

Course title	The 18 Century English Novel
Category	Existing course without changes
Course code	MAENGLITC420 (Specialised) & (Cafeteria)
Semester	I
Number of credits	4
Maximum intake	30
Day/Time	Tuesday: 2pm – 4 pm  Wednesday: 2pm-4pm
Name of the teacher	Prof. C. Sharada
Course description	<p>i) <b>A brief overview of the course</b></p> <p>This course explores the emergence and consolidation of the novel form in 18<sup>th</sup> century England, focusing on the historical, cultural, political, and economic contexts that shaped the genre. Through the analysis of four representative texts, students will gain a deeper understanding of the social issues of the time and the relevance of these texts in the present day.</p> <p>ii) <b>Objectives of the course in terms of Programme</b></p> <ul style="list-style-type: none"> <li>• Introduce students to the characteristic features and tendencies of the 18th-century English novel (PSO: Critical Thinking and Literary Analysis)</li> <li>• Develop students' ability to analyze and evaluate literary texts in their historical and cultural contexts (PSO: Historical and Cultural Contextualization)</li> </ul> <p><b>The course seeks to fulfill the following Programme Specific Outcomes. Upon successful completion of the programme, participants will have:</b></p> <p>PO1: Gained critical understanding of the changing views on the nature and functions of literature across historical epochs.</p> <p>PO2: Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.</p> <p>PO7: Developed presentation skills, employability skills, and advanced communication skills which would be valuable in</p>

	<p>professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p>iii) <b>Learning Outcomes</b></p> <p>a) <b>domain specific outcomes</b> Evaluate literary texts from contemporary critical perspectives and develop analysis skills with regard to textual interpretation and contextual reasoning.</p> <p>b) <b>value addition:</b> Develop a nuanced understanding of the historical and cultural contexts that shaped the 18th-century English novel, enabling students to appreciate the complexity of literary texts.</p> <p>c) <b>skill-enhancement:</b> Enhance critical thinking, analytical, and interpretive skills through close readings of literary texts</p> <p>d) <b>employability quotient:</b> Equips students for careers in the humanities like: teaching, editing, writing, content development</p>
Course delivery	Lecture and seminar
Evaluation scheme	<p>Internal: Two sit-down exams and one research paper submission (40%)</p> <p>End-semester: Sit- down exam (60%)</p>
Reading list	<p><b>Essential reading</b></p> <p>Daniel Defoe: <i>A Journal of the Plague Year</i> (1722)</p> <p>Jonathan Swift: <i>Gulliver's Travels</i> (1726)</p> <p>Samuel Richardson: <i>Clarissa or The History of a Young Lady</i> (1748)</p> <p>Ann Radcliffe: <i>The Mysteries of Udolpho</i> (1794)</p> <p><b>Additional reading</b></p> <p>Baugh, A.C., ed. <i>A Literary History of England</i>. Routledge and</p>

	<p>Kegan Paul Ltd London: 1967.</p> <p>Castle, Tery. <i>Masquerade and Civilization in Eighteenth-Century English Culture and Fiction</i>, 1986.</p> <p>Dobree, Bonamy. <i>English History in the Early Eighteenth Century</i>, <i>Oxford English History</i>, 1959.</p> <p>James Vinson. <i>St. James Reference Guide to English Literature: The Restoration and 18th-century</i>. St. James Press, 1985</p> <p>London, April. <i>The Cambridge Introduction to the Eighteenth-Century Novel</i>. Cambridge: Cambridge University Press, 2012.</p> <p>McMurran, Mary Helen. "Introduction". <i>The Spread of Novels Translation and Prose Fiction in the Eighteenth Century</i>. Princeton, 2009.</p> <p>Molesworth, Jesse. <i>Chance and the Eighteenth-Century Novel: Realism, Probability, Magic</i>. Cambridge: Cambridge University Press, 2010.</p> <p>Sim, Stuart. <i>The Eighteenth-Century Novel and Contemporary Social Issues: An introduction</i>. Edinburgh: Edinburgh University Press, 2008.</p> <p>Spacks, Patricia Ann Meyer. <i>Novel Beginnings: Experiments in Eighteenth-Century English Fiction</i>. New Haven, Conn: Yale University Press, 2006.</p> <p>Toscano, Angela Rose. <i>Resemblances: on the Re-use of Romance in Three 18th-Century Novels</i>. University of Iowa, 2018.</p>
--	--

Course title	<b>Literature, Disease, and Society: An Introduction to Medical Humanities</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	<b>a. Existing course without changes</b>
Course code	MAENGLITE:560 (Specialised) MAENGLITE:580(Cafeteria)
Semester	I
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	<b>Tuesday: 9 am to 11 am and Thursday: 9 am to 11 am</b>
Name of the teacher/s	Dr. Jai Singh
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>Linguistic artifacts, especially literature and allied discourses, have always played a very important role in the cognition of disease. Hence, it is pertinent to understand how diseases are represented in literature. One of the earliest examples of the representation of disease in literature is <i>The Nature of Things</i> by Lucretius a Roman poet and philosopher. Lucretius, while deliberating on the disease, makes use of the principles of natural science to understand the disease and brings in the atomic theory as its philosophical foundation. The representation of disease also becomes a contested field wherein “the struggle for rhetorical ownership of illness: how it is possessed, assimilated in argument and in cliché. The age-old, seemingly inexorable process whereby diseases acquire meanings” (Sontag: 93-94). This course will focus on various aspects of the relationship between the disease and its discursive understanding.</p> <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><b>Objectives:</b></p>

	<p>To discuss how does literature help us understand the nature of human illness and suffering? Can written works of art, classic and contemporary, that depict moments of compassion and compassionate acts lay bare the moral, psychological, and physical reality of suffering?</p> <p>iii) Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient</p> <p>(Please highlight the portion that subscribes to a/b/c/d)</p> <p><b>PO1:</b> demonstrate a broad understanding of the medical humanities.</p> <p><b>PO2:</b> trace the evolution of major ideas that shaped the human understanding of the body and the disease;</p> <p><b>PO3:</b>distinguish the characteristic features of how disease shaped the human understanding and how human understanding changed the disease.</p> <p><b>PO5:</b> understand the salient features of the relationship between disease, treatment and human understanding of both.</p> <p><b>PO7:</b> Learning presentation skills, debate, declamation, writing skills, that would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, Hospital Administration.</p> <p><b>PO13:</b> strengthen their potential as independent scholars, thinkers, and writers in an interdisciplinary academic environment;</p> <p><b>PO14:</b> Acquiring interdisciplinary approach to understand literature.</p> <p><b>PO16:</b>Initiation of the process of becoming critical thinkers and scholars.</p> <p><b>Learning Outcomes:</b></p> <p>a) Discuss and demonstrate the use of literature as one method of enhancing empathy, imaginative identification, and the moral imagination.</p> <p>b) Describe how the arts and humanities provide insight into</p>
--	--

