

Enclosure 1b – Course Outlines (M.A.; and M.Phil-Ph.D [starts page 48])

MA Semester IV Jan-May 2020

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
Course: Literary Criticism and Theory- III
M.A. IV Semester: January- May 2020.
Credits: 4
Instructor: Sindhu Menon

This course is meant to introduce students to the major schools of Critical Theory that have developed or redefined themselves from the 1960s onwards. As this is a survey course, the main focus will be on an overall awareness of the features, concepts, major works, important writers etc, in each movement. I would have liked to list specific essays for each section, but time and other constraints do not permit me to do so. But this is not an essay oriented course; it is a movement/theory oriented one. A broad based awareness of each Theory is intended. It is important to remember that many of the theories here have significant overlaps with other theories. The students are requested, therefore, to view the sections as interlinked at many points.

Structuralism

Discussion of concepts and **brief** accounts of Saussure, Barthes, Genette, Todorov, Culler, Bakhtin and other important writers.

Poststructuralism

Discussion of concepts and **brief** accounts of Barthes, Foucault and other major writers.

Deconstruction

Discussion of concepts and **brief** accounts of Derrida, Hillis Miller, Paul de Man and other important writers.

Postmodernism

Discussion of concepts and **brief** accounts of Lyotard, Baudrillard and other important writers.

Feminist Criticism

Discussion of concepts and **brief** accounts of Mary Wollstonecraft, Virginia Woolf, Simone de Beauvoir, Elaine Showalter, Barbara Smith, Helene Cixous, Luce Irigaray, Chandra Talpade Mohanty, and other important writers.

Marxist Criticism

Discussion of concepts and **brief** accounts of Marx and Engels, Antonio Gramsci, Louis Althusser, Terry Eagleton, Frederic Jameson, Aijaz Ahmed, Pierre Macherey, Pierre Bourdieu, Adorno and other important writers.

Postcolonial Criticism

Discussion of concepts and **brief** accounts of the contributions of Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak, Lata Mani and other important writers.

Psychoanalytic Criticism

Discussion of concepts and **brief** accounts of the contributions of Freud, Lacan, Kristeva, Nancy Chodorow, Slavoj Zizek, Deleuze and Guattari, Cathy Caruth and other important writers.

New Historicism and Cultural Materialism

Discussion of Concepts and **brief** accounts of the contributions of Stephen Greenblatt, Jonathan Dollimore, Alan Sinfield, Louis Montrose, Catherine Belsey and other important writers.

Gender Studies and Queer Theory

Discussion of concepts and **brief** accounts of major writers like Eve Kosofsky Sedgwick, Judith Butler, Gayle Rubin and other important writers.

Ecocriticism

Discussion of concepts and **brief** accounts of major writers like Cheryl Glotfelty, Jonathan Bates, Vandana Shiva, Rob Nixon, Pramod Nayar and other important writers.

Cybercriticism and Posthumanism

Discussion of concepts and **brief** accounts of major writers like Donna Haraway, Cary Wolfe, Neil Badmington and other important writers.

This is a **tentative** course outline. There are other connected schools of Theory and critics, essays and texts which the instructor will mention in class in the natural course of discussion. A Reading list with these also included will be provided in due course which is entirely meant for students to use at their own discretion. All items in that list will be made available on request from the instructor. Internal evaluation for 40 marks will consist of four assessments. The modes of these will be finally fixed in consultation with the students. However, the instructor's decision will be binding. The two best marks will be considered for the internal aggregate. The end of semester examination will be for 60 marks.

Department of English
University of Hyderabad
MA Semester IV Jan-May 2020
Literary Criticism and Theory II (recombined and revised)
Instructor: Gopika Sankar U.
Credits: 4

Topics

Structuralism
Marxism
Feminism
Post Structuralism
New Historicism
Postcolonialism
Eco criticism
Geo criticism

Essays¹

Structuralism (completed)

Roland Barthes, 'An Introduction to the Structural Analysis of Narrative'

Marxism (1 class)

Louis Althusser: "Ideology and Ideological State Apparatuses: Notes Towards an Investigation" (transl.)

Poststructuralism (1 class)

Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences".

