya Akademi.2005</p> <p>Naik, M.K. <i>A History of Indian English Literature.</i> New Delhi: Sahitya Akademi, 1982</p> <p>Naik, M.K. <i>Aspects of Indian Writing in English.</i> New Delhi: Macmillan, 1979</p> <p>Srinivasan, K. S., and AK Ramanujan. "What is Indian Literature?" <i>Indian Literature</i> vol.25, no.4 July-August Sahitya Akademi.1982</p> <p>Chitre, Dilip (selected, introduced translated). <i>NamdevDhasal : Poet of the underworld.</i> Poems 1972-2006. Navayana,2007</p> <p>Hallisay, Charles <i>Therigatha: Poems of the First Buddhist Women,</i> Harvard University Press,2015</p> <p>Shah, Ahmed. trs. <i>The Bijak of Kabir,</i>1917</p> <p>Chitre,Dilip. <i>Says Tuka: Selected Poetry of Tukaram.</i> Penguin Books,1991</p> <p>P.N Details of other texts shall be provided</p>
---------------------	---

Course title	The 18 Century English Novel
Category	Existing course with 100% revision.
Course code	ELC 205
Semester	II and IV
Number of credits	5
Maximum intake	30
Day/Time	Thursday and Friday, 4 to 6pm
Name of the teacher	Prof. C. Sharada
Course description	<p>Objective: The main objective of this course is to introduce the students to the characteristic features and tendencies of the eighteenth century English novel. The focus of this course is on the contexts of the rise, the emergence and consolidation of the novel form. The six representative texts prescribed for study will be analyzed and evaluated in relation to the historical, cultural, political and economical contexts. The reading of the texts includes a reflective consideration of social issues of the 18th century England. The course will examine the relevance of the prescribed texts in the present times</p> <p>Learning Outcome: Upon completion of this course, the students should be able to evaluate the texts from contemporary critical perspectives and develop an ability of advanced analysis with regard to textual interpretation and contextual reasoning. The course helps the students to take up teaching assignments and research projects.</p>
Course delivery	Lecture and seminar
Evaluation scheme	Internal: One sit-down exam and one research paper submission (40%) End-semester: Sit- down exam (60%)
Reading list	<p>Essential reading Daniel Defoe: <i>A Journal of the Plague Year</i> (1722) Jonathan Swift: <i>Gulliver's Travels</i> (1726) Samuel Richardson: <i>Clarissa Or The History Of Young Lady</i> (1748) Tobias Smollett: <i>The Adventures of Roderick Random</i> (1748) Laurence Sterne: <i>The Life and Opinions of Tristram Shandy, Gentleman</i> (1759) Ann Radcliffe: <i>The Mysteries of Udolpho</i> (1794)</p> <p>Additional reading Baugh, A.C., ed. <i>A Literary History of England</i>. Routledge and Kegan Paul Ltd London: 1967. Castle, Tery. <i>Masquerade and Civilization in Eighteenth-Century English Culture and Fiction</i>, 1986. Dobree, Bonamy. <i>English History in the Early Eighteenth Century</i>, <i>Oxford English History</i>, 1959. Donald Frederic Bond. <i>The Eighteenth Century</i>. AHM Publishing Corporation, 1975.</p>

James Vinson .*Great Writers of the English Language: Novelists and prose writers*.St. Martin's Press, 1979.

James Vinson .*St. James Reference Guide to English Literature: The Restoration and 18th-century*.St. James Press, 1985

London, April. *The Cambridge Introduction to the Eighteenth-Century Novel*. Cambridge:Cambridge University Press, 2012.

McMurrin, Mary Helen (2009). "Introduction". *The Spread of Novels Translation and Prose Fiction in the Eighteenth Century*. Princeton. Molesworth, Jesse. *Chance and the Eighteenth-Century Novel: Realism, Probability, Magic*. Cambridge: Cambridge University Press, 2010.