	<p>the human condition, suffering, and compassion.</p> <p>Medical Humanities is emerging as promising area within health care industry. There are good chances that students will be absorbed in this industry. There are many good fellowships (at International level) that students can avail if they opt for higher studies.</p>
Course delivery	<b>Lecture</b> /Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): Research Paper</p> <p>End-semester (mode of evaluation): Research Paper</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><b>Texts Prescribed for Study:</b></p> <p>Sylvia Plath, “Lady Lazarus” (poem)</p> <p>T S Eliot’s selected poems</p> <p>S T Coleridge’s <i>The Rime of the Ancient Mariner</i></p> <p>J.M. Coetzee, <i>Disgrace</i></p> <p>Anne Sexton, “Doctors” (poem)</p> <p>Mary Oliver, “When Death Comes” (poem)</p> <p>Anton Chekov, “Ward #6” (short story)</p> <p>Susan Sontag “Illness as Metaphor” (book/essay)</p> <p>Sylvia Plath <i>The Bell Jar</i> (book)</p> <p>C.S. Lewis <i>A Grief Observed</i> (book)</p> <p>Albert Camus, <i>The Plague</i> (novel)</p> <p>Virginia Woolf, excerpt from <i>Mrs. Dalloway</i> (novel)</p> <p>Franz Kafka, “The Metamorphosis” (story)</p> <p>AtulGawande, “When Doctors Make Mistakes” (essay)</p> <p>Consumption and Literature: The Making of the Romantic Disease</p>

	<p>by</p> <p>Clark Lawlor</p> <p>Additional reading</p> <p>Consumption and Literature: The Making of the Romantic Disease by</p> <p>Clark Lawlor</p> <p><i>Disease and Death in Eighteenth-Century Literature and Culture</i> Edited by Allan Ingram and Leigh Wetherall Dickson</p> <p><i>Fictions of Disease in Early Modern England Bodies, Plagues and Politics</i> by Margaret Healy</p> <p><i>Imagining Contagion in Early Modern Europe</i> Edited by Claire L. Carlin</p> <p><i>Medical Humanities Companion volume one Symptom</i> Edited by Martyn Evans, Rolf Ahlén, Iona Heath, and Jane Macnaughton</p> <p><i>Medicine, Health and the Arts Approaches to the medical humanities</i> Edited by Victoria Bates, Alan Bleakley, and Sam Goodman</p> <p><i>Plague And The Athenian Imagination: Drama, history and the cult of Asclepius</i> by Robin Mitchell-Boyask</p> <p><i>Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England</i> by Kaara L. Peterson</p> <p><i>Romanticism and Colonial Disease</i> by Alan Bewell</p> <p><i>Routledge Handbook of the Medical Humanities</i> Edited by Alan Bleakley</p> <p><i>The Literary Culture of Plague in Early Modern England</i> by Kathleen Miller</p>
--	---

Course title	<b>John Milton's Poetry</b>
Category	a. Existing course without changes
Course code	MAENGLITC411 ( Specialised & Cafeteria)
Semester	1
Number of credits	4
Maximum intake	20
Day/Time	Monday – 11am to 1pm Wednesday - 11am to 1pm
Name of the teacher/s	V Rajasekhar
Course description	<p>The module consists of two parts. During the first part, students will have the opportunity to study about the origin and history of the epic as a literary form from the times of Greek writers. The course will begin with an introduction to Homer and the Oral tradition. Students will study about Epic features with examples from specific texts. Later, students will study about the English Epic and its background with specific reference to Paradise Lost.</p> <p>During the second part, students will be introduced to the other major works of John Milton such as “An Ode on the Morning of Christ's Nativity,”“Elegy Written in a Churchyard,” some Sonnets, and pamphlets.</p> <p>The module will be taught through the lecture mode. The Instructor will give an introduction to the general historical, and socio cultural background, which will explain the nature of the socio-philosophical thought.</p> <p>The texts will be approached through both comparative studies and individual close readings involving the class.</p> <p>Discussion within the group forms an essential element within this module, and therefore, it is absolutely essential that all class members have read the assigned material before the class commences.</p> <p><b>Course Outcomes:</b></p> <ol style="list-style-type: none"> <li>1.Students can acquire a good understanding of the literary and intellectual aspects of the ancient Greek period.</li> <li>2. Learn about origin and progress of the Epic as a literary genre Get to know about the features of the Epic</li> <li>3. Understand the way Epic traditions evolved through various and political and cultural settings.</li> </ol>



	<p>4.Examine Roman and Middeval Epics and their significance in the larger scope of the Epic as an expression of a by-gone civilization</p> <p>5. Gain a close understanding of the period through the detailed study of select poems, plays, prose works and life writings of John Milton.</p> <p>6. Acquire critical thinking skills to analyse ancient poetic works so as to gain skills for a career in Humanities and research.</p> <p><b>Programme Specific Outcomes (POs)</b></p> <p>PO1: Demonstrate a critical understanding of the Epic with its foundational milestone of the Early ancient period</p> <p>PO2: Analyze the socio-cultural impact of the Epic as a literary genre</p> <p>PO3: Evaluate literary and cultural texts as agents and critiques of political agencies such as power, marriage, independence of the press, individualism, and the rise of England as a nation.</p> <p>PO4: Study John Milton and his place as a literary giant</p> <p><b>Learning Objectives (Domain-Specific Outcomes)</b></p> <p>1.Understand key intellectual and philosophical aspects of the middle age with specific reference to Puritanism</p> <p>2.Gain an orientation of the development of English as a language in relation to its poetry</p> <p>3. Look at the emergence of literary criticism as attempted by John Milton and other critics</p> <p><b>Skill Enhancement</b></p> <p>1. Develop interdisciplinary analytical skills by studying English poetry alongside philosophy and religion.</p> <p>2. Gain critical skill to explore the inter-sectionality with respect to studying different literary texts</p> <p>3. Enhance critical writing and academic presentation skills through contextual and comparative textual analysis</p> <p><b>Employability Quotient:</b></p> <p>1.Prepare students for careers in creative writing and academic writing.</p> <p>2.Prepare students to become teaching faculty and researchers in the domain of Humanities at colleges and universities</p> <p>3. Equips learners with analytical and communication skills in the area of content writing.</p>
--	--