Feminism (2 classes)

Elaine Showalter: "Towards a Feminist Poetics"

R. Claire Snyder: "What Is Third-Wave Feminism? A New Directions Essay"

¹ Amalgam of readings proposed earlier for the Jan-May 2020 Sem with some additions.

Complementary Reading

Simone de Beauvoir: *The Second Sex*. Part VI Chapter 1: "The Narcissist".

Postmodernism (2 classes)

Frederic Jameson: Postmodernism, or, the Cultural Logic of Late Capitalism (Essay)

Jean Baudrillard: "Simulacra and Simulations"

New Historicism (1 class)

Hayden White: "The Politics of Historical Interpretation: Discipline and De-Sublimation"

J. G. Harris. "*New Historicism and Cultural Materialism: Michel Foucault, Stephen Greenblatt, Alan Sinfield.*" *Shakespeare and Literary Theory*.

Complementary Reading

John Brannigan. *New Historicism and Cultural Materialism*. "Introduction: Literature and History"

Postcolonialism (1 class)

Homi K. Bhabha: "The Postcolonial and the Postmodern: The Question of Agency." *The Location of Culture*.

Ecocriticism (1-2 classes)

Scott Slovic. "Introduction: Approaches to the Psychology of Nature Writing". *Seeking Awareness in American Nature Writing: Henry Thoreau, Annie Dillard, Edward Abbey, Wendell Berry, Barry Lopez*. Salt Lake City, UT: University of Utah Press, 1992.

Lawrence Buell: "Toxic Discourse".

Geocriticism (1 class)

Robert T. Tally, Jr (ed): *Geocritical Explorations: Space, Place and Mapping in Literary and Cultural Studies*. (Foreword and Introduction from the book).

---. "Introduction to Focus: Situating Geocriticism".

Total no. of classes required: 12 classes or 24 hours

(if more no. of classes can be done, extra topics/readings will be incorporated accordingly).

Continuous Assessment (Tentative): Best 2 of 3

Assignment: 1

Test: 1

(in addition to the completed one)

NB: Tentative: subject to revisions under current circumstances and university decisions related to classes and assessment.

Course No. EN505

DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD
MA. IV Semester: January-April, 2019
New Literatures in English II
Instructor: B. Krishnaiah

(Tentative Course Outline)

This survey course aims to introduce students to the body of postcolonial thought being produced by writers from various corners of the globe. It is a reading intensive course that expect students to read both literary and non-literary texts. It will explore various ways in which various writers put forth and represent social and political conditions both local and global in their writing. Grading will be 40% internal assessment tests comprising two tests and one seminar presentation. The best 2 results will be taken for total internal marks calculation and 60% End-Semester Examination. The total assessment will be for 100 marks. The instructor retains the right to change the course outline if necessary.

Poetry:

Wole Soyinka (Nigeria): "Telephone Conversation"
Chitra Banerjee Divakaruni (India): "Indigo", "Restroom"
Allen Curnow (New Zealand): "House and Land"
Rienzi Crusz (Sri Lanka-Canada): "Roots"
Dorothy Hewett (Australia): "Testament"
Ama Ata Aidoo (Ghana): "Motherhood and the Numbers Game" (Poem)

Fiction:

Chinua Achebe (Nigerian): *Things Fall Apart*
Rushdie, Salman (British Indian). *Shame*
Margaret Atwood (Canadian): *Edible Woman*

Drama:

Wole Soyinka (Nigeria):	<i>Kongi's Harvest</i>
Derek Walcott (West Indies):	<i>Pantomime</i>

Non Fiction:

V S Naipaul (Trinidadian and Tobagonian British): Indian Autobiographies (from *Literary Occasions: Essays*)

Ngugu Wa Thiong'o (Kenya): "The Language of African Literature" (from *Decolonizing the Mind*)

Suggested Readings:

1. Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton UP, 1992.
2. Anderson, Benedict: *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. UK: Verso, 2000.
3. Said, Edward. "Introduction." in *Orientalism*. Pantheon, 1978.
4. Spivak, GayatriChakravorty. "Can the Subaltern Speak?" in *Colonial Discourse and Postcolonial Theory*. Eds. Patrick Williams and Laura Chrisman. Columbia UP, 1994.
5. Bhaba, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse" in *The Location of Culture*, Routledge, 2004.
6. Thiongo, NgugiWa. *Decolonizing the Mind: The Politics of Language in African Literature*.
7. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989

DEPARTMENT OF ENGLISH
MA-IV Optional Course, Jan-May 2020
Credits: 4
The New Humanities: An Introduction
Instructor: Pramod K Nayar

Mandatory/Prerequisite Conditions for students to note:

- (i) Maximum Intake: **15**
- (ii) Registered students will receive the reading list by email *after* registration.
- (iii) The course is of the blended kind, with substantial work being done at Google classroom.
- (iv) Students will be expected to read intensively, and participate *extensively* in classroom and online discussions.
- (v) Some of the visual texts may be potentially disturbing.