Sim, Stuart. *The Eighteenth-Century Novel and Contemporary Social Issues: An introduction*. Edinburgh: Edinburgh University Press, 2008.

Spacks, Patricia Ann Meyer. *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. New Haven, Conn: Yale University Press, 2006.

Stuart Sim. *The Eighteenth-Century Novel and Contemporary Social Issues: An Introduction*. Edinburgh University Press:2008

Toscano, Angela Rose. "Resemblances: on the Re-use of Romance in Three 18th-Century Novels." University of Iowa, 2018.

Varey, Simon. *Space and the Eighteenth-Century English novel*. Cambridge: Cambridge University Press, 1990.

Bowers, Toni O'Shaughnessy, and Elizabeth Bergen Brophy. "Women's Lives and the 18th-Century English Novel." *Eighteenth-Century Studies* 26, no. 1 (1992): 115.

Course title	Introduction to Research in Literary Studies (Research Methodology) (for IV Semester students of MA English Literature only)
Category	C. New course
Course code	LIT 6 16
Semester	IV Semester (January to April2024)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday (04.00 - 06.00 pm) Wednesday (04.00 - 06.00 pm)
Name of the teacher/s	Dr. Eligedi Rajkumar
Course description	<p>I) Course description: Literary research today requires at the very least an openness to other disciplines, but there remain both dangers and opportunities in undertaking interdisciplinary study. Of the dangers, the failure to appreciate the distinctive histories and methodologies of contending disciplines is potentially the most damaging. But at the same time, interdisciplinary study allows unprecedented scope for posing new questions and it enables the pursuit of individual research interests in ways that were inconceivable 30 years ago (David Johnson, 2010).</p> <p>The main objective of this course is to introduce research methods and familiarize students with various aspects of research, and current research trends in literary studies. It explores interconnections between literary studies and other disciplines. The course enables students to write research proposals, research papers, theses, and encourage them to pursue research in Interdisciplinary Literary Studies.</p> <p>II) Objectives of the course:</p> <ul style="list-style-type: none"> • To introduce research methods in literary studies. • To encourage students to develop scholarly interest at the intersection of literary studies and other disciplines. • To encourage students to approach literature with critical mind by learning various critical approaches, applying new methods in literary studies, offering new insights to the texts, contexts and the culture of literature. • To inculcate research rigour and ethics among the new researchers. • To enable students to develop research proposals, research papers and theses. • To address following questions: <ul style="list-style-type: none"> - What is research in humanities or literary studies? - What's a research gap? How do we find it? - What is research hypothesis or research question and how do we formulate it? - What is reading for research and writing? What is a well-structured argument? - What are research approaches and methods? - What are research tools? What is research ethics?