	4. Builds foundational knowledge for advanced research in Classical Literature, Disability Studies, Christian studies and the history of English Literature.
Course delivery	<b>Lecture</b>
Evaluation scheme	Internal Assessment, final term paper.  Students will have to submit periodical assignments and the course will conclude with an end-of-term examination.
Reading list	<p><b>Essential reading:</b> The Poetry of John Milton</p> <p>Gordon Teskey, 9780674286764, 2015</p> <p><b>Additional reading:</b></p> <ol style="list-style-type: none"> <li>1. Lord Albert Bales Title: "The Singer of tales"</li> <li>2. Tillyard, E.M.W. Title: " The English epic and its background"</li> <li>3. "The Cambridge Companion to Milton" /edited by Dennis Danielson.</li> <li>4. Fish. Stanley Eugene Title: "John Milton : a reader's guide to his poetry"</li> <li>5. "Paradise lost" an authoritative text, Backgrounds and sources, criticism / John Milton; Edited by Scott Eileedge.</li> <li>6. {Preface to Paradise Lost} By C. S. Lewis</li> <li>7. Structure in Milton's Poetry By Ralph W. Condee</li> </ol>

Course title	Nineteenth-Century British Novel
Category	Existing Course with 50% revision
Course code	MAENGLITC440(Cafeteria) MAENGLITC430(Specialized)
Semester	I Semester AUGUST TO NOVEMBER 2025
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Tuesday 11a.m to 1p.m and Friday 2 p.m to 4 p.m
Name of the teacher/s	Dr. B. Venkat Rao
Course description	<p><b>i. A Brief Overview of the Course</b></p> <p>The course is designed to provide participants a comprehensive understanding of notably selected Nineteenth-Century British novels. The course will encourage participants to get acquainted with different forms of narrative skills, literary aesthetics and themes. Through a close study of major novels of the period the participants will come to understand and analyze Victorian world view, the texts and contexts; and its complexities in relation to the social, cultural, political, religious and historical issues of the era. This course will also prepare participants for their active participation in classroom discussions on questions of religion, reform, sexuality, gender, class, colonialism, race, tradition, modernity and science. They subsequently are encouraged to come up with their own ideas and interpretations. The course involves a close reading of 6 novels.</p> <p><b>ii. Objectives of the Course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</b></p> <ol style="list-style-type: none"> <li>1) To be able to appreciate themes and issues, politics and aesthetics of fictional characteristics</li> <li>2) To learn the critical outlook to theorize the complex realities such as religion, reform, sexuality, gender, class, race, tradition and modernity</li> <li>3) To be able to understand the evolving literary phenomenon of social realism from romanticism.</li> <li>4) To be exposed to a kaleidoscopic range of discussions, and prepared</li> </ol>

	<p>to articulate complex issues rationally.</p> <p>5) To be able to apply the concepts and theories discussed on the course rationally and sensibly.</p> <p><b>The course seeks to fulfill the following Programme Specific Outcomes. Upon successful completion of the programme, participants will have:</b></p> <p>PO1: Gained critical understanding of the changing views on the nature and functions of literature across historical epochs.</p> <p>PO2: Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.</p> <p>PO3: Understood research models, research trends, pedagogies, and debates in Literary studies.</p> <p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p> <p>PO6: Developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies</p> <p>PO7: Developed presentation skills, employability skills, and advanced communication skills which would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO13: Developed research writing skills to enable the publication of high-quality academic papers.</p> <p>PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p><b>iii. Learning Outcomes</b></p> <p>Upon successful completion of the course, the students will:</p> <p><b>a) domain specific outcomes</b></p> <p>1) be able to appreciate themes and issues, politics and aesthetics of fictional characteristics</p>
--	---

	<p>2) learn the critical outlook to theorize the complex realities such as religion, reform, sexuality, gender, class, race, tradition and modernity</p> <p>3) be able to understand the evolving literary phenomenon of social realism from romanticism.</p> <p><b>b) Skill Enhancement</b></p> <p>1) Prepared to articulate complex literary issues rationally.</p> <p>2) be able to apply the concepts and theories discussed on the course rationally and sensibly.</p> <p>3) develop abilities in creative writing</p>
Course delivery	The course will be delivered through lectures and classroom discussions and analyzing the film adaptation.
Evaluation scheme	Evaluation consists of two midterm assignments (40%) and a research paper to be submitted at the end of the semester (60%).
Reading list	<p><b>Essential reading</b></p> <p>Jane Austen-<i>Emma</i>  Emily Bronte-<i>Wuthering Heights</i>  George Eliot- <i>Silas Marner</i>  Charles Dickens- <i>Oliver Twist</i>  Thomas Hardy- <i>Tess of the d'Urbervilles</i>  Joseph Conrad- <i>Heart of Darkness</i></p> <p><b>Additional/reference reading:</b></p> <p>Watt, Ian. "Realism and the Novel Form." <i>The Rise of the Novel: Studies in Defoe, Richardson and Fielding</i>, University of California Press, 1957</p> <p>Flint, Kate. "The Victorian Novel and Its Readers." <i>The Cambridge Companion to the Victorian Novel</i>, edited by Deirdre David, Cambridge University Press, 2012</p> <p>Eliot, Simon. "The Business of Victorian Publishing." <i>The Cambridge Companion to the Victorian Novel</i>, edited by Deirdre David, Cambridge University Press, 2012</p> <p>Pradipta Borgohain. "Literary Contexts: Victorian Literature" edited by Pramod K. Nayer, Orient BlackSwan, 2017</p>