This course is designed to introduce students to new trends in the humanities.

In addition to theoretical texts, of which there will be several, the course draws its examples from popular culture as well as literary fiction.

The following components are *likely* to figure in the course.

1. The Humanities: A brief history of the discipline

Bod, Rens. *A New History of the Humanities: The Search for Principles and Patterns from Antiquity to the Present*. Oxford UP, 2013.

2. Environmental Humanities

Primary Texts

Mangad, Ambikasutan. *Swarga: A Posthuman Tale*. Trans. J. Devika. Juggernaut, 2017.

[Excerpts]

Sinha, Indra. *Animal's People*. London: Pocket Books-Simon and Schuster, 2007. [Excerpts]

Pfeiffer, Kal. *Radioactive Forever*.

https://electrocomics.de/ebooks_engl/tchernobyl_engl.htm

Critical Theory

Neimanis, Astrida, Cecilia Åsberg and Johan Hedrén. "Four Problems, Four Directions for Environmental Humanities: Toward Critical Posthumanities for the Anthropocene". *Ethics and the Environment*, vol. 20, no. 1, 2015, pp. 67-97.

Rose, Deborah Bird et al. "Thinking Through the Environment, Unsettling the Humanities", *Environmental Humanities* vol 1, no.1, 2012, pp.1-5.

Additional Reading

Heise, Ursula K. "Introduction: Planet, species, justice—and the stories we tell about them". *The Routledge Companion to the Environmental Humanities*, edited by Heise, Jon Christensen, and Michelle Niemann. Routledge, 2017. 1-10.

a. Oceanic

Deloughry, Elizabeth. "Submarine Futures of the Anthropocene". *Comparative Literature*, vol. 69, no. 1, 2017, pp. 32-44.

b. Planetary

Chakrabarty, Dipesh. "The Climate of History", *Critical Inquiry*, vol. 45, no. 2, 2009, pp. 199-222.

--- "The Planet: An Emergent Humanist Category." *Critical Inquiry*, vol. 46, no. 1, 2019, pp. 1-31.

c. Cli-fi (climate-change fiction)

Ghosh, Amitav. "Stories". *The Great Derangement: Climate Change and the Unthinkable*. Penguin, 2016.

Additional Reading

Goodbody, Axel and Adeline Johns-Putra. "The Rise of the Climate Change Novel". *Climate and Literature*, edited by Johns-Putra. Cambridge UP, 2019. 229-245.

d. Climate racism/climate justice

Roser, Dominic and Christian Seidel. "Climate Change as an Ethical Challenge". *Climate Justice: An Introduction*. Trans. Ciaran Cronin. Routledge, 2017. 1-16.

3. Medical & Health Humanities

Primary Texts

Ishiguro, Kazuo. *Never Let Me Go*. Faber and Faber, 2005.

Nancy, Jean-Luc. *L'Intrus* Trans. Susan Hanson. Michigan UP, 2002.

Walrath, Dana. *Aliceheimer's: Alzheimer's Through the Looking Glass*. Penn State UP, 2016.

Critical Theory

a. Bioethics (xenotransplantation, biocapitalism, cloning)

Zylinska, Joanna. "Bioethics: A Critical Introduction". *Bioethics in the Age of New Media*, MIT P, 2009, pp. 3-34.

b. Biological, Genetic, Therapeutic and other citizenships

Rose, Nikolas and Novas Carlos. "Biological Citizenship". *Global Assemblages: Technology, Politics, and Ethics as Anthropological Problems*, edited by Aihwa Ong and Stephen J. Collier. Blackwell, 2005. 439-463.