	<p>III) Learning outcomes:</p> <p>Upon successful completion of this course, students will be able to:</p> <p>a) domain specific outcomes</p> <ul style="list-style-type: none"> • Develop interest in research at the intersection of literary studies and other disciplines. • Identify research areas of interest and discuss various research methods in literary studies. • Demonstrate knowledge of contemporary research trends in literary studies. <p>b) skill-enhancement</p> <ul style="list-style-type: none"> • Develop critical thinking skills. • Develop research skills by conducting surveys, writing research proposals, research papers and theses. • Empower students to undertake independent research by following research methods and ethics.
Course delivery	Course will involve lecture mode as well as participation of students in a seminar presentation.
Evaluation scheme	<p>Internal (modes of evaluation):</p> <p>Survey on contemporary research in Literary Studies - 5%</p> <p>Quizzes - 5%</p> <p>Short Response Paper - 5%</p> <p>Research Proposal – 15%</p> <p>Seminar Presentation (PPT) – 5%</p> <p>Regular participation in classroom discussions – 5%</p> <p>End-semester (mode of evaluation):</p> <p>End-semester Research Paper – 60%</p>
Reading list	<p>Essential reading:</p> <p>Griffin, G. (2013). <i>Research methods for English studies</i> (2nd ed). Edinburgh University Press.</p> <p>Sousa Correa, D. da, & Owens, W. R. (Eds.). (2010). <i>The handbook to literary research</i> (2nd ed). Routledge [in association with] the Open University.</p> <p>Booth, W. C., Colomb, G. G., & Williams, J. M. (2003). <i>The craft of research</i>. University of Chicago press.</p> <p>Rugg, G., & Petre, M. (2007). <i>A gentle guide to research methods</i>. McGraw-Hill/Open Univ. Press.</p> <p>Additional reading:</p> <p>Klarer, M. (2005). <i>An Introduction to Literary Studies</i>(2nd ed). Routledge.</p> <p>Hans Bertens. (2014). <i>Literary Theory: The Basics</i>. Routledge.</p> <p>Tison Pugh, & Johnson, M. E. (2014). <i>Literary studies: a practical guide</i>. Routledge.</p> <p>Childs, P., & Fowler, R. (2006). <i>The Routledge dictionary of literary terms</i>. Routledge.</p> <p>Tyson, L. (2006). <i>Critical theory today: A user-friendly guide</i>. Routledge.</p>

Course title	Modern American Fiction
Category	a. Existing course without changes
Course code	Core course – 6, Course code – ELC -603
Semester	II &IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday& Friday 2 to 4 pm
Name of the teacher/s	Dr. Anumula Sreedevi
Course description	<p>i) A brief overview of the course</p> <p>This course, “Modern American Fiction”, traces the development of American fiction from the 1920s till the contemporary times. It examines the formal and thematic elements of the failure of ‘American Dream’ that led to the displacement of ‘Lost Generation’ writers, cultural movement ‘Jazz Age’ that influenced Art and Literature of that period and the emergence of ‘Black Aesthetic Movement’ (1980s) where African American writers re-appropriated and revised the definition of race. Besides providing the information on concepts like ‘Lost Generation’, ‘Jazz Age’ and ‘Black Aesthetic Movement’ (1980s), this course facilitates students with critical thinking, reading and writing - through the interpretation of texts written by the following writers.</p> <ol style="list-style-type: none"> 1. Scott Fitzgerald (lecture) 2. William Faulkner (lecture) 3. John Steinbeck (lecture) 4. Tony Morrison(lecture) <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>This course is designed to</p> <ul style="list-style-type: none"> • Evaluate and appreciate literary works • Develop critical thinking and write critical essays using various approaches on the prescribed topics

	<ul style="list-style-type: none"> • Acquire knowledge of various Movements of American Literature • Acquaint themselves with historical, socio-political and literary features of the time <p>ii) Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient (Please highlight the portion that subscribes to a/b/c/d)Course Outcomes</p> <p>Upon completion of the course, participants will be able to:</p> <ul style="list-style-type: none"> a) understand about American novel in its historical, social, economic, and political contexts a) gain critical knowledge of the literature in its variously articulated versions, such as African American, Native American, Jewish American and recognize their implications for contemporary everyday life b) to understand how authors that are categorized as American novelists engage with the literary /artistic condition of the time b) identify and appreciate the salient features of American novel through close reading of the representative texts that are prescribed for the study b) apply the skills gained from this exercise for the analysis of other texts across genres c) gain knowledge of literary and artistic movements of the time c) write and publish academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideas demonstrated by the (selected) American novelists.
Course delivery	Lecture mode
Evaluation scheme	<p>Internal (mode of evaluation): Sit in, closed book, written exam.</p> <p>End-semester (mode of evaluation): Sit in, closed book, written exam.</p>

Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> 1. Scott Fitzgerald - "Echoes of the Jazz" 2. Brooks, Cleanth. "William Faulkner: The Yoknapatawpha Country." 3. Irvine, Lindsay "Meeting John Steinbeck in Somerset". 4. Brockes, Emma. "Toni Morrison: 'I want to feel what I feel. Even if it's not happiness.'" <p>Additional Reading</p> <ol style="list-style-type: none"> 1. Adamson, Lynda G. <i>Thematic Guide to the American Novel</i>. Westport, Conn.: Greenwood Press, 2002. 2. Bradbury, Malcolm. <i>The Modern American Novel</i>. New ed. New York: Penguin Books, 1994. 3. Deneen, Patrick J., and Joseph Romance, eds. <i>Democracy's Literature: Politics and Fiction in America</i>. Lanham, Md.: Rowman & Littlefield, 2005. 4. Elliott, Emory, et al., eds. <i>The Columbia History of the American Novel</i>. New York: Columbia University Press, 1991. 5. Kazin, Alfred. <i>An American Procession: The Major American Writers from 1830 to 1930, the Crucial Century</i>. New York: Alfred A. Knopf, 1984. 6. Lauret, Maria. <i>Liberating Literature: Feminist Fiction in America</i>. New York: Routledge, 1994. 7. Minter, David L. <i>A Cultural History of the American Novel: Henry James to William Faulkner</i>. New ed. New York: Cambridge University Press, 1994. 8. Wagner-Martin, Linda. <i>The Mid-Century American Novel, 1935-1965</i>. New York: Twayne, 1997.
--------------	--

Course title	INTRODUCTION TO DISABILITY STUDIES
Category	Existing course without changes
Course code	LIT - 146/608
Semester	January to June 2024 (II & IV Semester)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday & Wednesday (11.00 am -1.00 pm)
Name of the teacher/s	Rajasekhar. V & Dr. C. Ramamuni Reddy
Course description	<p>The tradition of representing the disabled in literature, language and culture is certainly not a new one. While some of it slips under the radar, most of them, in hindsight, is rather blatant and non-secretive. In spite of the conversation in and around Disability Studies being not a new one, the field is yet to gain prominence in Indian academia. This course, thus, via a critical unpacking of various texts and discourses, aims to foster a conversation and problematise aspects surrounding Disability Studies in India taking it forward from the Western discourse. Adapting the Global/Western, in the Indian context, requires both literary/cultural and an educational unlearning in the context of India.</p> <p>The objectives of this course are:</p> <p>To introduce participants to the contemporary debates around disabilities. To help participants understand the gaps between theoretical rhetoric and multilayered praxis. To instill research aptitude on Disability Studies and the allied fields of enquiry.</p>
Course delivery	Lectures, Discussions, Screening of a few videos on disabilities
Evaluation scheme	Mid Term: 40% End Term: 60%
Reading list	<p>Essential reading:</p> <p>Keywords to Disability Studies by Rachel Adams</p> <p>Beginning with Disability: A Primer by Lennard J Davis</p> <p>Disability Studies in India, Retrospect's and Prospects: G. N. Karma Interrogating Disability in India: Nandini Gosh</p> <p>Introduction to Disability Studies: Dan Goodle</p>