Course title	<b>The Early Modern Period: A Survey Course</b>
Category	b. Existing course with revision. Mention the percentage of revision and highlight the changes made
Course code	MAENGLITC410 (Specilised & Cafeteria)
Semester	1
Number of credits	4
Maximum intake	40
Day/Time	Monday - 2.00pm to 3.00pm & 3.00pm to 4.00pm Friday - 11.00am to 12.00pm & 12.00pm to 1.00pm
Name of the teacher/s	Dr Y Suresh Babu
Course description	<p><b>BRIEF Overview</b></p> <p>The beginning of the early modern is marked by a few fundamental changes that occurred in the late fifteenth and early sixteenth centuries.</p> <p>In the realm of ideas, this is manifest in the shift away from the speculative medieval philosophies and a sudden spike in interest in the writings of scholars from ancient Greece and Rome, and a new emphasis on the use of observation as the basis of knowledge. This series of developments, known as the Renaissance, in turn led to paradigm-shifts in science and arts, with new ideas such as the heliocentric solar system and the redefinition of the human.</p> <p>The spread of these new ideas was aided by the development of printing using movable type, devised by Johannes Gutenberg. These developments were reflected/contributed to the birth of capitalism, the new economic system, and new social configurations. In religion, the power of the Catholic Church was considerably reduced through criticism of its theology and practices, which ultimately led to the emergence of Protestantism, that coincided with the emergence of individualism, the lynchpin of capitalism as an ideology.</p> <p>Colonization of non-European countries is another significant trend of this period. What began as Europe's discovery of new lands through voyages, and trade and commerce with the 'new' lands, it ended up as the rule of the major powers in Europe over 80% of the world for over 200 years.</p> <p>Literature and other cultural productions of this period were at the centre of these developments, aiding/reflecting/critiquing the confluence of ideas that characterizes the early modern period.</p>

	<p><b>Objectives:</b></p> <ol style="list-style-type: none"> <li>1. To get a good understanding of the socio-economic configurations and intellectual traditions during the Early Modern period.</li> <li>2. Understand the connection between art and life by considering Early Modern art and life as an illustrative example.</li> <li>3. Gain a good overview of the relation between Continental movements in art and philosophy and their impact on British thought and art.</li> <li>4. Understand the way European traditions have influenced British artforms and other cultural productions.</li> <li>5. Get an overview of the major literary genres of the period and the key contributors to these genres.</li> <li>6. Gain an in-depth understanding of the period through the detailed study of select poems, plays, prose writings, and life writings.</li> <li>7. Reflect on the way European modernity emerged out of the Middle Ages, and trace the connection between these developments, and our Indian modernity.</li> <li>8. Acquire critical thinking skills to analyse socio-cultural phenomenon to be equipped with skills for a career in teaching and research.</li> </ol> <p><b>Course Outcomes</b></p> <p>With regards to the Conceptual understanding of the subject, the following Programme Specific Outcomes are related:</p> <p>PO1</p> <p>Gained critical understanding of the changing views on the nature and functions of literature across historical epochs.</p> <p>PO2</p> <p>Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.</p> <p>PO10</p> <p>Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p>
--	---

	<p>PO14</p> <p>Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p><b>Learning Objectives</b></p> <p>With regard to domain-specific outcomes, students will be able to:</p> <ol style="list-style-type: none"> <li>1. Understand the major ideological, scientific, religious, and cultural shifts that shaped the early modern period in Europe.</li> <li>2. Analyze literary texts in relation to the Renaissance, Reformation, the rise of capitalism, and colonial expansion.</li> <li>3. Examine the development of humanism, print culture, and individualism through representative texts and thinkers</li> </ol> <p><b>Value Addition</b></p> <ol style="list-style-type: none"> <li>1. Offers interdisciplinary insights linking literature with history, philosophy, religion, and science.</li> <li>2. Provides a foundational understanding of Renaissance humanism and its ongoing relevance in cultural discourse.</li> <li>3. Enhances critical engagement with early modern literary and non-literary texts as active participants in socio-political change.</li> </ol> <p><b>Skill Enhancement</b></p> <ol style="list-style-type: none"> <li>1. Improves critical and historical reading of canonical and contextual texts.</li> <li>2. Develops the ability to evaluate literature as a medium of ideological critique and cultural transformation.</li> <li>3. Strengthens skills in academic discussion, close reading, and intertextual analysis across disciplines.</li> </ol> <p><b>Employability Quotient</b></p> <ol style="list-style-type: none"> <li>1. Builds foundational knowledge for academic careers in literary studies, cultural history, or interdisciplinary humanities.</li> <li>2. Equips students with skills in research, analytical writing, and cultural interpretation relevant to teaching, publishing, media and archival work.</li> <li>3. Supports preparation for higher studies and competitive exams</li> </ol>
--	---



	that demand contextual literary knowledge and critical thinking.
Course delivery	<b>Lecture and Seminar</b>
Evaluation scheme	<p>Internal 40% (modes of evaluation): Internal Assessment through take home assignments, classroom participation, presentations</p> <p>End-semester 60%(mode of evaluation): final End-of-Semester Sit-in-Examination</p>
Reading list	<p><b>Essential Reading</b></p> <p>Selections from The Longman Anthology of English Literature, Vol. 1</p> <p>Selections from The Norton Anthology of English Literature, Vol. 1</p> <p><b>Secondary Sources</b></p> <p>Heller, Agnes. Renaissance Man. London: Routledge, 2017.</p> <p>Greenblatt, Stephen. Renaissance Self-Fashioning: From More to Shakespeare. Chicago: University of Chicago Press, 2005.</p> <p>Greenblatt, Stephen. Marvelous Possessions: The Wonder of the New World. Chicago: University of Chicago Press, 1992.</p> <p>Books and articles on major trends and writers of the Early Modern period.</p> <p><b>Additional Reading</b></p> <p>Jardine, Lisa. Worldly Goods: A New History of the Renaissance. London: Macmillan, 1996.</p> <p>Burckhardt, Jacob. The Civilization of the Renaissance in Italy. (Any critical edition)</p> <p>Ferguson, Margaret W. Dido's Daughters: Literacy, Gender, and Empire in Early Modern England and France. Chicago: University of Chicago Press, 2003.</p> <p>Hadfield, Andrew. Literature, Politics and National Identity: Reformation to Renaissance. Cambridge University Press, 1994.</p> <p>Brotton, Jerry. The Renaissance Bazaar: From the Silk Road to Michelangelo. Oxford Unive</p>