Additional Reading

On Genetic Citizenship

On Therapeutic Citizenship

c. Fat Studies

Wann, Marilyn. "Foreword: Fat Studies: An Invitation to Revolution". *The Fat Studies Reader*, edited by Esther Rothblum, and Sondra Solovay. New York UP, 2009. xi-xxvi.

LeBesco, Kathleen. "Epistemologies of Fatness: The Political Contours of Embodiment in Fat Studies". *Corpus: An Interdisciplinary Reader on Bodies and Knowledge*, edited by Monica J. Casper and Paisley Currah. Palgrave Macmillan, 2011. 95-108.

d. The "new wounded"

Malabou, Catherine. "Introduction". *The New Wounded: From Neurosis to Brain Damage*. Trans. by Steven Miller, Fordham UP, 2012. 1-20.

Additional Reading

Gammage, Jennifer O. "Trauma and Historical Witnessing: Hope for Malabou's New Wounded", *The Journal of Speculative Philosophy*, Vol. 30, no. 3, 2016, pp. 404-413.

4. Techno- and Posthuman Humanities

Braidotti, Rosi. "Posthuman Humanities". *European Educational Research Journal*, vol. 12 no. 1, 2013, pp. 1-19.

Bostrom, Nick. "Transhumanist Values" <https://www.nickbostrom.com/ethics/values.html>

a. Cyborgs and enhanced humans

Zylinska, Joanna. "'The Future . . . Is Monstrous': Prosthetics as Ethics", *The Cyborg Experiments: The Extensions of the Body in the Media Age*, edited by Joanna Zylinska. Continuum, 2002. 214-236.

b. Artificial Intelligence

Hayles, Katherine. "Unfinished Work: From Cyborg to Cognisphere". *Theory, Culture & Society*, vol. 23, no. 7-8, 2006, pp. 159-166.

Additional Reading

Bostrom, Nick and Eliezer Yudkowsky, "The Ethics of Artificial Intelligence", *The Cambridge Introduction to Artificial Intelligence*, edited by Keith Frankish and William M. Ramsey. Cambridge UP, 2014. 316-334.

5. Humanities and the Rights Regime

PMLA, vol. 121, no. 5: The Humanities in Human Rights: Critique, Language, Politics, 2006

- Stanton, Domna C. "Foreword: ANDs, INs, and BUTs", pp. 1518-1525.

Humanitarianism, philanthropy, "responsibility to protect", Humanities and/in the University

6. The Arts of the New Humanities

Orlan, Eduardo Kac, Tissue Culture & Art Project, Stelarc etc.

Vita-More, Natasha. "Brave BioArt 2: shedding the bio, amassing the nano, and cultivating posthuman life". *Technoetic Arts: A Journal of Speculative Research*, vol. 5, no. 3, 2007, pp. 171-186.

Additional Reading

Kac, Eduardo. *Telepresence and Bio Art: Networking Humans, Rabbits and Robots*. U of Michigan P, 2005. [Excerpts]

M.A. IV Semester: January –May 2020

Optional Course

Telugu Dalit Literature in Translation

Instructor: D. Murali Manohar

The course looks at how the issues of religion, caste and gender portrayed in the core texts. The students will be expected to read outside list of core texts related to this area and make

presentations so that they are exposed to other texts. The students are also expected to read and raise debates and discussion the class and make the classes live and interesting.

Core Texts:

Autobiography:

My Father Baliah by Y. B. Satyanarayana

"Why Should I Conceal: My Boyhood Memoir "by J. Bheemaiah

Fiction:

Malapalli by Unnava Lakshminarayana

Lesser Dieties by Devulapalli Krishna Shastri

Swarajyam by Akkineni Kutumba Rao

Drama:

Munivahana by Kolakuluri Enoch

Daham (The Thirst) by M. Vinodini

Criticism:

Why I am not a Hindu by Kancha Ilaiah

Poetry:

Amuktamalyada Canto VI by Sri Krishna Devaraya

Gabbilam (The Bat) by Gurram Joshua

Short Story:

"The Village Well" by Kolakaluri Enoch

There will be a list of texts for supplementary reading and seminar presentation. Continuous assessment will be for 40% and 60% for end semester examination. As far as continuous assessment is concerned there will be one test, one seminar presentation and one term paper.

References:

Enoch, Kolakuluri. *The Village Well and other Stories*. Sahitya Akademi, 2016.