Course title	DISABILITY AND CONTEMPORARY WRITING(s)
Category	New course
Course code	LIT-617 for MA English Literature Students LTC-18 for Students of MA Cafeteria
Semester	JANUARY-APRIL2024, SEMESTER(II&IV)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 2-4pm & Thursday 2-4pm
Name of the teacher	Dr. Y. Suresh Babu
Course description	<p>At the outset, the proposed course aims to scrutinize the portrayal of 'disability' in modern literature and visual media, emphasizing its role as a recurring motif and narrative tool. It seeks to explore how these representations function as narrative devices, stimulating emotional engagement and tension within the audience.</p> <p>Through an analysis of literary and visual depictions of disability, the course aims to address several essential questions. It intends to uncover the purpose behind portraying the 'deformed body' or 'irrational mind' in contemporary works. Furthermore, it seeks to examine how the presence or absence of disability impacts the reading and interpretation of literary works, illuminating hidden issues and concepts embedded within these representations.</p> <p>To underscore the nuanced politics of representing disability, the course will engage students in dissecting select contemporary works alongside pertinent secondary materials. It aims to foster discussions surrounding broader socio-economic, political, and cultural aspects.</p> <p>Course Outcomes:</p> <ul style="list-style-type: none"> - Understanding of theoretical concepts central to Disability Studies. - Examination of 'disability' through socio-economic, political, and cultural lenses. - Integration of Disability Studies with Medical Humanities for a comprehensive understanding. - Exposure to various genres and facets of disability in literature and visual media. - Critical reflection on how literature portrays the fragmented body as a fragmented mind and self. - Exploration of debates surrounding the production and reception of disability studies in contemporary writings and films. - Engagement with interdisciplinary approaches to disability studies and their connections to diverse narratives.
Course delivery	Lectures with interactive discussions/Seminars/Film screening
Evaluation scheme	Internal (modes of evaluation): Take-home assignments, class room participation & Presentation (40%) End-semester (mode of evaluation): Examination (60%)
Reading list	Essential reading 1. Haddon, Mark. The Curious Incident of the Dog in the Night-Time.*

Vintage Books, 2004.

2. Steinbeck, John. *Of Mice and Men*. Penguin Books, 1993.

3. Sinsion, Graeme. *The Rosie Project*. Simon & Schuster, 2013.

4. Davis, Lennard J., and Rebecca Sanchez, editors. "The Disability Study Reader." 2021.

5. Hall, Alice. "Literature and Disability." 2016.

6. GhaI, Anita. "Disability in South Asia: Knowledge & Experience." 2019.

7. Mehrotra, Nilika, editor. "Disability Studies in India: Interdisciplinary Perspectives." 2020.

8. Mitchell, David T., and Sharon L. Snyder. "Narrative Prosthesis: Disability and the Dependencies of Discourse." 2014.

9. Snyder, Sharon L., Brenda Jo Brueggemann, and Rosemarie Garland-Thomson. *Disability Studies: Enabling the Humanities*. 2022.

10. Couser, G. Thomas. *Signifying Bodies: Disability in Contemporary Life Writing*. 2009.

11. Adams, Rachel, Benjamin Reiss, and David Serlin, editors. *Keywords for Disability Studies*. 2015.

12. Siebers, Tobin. *Disability Theory*. University of Michigan Press, 2008.

13. Garland-Thomson, Rosemarie. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia University Press, 1997.

14. Barker, Clare, and Stuart Murray, editors. *The Routledge Companion to Disability and Literature*. Routledge, 2018.

Additional reading

1. Miller, Laura. "Representing Disability: A Content Analysis of Pulitzer Prize-Winning Fiction."

2. Breger, Claudia. "Disability in Twentieth-Century American Literature."

3. Shakespeare, Tom. "Narratives of Disability in Literature and the Arts."

Films and Webseries

Films:

1. "A Beautiful Mind." Directed by Ron Howard, performances by Russell Crowe, Jennifer Connelly, Universal Pictures, 2001.
2. "CODA." Directed by Sian Heder, performances by Emilia Jones, Marlee Matlin, Troy Kotsur, Apple Original Films, 2021.
3. "The Peanut Butter Falcon." Directed by Tyler Nilson and Michael Schwartz, performances by Shia LaBeouf, Dakota Johnson, Zack Gottsagen, Roadside Attractions, 2019.

Web Series:

1. "Special." Created by Ryan O'Connell, performances by Ryan O'Connell, Jessica Hecht, Punam Patel, Netflix, 2019.
2. "Don't Look at Me." Youtube
3. "Unstoppable." YouTube,
4. "Atypical." Created by Robia Rashid, performances by Keir Gilchrist, Jennifer Jason Leigh, Brigitte Lundy-Paine, Netflix.