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)**

Course title	<b>LITERATURES OF MODERN INDIA</b>  <b>ENVISIONING INDIA: THE CASE OF INDIAN SHORT STORIES</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course without changes <b>c. Existing course with revision. Mention the percentage of revision and highlight the changes made. 50%</b> d. New course
Course code	MAENGLITC670 (Specialised)  MAENGLITC690 (Cafeteria)
Semester	III
Number of credits	5
Maximum intake	40 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	<b>Tuesday and Thursday 11:00 am--1:00 pm</b>
Name of the teacher/s	<b>Prof. Aparna Lanjewar</b>
Course description	<p><b>iv) A Brief overview of the course</b></p> <p>Indian short story as a genre has greatly evolved in form and content to singularly emerge as one of the most vibrant literary forms of expression in modern Indian literature. Produced in various regions and states of India over a wide period, its thematic range is as extensive, complex and varied as the existing social and geographical diversities. With the hierarchical and stratified nature of Indian society, its subcontinental size, and heterogeneity, the problems, perceptions and preoccupations of multiple sections of Indian society become intrinsic to this grand design of Indian Fiction writing.</p> <p>The enriched and expanded canvas of Indian short story writing has a lot to render in terms of diversity and plurality, thus contributing immensely to the grand India literary tradition. Besides offering a vast multidimensional and cross-sectional view of the nation and Indian society in which it grew originally and elicited response, these stories, mostly translations from several Indian languages as also in English, offer enormous scope for multiplicity in views, visions, values, voices, visibility and verbalization. The stories of</p>

	<p>RK Narayan, Mulk Raj Anand, Bhisma Sahni, Premchand , Gulzar, Satyajee Ray, Tagore, Indira Goswami, Mahasweta Devi, Ismat Chughtai, Manto, Amrita Pritam, Ajeet Cour, BaburaoBagul , Anna Bhau Sathe, Jhumpa Lahiri, Ruskin Bond and others shall be looked into, to endorse how the genre of writing has been redefined in the Indian context.</p> <p>The primary purpose of this course is to acquaint the students to different writers, their thematic pre-occupations, socio political leanings and ethos besides several other aspects of literary creations that will continue to hold meaning and significance in our times. The selections made would include works that have a sound progressive, ideological and philosophical underpinning.</p> <p>The course aims to equip students with the ability to:</p> <ul style="list-style-type: none"> <li>*Critically understand Indian literature, particularly the rich and diverse tradition of Indian short stories written both in English and regional languages in translation.</li> <li>*Analyze themes and explore how these short stories reflect and interrogate various dimensions of Indian cultural and social ethos such as caste, class, gender, partition, modernity, identity. and resistance*Develop interdisciplinary insights linking literature to history, politics, sociology, and philosophy.</li> <li>*Appreciate linguistic and cultural diversity through narrative voices and stylistic features and seeks to cultivate critical reading skills,cultural sensitivity, and an appreciation of narrative craft.</li> </ul> <p><b>ii) Objectives of the course</b> in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The course seeks to fulfill the following programme specific outcomes</p> <p><b>Upon successful completion of the courseprogramme, the students will have</b></p> <p><b>PO1:</b> Gained critical understanding of the changing mores and social lives patterns, views on the social, political, economic functions of literature across historical epochs.</p> <p><b>PO5</b> Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p><b>PO9:</b> Applied critical thinking skills and creative abilities in personal and professional contexts.</p>
--	--

	<p><b>PO10:</b> Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p><b>PO13:</b> Developed research writing skills to enable the publication of high-quality academic papers.</p> <p><b>PO16:</b> Empowered students to become critical thinkers, and scholars.</p> <p><b>iii) Learning outcomes</b></p> <p><b>Upon successful completion of the course the students will be able to:</b></p> <p><b>a) Domain specific outcomes</b></p> <ol style="list-style-type: none"> <li>Identify key writers, movements, and themes in Indian short fiction across different regions and periods.</li> <li>Analyze literary texts in terms of narrative structure, character, setting, and symbolism.</li> <li>Evaluate the representation of caste, class, gender, migration, partition and national identity in Indian short stories.</li> <li>Contextualize short stories within broader literary and socio-political movements such as Partition literature, Dalit narratives, postcolonialism, and feminism.</li> </ol> <p><b>b) Skill enhancement</b></p> <ol style="list-style-type: none"> <li>Develop critical thinking and analytical skills through close reading and discussion of texts.</li> <li>Improve academic writing and argumentation skills through essays, response papers, and presentations.</li> <li>Strengthen comparative literary analysis by engaging with translations and multilingual perspectives.</li> <li>Enhance research capabilities by incorporating scholarly criticism, secondary texts, and interdisciplinary perspectives.</li> </ol>
Course delivery	The course shall be delivered through lectures, close reading of texts, classroom seminars, and use of audio- visual material if necessary
Evaluation scheme	<p>Internal 40% (Includes presentation and a short-written assignment)</p> <p>End-semester 60% (Includes a written exam)</p>
Reading list	<ul style="list-style-type: none"> <li>Dangle, Arjun, editor. <i>Poisoned Bread: Translations from Modern Marathi Dalit Literature</i>. Orient Longman, 1992.</li> <li>Das, Sisir Kumar. <i>A History of Indian Literature</i>. Sahitya Akademi, 1991.</li> </ul>

	<ul style="list-style-type: none"> <li>• Das, Sisir Kumar. <i>A History of Indian Literature: 1911–1956</i>. Sahitya Akademi, 1995.</li> <li>• Devy, G. N. <i>After Amnesia: Tradition and Change in Indian Literary Criticism</i>. Orient Longman, 1992.</li> <li>• Gokhale, Namita, editor. <i>The Book of Indian Short Stories</i>. Penguin Books, 1993.</li> <li>• Mehrotra, Arvind Krishna, editor. <i>A History of Indian Literature in English</i>. Columbia UP, 2003.</li> <li>• Mukherjee, Meenakshi. <i>The Perishable Empire: Essays on Indian Writing in English</i>. Oxford UP, 2000.</li> <li>• Naik, M. K. <i>A History of Indian English Literature</i>. Sahitya Akademi, 1982.</li> <li>• Narasimhaiah, C. D. <i>The Swan and the Eagle: Essays on Indian English Literature</i>. Indian Institute of Advanced Study, 1969.</li> <li>• Ramakrishnan, E. V., editor. <i>Indian Short Stories: 1900–2000</i>. Sahitya Akademi, 2005.</li> <li>• Rao, Raja, editor. <i>Modern Indian Short Stories</i>. Orient Longman, 1982.</li> <li>• Tharu, Susie, and K. Lalitha, editors. <i>Women Writing in India: 600 B.C. to the Present</i>. Vols. I &amp; II, Oxford UP, 1991 &amp; 1993.</li> </ul> <p><b>A selected list of writers, their works and detailed readings shall be provided to the students later.</b></p>
--	---