Purushottam, K et al Editors *Telugu Dalit Writing*. Orient Blackswan, 2015.

Manohar, D. Murali Dalit and Religion. Atlantic, 2009.

----. Ed. *Dalit Hindu Narratives*. Global, 2017.

---. Priesthood: Life Culture and History of Vaishanava/Mala Dasari. Serials, 2017.

Ramulu, P. "Gurram Joshua's *Naa Atmakatha*". Atlantic, 2009.

Rani, K.Suneetha and Ghanta Chakrapani. "Dalit Religious Tradition and the Village Dieties".

- Ed. *Dalit and Religion*. Edited by D.Murali Manoahar. Atlantic, 2009.
- Rao, Darla Venkateswara. "Telugu Dalit Literature: Methods and Trends in Shaping a Core Course". *Dalit Hindu Narratives*. Edited by D.Murali Manoahar. Atlantic, 2009.
- Satyanarayana, K and Susie Tharu. *From those stubs, steel nibs are sprouting: New Dalit Writing from South India. Dossier II Kannada and Telugu*. Harper Collins, 2013.
- Das, G. Prabhu. "Conversion of a Mala Dasari". *Dalit Hindu Narratives*. Edited by D. Murali Manohar. Atlantic, 2009.

List of texts for Seminar Presentation and term Paper:

- Bhimann, Boyi. *Paaleru (A Social Play)*. Potti Sreeramulu Telugu University, 2013.
- Shepherd, Kancha Ilaiah. *From a Shepherd Boy to an Intellectual*. Sage, 2019.
- Rajam, Venkata. B *Damodaram Sanjivayya and His Times*. Media House, 2001.
- Bhushan, Appikala Bharat. *Memoirs of a Dalit Civil Servant: An Autobiography*. Bhoomi Publications, 2015.
- Rao, Darla Venkateshwar. *Voice from a Dalit: The Poetry of Darla Venkateshwar Rao*. Ed. J. Bheemaiah. Prestige, 2018.
- Shyamal, Gogu. *Father May be an elephant and mother only a small basket but....* Navayana , 2012.

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD

M.A. IV Semester – January – April 2020
Contemporary South Asian Diaspora: Literature and Film
Instructor: Sireesha Telugu
Credits: 4

Emergence of numerous South Asian writers on the global literary scene have contributed substantially to the world literature. Similarly, a new phenomenon of visual medium and digital cultures have occupied important position propagating the condition of the South Asian immigrants and their diasporic status to the world. The new millennium has witnessed a virtual renaissance in the South Asian diasporic narrative, whether it is the popular visual medium or the elite literary culture.

The overview of the course is to look at the conceptual complexities of understanding the Diaspora, and its relationship through visual and literary medium of the new millennium. The texts/films, incorporated in the course, will enable to examine the representations and experiences of dislocation, marginalization, and acculturation usually associated with migration and the idea of home, longing, and belonging. The course will, therefore, draw on a variety of perspectives from literature and films to evaluate the issues, such as nation, citizenship, gender, politics, generational conflict, race, class, and transnational encounters.

This course is designed for blended learning, using classroom teaching and the Moodle platform, to equip the students to use e-learning tools. It aims to enhance the understanding of Indian migration and its cultural history, as well as its literary and digital presence.

Texts:

1. Manjushree Thapa. *Seasons of Flight*. Penguin Books, 2010.
2. Richard Anderson. Trans. *Perhaps Tomorrow: The Memoir of a Sri Lankan Housemaid in the Middle East*. Speaking Tiger, 2017.
3. Namrata Verghese. *The Juvenile Immigrant*. Speaking Tiger, 2019.

Films:

1. Gurinder Chadda. *Bend it Like Beckham*. 2002.
2. Sarah Gavron. *Brick Lane*. 2007.
3. Mira Nair. *The Reluctant Fundamentalist*. 2012.

Suggested Readings:

1. Petievich. C, ed. *The Expanding Landscape: South Asians and the Diaspora*. Manohar, 1999.
2. Desai, Jigna. *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. Routledge, 2004.
3. Hall, Stuart. *Questions of Cultural Identity*. Sage, 1996
4. Bhabha, Home. K. *The Location of Culture*. Routledge, 1994

Evaluation pattern entails: 40%, internal assessment and 60%, end-semester exam.