Course title	<b>Death in the Contemporary Novels of Indian Diaspora</b>
Category	New course
Course code	MAENGLITC676 (Specialised) MAENGLITC695 (Cafeteria)
Semester	III
Number of credits	5
Maximum intake	30
Day/Time	Tuesday and Thursday and 2.00 to 4.00 p.m.
Name of the teacher/s	<b>Prof. Sonba Salve</b>
Course description	<p><b>Course Overview</b></p> <p>This course explores the theme of death in novels of contemporary Indian diaspora, focusing on how the experiences of migration, displacement, and cultural fragmentation shape narratives surrounding death. It will examine how writers from Indian diaspora navigates the intersections of personal loss, collective memory, and the transnational experience. Central to the course will be the exploration of how death is represented in diasporic novels as a symbolic act that carries complex meanings—ranging from cultural resistance and survival to identity reconstruction and the negotiation of belonging. Students will engage with texts that span multiple cultural contexts, paying attention to the intersections of race, ethnicity, and gender, as well as the socio-political forces that influence the diasporic experience.</p> <p>Throughout the course, we will focus on the multiple roles death plays in these novels: as a metaphor for exile and separation, as a means of understanding the trauma of migration, and as a site for exploring the processes of remembrance and mourning. We will also consider how these representations of death speak to the broader questions of identity, history, and belonging within the diasporic condition.</p> <p><b>Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</b></p> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p>Upon successful completion of the programme, participants will have:</p> <p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p>

	<p>PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p>PO6: Developed research skills including identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO11: Acquired transferrable skills in writing to relatively recent domains such as digital world.</p> <p>PO13: Developed research writing skills to enable the publication of high-quality academic papers.</p> <p>PO16: Empowered students to become critical thinkers, and scholars.</p> <p><b>Learning outcomes</b></p> <p>Upon successful completion of this course, students will be able to:</p> <p>Domain-specific outcome:</p> <ol style="list-style-type: none"> <li>1. Critically evaluate the theme of death ingrained in the narrative form of diaspora novels.</li> <li>2. Identify the intersections between the genre and socio-political constructs in diaspora fiction.</li> <li>3. Articulate informed critiques of the ethical and aesthetic dimensions of diaspora's approach to death.</li> <li>4.</li> </ol> <p>Skill-enhancement outcome:</p> <ol style="list-style-type: none"> <li>1. Interpret and analyse readings across different historical, cultural contexts and genres.</li> <li>2. Demonstrate critical reading, and research writing skills of fictions.</li> </ol>
Course delivery	Lectures and Seminar
Evaluation scheme	<p>Internal: 40%</p> <p>End-semester: 60%</p>
Reading list	<p><b>Primary Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>The God of Small Things</i> by Arundhati Roy</li> <li>2. <i>The Namesake</i> by Jhumpa Lahiri</li> <li>3. <i>The Shadow Lines</i> by Amitav Ghosh</li> </ol>

	<p><b>Secondary Readings:</b></p> <ol style="list-style-type: none"> <li>4. <i>Diaspora and the Self: A Personal and Political Analysis</i> by Stuart Hall</li> <li>5. <i>The Location of Culture</i> by Homi K. Bhabha</li> <li>6. <i>The Death of the Author</i> by Roland Barthes</li> <li>7. <i>Mourning Becomes the Law: The Death of the Nation and the Diaspora</i> by Achille Mbembe</li> <li>8. <i>Theorising Diaspora: A Reader</i> edited by Jana Evans Braziel and Anita Mannur</li> <li>9. <i>The Cultural Politics of Emotion</i> by Sara Ahmed</li> <li>10. <i>Postcolonial Melancholia</i> by Paul Gilroy</li> </ol> <p><i>Death and the Displacement of the Modern</i> by David Held</p>
--	---



Course title	<b>Reading James Joyce's <i>Ulysses</i></b>
Category	Existing course without changes
Course code	MAENGLITC640 (Specialised) MAENGLITC650 (Cafeteria)
Semester	III
Number of credits	5
Day/Time	Monday and Friday, 11 a.m. – 1 p.m.
Name of the teacher/s	Prof. Jibu Mathew George (9849706932)
Course description	<p><b>i) A Brief overview of the course</b></p> <p>I've put in so many enigmas and puzzles that it [<i>Ulysses</i>] will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality – James Joyce to Benoît-Méchin, the French translator of <i>Ulysses</i>.</p> <p>James Joyce, an Irish Catholic by birth but cosmopolitan by temperament and training, is one of the high-modernist writers who extended the frontiers of fiction with his experimental writings. <i>Ulysses</i> (1922), his magnum opus, is the narrative of a single day's non-events, set in 1904 Dublin but within several elaborately schematized intertextual templates – Homeric, biblical, and Shakespearean, to name a few. A technical tour de force and an encyclopaedic compendium of miscellaneous data, <i>Ulysses</i> is also an implicit meta-literary investigation surrounding the question 'What would count as literature?'</p> <p>The course aims to introduce participants to a text capable of generating meanings at multiple levels, through open-ended reading practices. <i>Ulysses</i> can be analyzed in terms of its narrative poetics, contexts (Irish, Continental, Catholic, and so on), its singular concerns, questions of language and representation, inter-art influences, critiques of dominant ideologies, and the fruitfulness of various critical approaches. As a matter of fact, some of these approaches came into vogue as part of the endeavour to grapple with the complexities of literary modernism epitomized by Joyce's texts.</p> <p><b>ii) Objectives of the course in terms of Programme Specific Outcomes</b></p> <ol style="list-style-type: none"> <li>1) to introduce participants to a text that, besides being a modern literary classic, represents a milestone in Western cultural history (PO1).</li> <li>2) to provide a critical understanding of the works of James Joyce, his background, politics, and aesthetics, and demonstrate how his innovations influenced literary history as well as contemporary theory (PO2, PO10).</li> <li>3) to help participants develop "close reading" skills and develop the ability to deliberate on the dynamics of intra- and intertextual meaning beyond any assumed auctorial intention (PO5).</li> <li>4) critically acquaint participants with the salient features of modernist/avant-garde literature written in the face of crises, through nuanced readings of the prescribed text (PO10).</li> <li>5) help participants develop critical thinking skills and research capabilities, including identification of research gaps, methods, and approaches in disciplinary and interdisciplinary contexts (PO6, PO9, PO13, PO14, PO16).</li> </ol>

	<p><b>iii) Learning outcomes</b></p> <p>Upon successful completion of the course, the students will</p> <p><b>Domain specific outcomes</b></p> <p>1) understand the condition of 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, through a quintessential high-modernist text and its inalienably Irish milieu.</p> <p>2) be able to engage in advanced debates on fundamental questions in literature, art, culture, and history.</p> <p><b>Skill enhancement</b></p> <p>3) have accomplished linguistic competence and cognitive rigour required to engage with higher order questions in the humanities.</p> <p>4) have acquired the tools to analyze and interpret complex literary and cultural texts.</p> <p><b>Application</b></p> <p>5) be able to apply the skills gained from the exercise of reading a complex text such as <i>Ulysses</i> to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics;</p> <p>6) be able to write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements.</p>
Course delivery	The course will be delivered through lectures, classroom discussions, and student presentations.
Evaluation scheme	Evaluation consists of a mid-term assignment (20%), a classroom presentation (20%), and a semester-end research paper (60%) on a topic chosen by each participant in consultation with the course instructor.
Reading list	<p><b>Essential reading</b></p> <p>Joyce, James. <i>Ulysses: A Critical Edition</i>. Ed. Hans Walter Gabler, Wolfhard Steppe, and Claus Melchior. New York: Garland, 1984.</p> <p><b>Additional reading</b></p> <p>Adorno, Theodor W. "Reconciliation under Duress." Trans. Rodney Livingstone. <i>Aesthetics and Politics</i>. Ed. Ernst Bloch. London: NLB, 1977.</p> <p>Blamires, Harry. <i>The Bloomsday Book: A Guide through Joyce's Ulysses</i>. London: Methuen, 1966.</p> <p>Gifford, Don, and Robert J. Seidman. <i>Ulysses Annotated: Notes for James Joyce's Ulysses</i>. Rev. ed. Berkeley: University of California Press, 1989.</p> <p>Gilbert, Stuart. <i>James Joyce's Ulysses: A Study</i>. New York: Vintage, 1955.</p>

Course title	<b>Introduction to Research in Literary Studies (Research Methodology)</b> (for III Semester students of MA English Literature only)
Category	A. Existing course with revision
Course code	MAENGLITRMC698 (Specialised& Cafeteria)
Semester	III Semester (August to December2025)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Monday 02.00 - 4.00 pm Friday 09.00 - 11.00 am
Name of the teacher/s	Dr. Eligedi Rajkumar
Course description	<p><b>I) A brief overview of the course:</b>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><b>II) Objectives of the course</b> in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered):</p> <ul style="list-style-type: none"> <li>• To introduce research methods in literary studies.</li> <li>• To encourage students to develop scholarly interest at the intersection of literary studies and other disciplines.</li> <li>• 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.</li> <li>• To inculcate research rigour and ethics among the new researchers.</li> <li>• To enable students to develop research proposals, research papers and theses.</li> <li>• To address following questions: <ul style="list-style-type: none"> <li>- What is research in humanities or literary studies?</li> <li>- What's a research gap? How do we find it?</li> <li>- What is research hypothesis or research question and how do we</li> </ul> </li> </ul>

	<p>formulate it?</p> <ul style="list-style-type: none"> <li>- What is reading for research and writing? What is a well-structured argument?</li> <li>- What are research approaches and methods?</li> <li>- What are research tools? What is research ethics?</li> </ul> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p><b>Upon successful completion of the programme, participants will have</b></p> <p><b>PO3:</b> Understood research models, research trends, pedagogies, and debates in Literary studies.</p> <p><b>PO5:</b> Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p><b>PO6:</b> Developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies</p> <p><b>PO7:</b> Developed presentation skills, employability skills, and advanced communication skills which would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.</p> <p><b>PO12:</b> accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p> <p><b>PO13:</b> Developed research writing skills to enable the publication of high-quality academic papers.</p> <p><b>PO14:</b> Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p><b>PO15:</b> developed ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.</p> <p><b>PO16:</b> Empowered students to become critical thinkers, and scholars.</p> <p><b>III) Learning outcomes:</b></p> <p>Upon successful completion of this course, students will be able to:</p> <p><b>a) domain specific outcomes</b></p> <ul style="list-style-type: none"> <li>• Develop interest in research at the intersection of literary studies and other disciplines.</li> <li>• Identify research areas of interest and discuss various research</li> </ul>
--	--

	<p>methods in literary studies.</p> <ul style="list-style-type: none"> <li>• Demonstrate knowledge of contemporary research trends in literary studies.</li> </ul> <p><b>b) skill-enhancement</b></p> <ul style="list-style-type: none"> <li>• Develop critical thinking skills.</li> <li>• Develop research skills by conducting surveys, writing research proposals, research papers and theses.</li> <li>• Empower students to undertake independent research by following research methods and ethics.</li> </ul>
Course delivery	Course will involve <b>lecture</b> mode as well as participation of students in classroom <b>discussions</b> and a <b>seminar</b> presentation.
Evaluation scheme	<p><b>Internal (modes of evaluation): 40%</b></p> <p>Survey on contemporary research in Literary Studies and Quizzes</p> <p>Short Response Paper</p> <p>Research Seminar Presentation (PPT)</p> <p><b>End-semester (mode of evaluation):60%</b></p> <p>Research Proposal &amp; Viva Voce</p>
Reading list	<p><b>Essential reading:</b></p> <p>Griffin, G. (2013). <i>Research methods for English studies</i> (2nd ed). Edinburgh University Press.</p> <p>Sinha, M.P. (2004). <i>Research Methods in English</i>. New Delhi. Atlantic Publishers &amp; Distributors (P) LTD.</p> <p>Sousa Correa, D. da, &amp; 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., &amp; Williams, J. M. (2003). <i>The craft of research</i>. University of Chicago press.</p> <p>Rugg, G., &amp; Petre, M. (2007). <i>A gentle guide to research methods</i>. McGraw-Hill/Open Univ. Press.</p> <p><b>Additional reading:</b></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, &amp; Johnson, M. E. (2014). <i>Literary studies: a practical guide</i>. Routledge.</p> <p>Childs, P., &amp; 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	<b>Postmodernist Poetry</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	b) Existing course with revision. (Percentage of revision – 30 %)  (Added more number of poets to the syllabus)
Course code	MAENGLITC646(Specialised) MAENGLITC656 (Cafeteria)
Semester	III
Number of credits	5
Maximum intake	30(on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Wednesday & Friday 2 – 4 pm
Name of the teacher/s	Dr. Anumula Sreedevi
Course description	<p>A brief overview of the course</p> <p>Postmodern poetry emerged as a response to modernism after WWII, challenging traditional literary forms and conventions such as structured forms, perceived seriousness, and singular meanings that are often associated with modernist poetry. It is marked by its skepticism toward grand narratives, playful use of language, and embrace of fragmentation, paradox, and intertextuality.</p> <p>Characteristics of this poetry include fragmentation, intertextuality, and a rejection of grand narratives. Poets of this period experimented with language and form, incorporating diverse cultural references and multimedia elements. Postmodern poetry includes themes of meaninglessness and existentialism and is usually written in a free style.</p> <p>This course explores the radical shifts in poetic form, voice, and purpose that define postmodernist poetry from the mid-20th century to the present.</p> <p>Through the close reading of selected poems written in this period, this course will explore how poets responded to the cultural, political, and philosophical upheavals of their time – such as the Beat movement, the Civil Rights Movement, emerging gender theories, Postcolonial Theory and Native American Renaissance.</p> <p>Special attention will be given to how these works reflect and resist dominant narratives, challenge literary conventions, and articulate shifting notions of identity, power, and language.</p>

	<p>Poets chosen for the study:</p> <p>Allen Ginsberg Seamus Heaney Derek Walcott Adrienne Rich Amari Baraka Scott Momaday Leslie Mormon Silko</p> <p><b>Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</b></p> <p>This course is designed to make students—</p> <p>PO2 - Develop aesthetic and philosophical understanding of key concepts, ideas and theories in Postmodern age.</p> <p>PO5- Obtain advanced skills including close reading and critical thinking skills required to analyze and interpret literary and other cultural texts.</p> <p>PO8- Develop an understanding of, visual cultures, performative, popular, oral cultures, and their relevance in Education.</p> <p>Application of knowledge and skills.</p> <p>PO9- Apply critical thinking skills and creative abilities in personal and professional contexts.</p> <p>PO10 - Interpret and analyze texts in their social, historical, political, and cultural contexts.</p> <p>PO11- Acquire transferable skills in writing to relatively recent domains</p> <p>Generic learning outcomes.</p> <p>PO13 – Develop research writing skills to enable the publication of high quality academic papers.</p> <p>PO14-Develop holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p>PO15- Develop ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.</p> <p>PO16 - Empower students to become critical thinkers, and scholars.</p> <p><b>III Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient</b></p> <p><b>(Please highlight the portion that subscribes to a/b/c/d)</b></p>
--	---



	<p><b>Learning Outcomes –</b></p> <p><b>a) Domain specific outcomes</b></p> <ul style="list-style-type: none"> <li>• Understand the condition of modern poetry in its historical and cultural dimensions.</li> <li>• Gain critical knowledge of this literature in its variously articulated versions.</li> <li>• Identify and explicate the salient features of modern poetry through close reading of the representative texts across genres that are prescribed for study. Learn major characteristics, concerns, techniques, and practices of modern poetry.</li> <li>• Trace the main concern of modern poetry with focus on free verse, symbolism, realism, allusion.</li> <li>• Acquire knowledge of some of the literary, critical, social and ideological preoccupations of early 20th century poetry.</li> <li>• Relate their comprehension of poetry to the role and relativity of the reader's own discursive context. Evaluate and appreciate poems critically.</li> <li>• Develop critical thinking and write critical essays using various approaches on the prescribed topics. Acquire knowledge of various movements of Modern Period.</li> </ul> <p><b>c) Skill enhancement</b></p> <ul style="list-style-type: none"> <li>• Apply the skills gained from this exercise to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics.</li> <li>• 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.</li> <li>• Write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements demonstrated by modernist and postmodernist literary trends.</li> </ul>
Course delivery	<b>Lecture/Seminar</b>
Evaluation scheme	<p>Internal – 40% Sit in (written) exam/ Seminar</p> <p>End-semester 60% Sit in (written) exam / Research Paper</p>

Reading list	<p><b>Essential reading:</b></p> <p>Michael Hamburger. <i>The Truth of Poetry</i>. New Edition. Anvil Press Poetry, 2004.</p> <p>Robert Sheppard – <i>The Poetry of Saying: British Poetry and Its Discontents 1950–2000</i></p> <p>Peter Middleton – <i>Distant Reading: Performance, Readership, and Consumption in Contemporary Poetry</i></p> <p>The Norton Anthology of Postmodern American Poetry (2004) — Edited by Paul Hoover</p> <p>(A comprehensive collection of postmodern poets alongside critical introductions.)</p> <p>Postmodern American Poetry: A Norton Anthology (2nd edition)</p> <p>(Includes poets across movements like the Beats, Language poets, and more experimental voices.)</p> <p>The New American Poetry 1945–1960 (eds. Donald Allen, 1960)</p> <p>(While earlier than postmodernism, this collection is crucial for understanding the precursors and transition into postmodern poetics.)</p> <p><b>Additional Reading:</b></p> <p>Hal Foster – <i>The Anti-Aesthetic: Essays on Postmodern Culture</i> (1983)</p> <p>Linda Hutcheon – <i>A Poetics of Postmodernism: History, Theory, Fiction</i> (1988)</p> <p>Simon Malpas – <i>The Postmodern</i> (2005)</p> <p>Rachel Blau Duplessis – <i>Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers</i> (1985)</p> <p>Michael Coyle – <i>The Place of Poetry: Contemporary Poetry and the Making of Place</i> (2014)</p> <p>Stephen Burt – <i>The Poem Is You: 60 Contemporary American Poems and How to Read Them</i> (2016)</p> <p>Greene, Roland; et al., eds. (2012). "Poetry of England". <i>The Princeton Encyclopedia of Poetry and Poetics</i></p>
--------------	--