*More texts/films will be added to the list after discussing with the students.

*The instructor reserves the right to change the texts and films during the course of time.

INTRODUCTION TO BASIC CONCEPTS IN

FILM STUDIES:

MA

Sem-IV (Jan-May 2020)

(Elective Course)

Instructor: Girish D. Pawar

Credits: 4

This introductory course will focus on the origin and development of Cinema as a new art form. The course will basically function as a beginner's introduction to film as a modern medium of storytelling. The focus will be on key concepts and generic study of film. The students will be given an overview of World cinema with select texts and movie/clips screenings. The course will mainly focus on the earliest challenges, new techniques, literary art forms and film, role and influence of literature, psychology, reception, limitations, the

journey of film stock from black-white-color, the role of music and etc. in film studies. The course is also designed to introduce students to analytical tools, film theory and adaptations. The course will be divided into four sections:

- 1. The Origin and Development of Cinema** (Early shorts, Film as a new art form, Early Content & Literature, Feature length films, Influences of French, German & Italian Cinema, Early Film Studios, Film as an Industry, etc.)
- 2. Basic Concepts in Film Studies** (Film as a text, German Expressionism, Italian Neo-Realism, Cinema & Ideology, mise en scene, Narrative Cinema, Sound, Color & Narration, Intertextuality, Cinema of Mind & Memory, Techniques: Cinematography, Camera Angles, Camera Shots, Editing, Montage (types), Storyboarding, etc.)
- 3. Study of Film Genres** (Shorts, Bromance, Gangster, Classic, Popular, Art, Film Noir, Neo-Noir, etc.)
- 4. Introduction to Film Theory** (Auteurism, Film Canon, Genre Studies, Semiotics, Gender representation in Film, Feminism & Psychoanalysis, Film Adaptation, Star Studies, Transnational Cinema, etc.)

READING MATERIAL:

Shorts, Films & Texts

1. Films/Select Clip screenings*:

Sallie Gardner at a Gallop (1878, dir. Edward Muybridge)
Raoundhay Garden (1888, dir. Auguste Lumiere & Louis Lumiere)
Arrival of a Train at La Ciotat (1895, dir. Auguste Lumiere & Louis Lumiere)
La Sortie de l'Usine Lumiere a Lyon (the exit from the Lumiere factory in Lyon), 1895, dir. Auguste Lumiere & Louis Lumiere)
Le Jardinier/l'Arroseur (The Sprinkler Sprinkled), 1895, dir. Auguste Lumiere & Louis Lumiere)
 etc.
Astronomers Dream (1898, dir. Georges Melies)
Cendrillon ()
A Trip to The Moon (1902, dir. Georges Melies)
The Great Train Robbery (1903, dir. Edwin S. Porter)
 **Frankenstein* (1910, dir. Thomas Edison)
 **Birth of a Nation* (1015, dir. D.W. Griffith)
 **The Cabinet of Dr. Caligari* (1919, dir. Robert Weine)
 **Battleship Potemkin* (1925, dir. Sergei M. Eisenstein)
 **Un Chien Andalou* (1928, dir. Luis Bunuel and Salvador Dali)
 **Man with a Movie Camera* (1929, dir. Dziga Vertov)
 **Top Hat* (1935, Mark Sandrich)
 **Triumph of the Will* (1935, dir. Leni Riefenstahl)
 **Modern Times* (1936, Charles Chaplin)
 **Citizen Kane* (1941, dir. Orson Welles)
 **Casablanca* (1942, dir. Michael Curtiz)
 **Bicycle Thieves* (1948, dir. Vittorio De Sica)
 **Vertigo* (1958, dir. Alfred Hitchcock)
 **Le Beau Serge* (1958, dir. Claude Chabrol)
 **Peeping Tom* (1960, dir. Michael Powell)

**Psycho* (1960, dir. Alfred Hitchcock)
Play (1964, dir. Samuel Beckett)
Se7en (1995, dir. David Fincher)
Memento (2000, dir. Christopher Nolan)
Secret Window (2004, dir. David Koepp) etc.
Shwaas (2004, dir. Sandeep Sawant)
Fandry (2013, dir. Nagraj Manjule)
Innocence of Memories (2015, dir. Grant Gee)

2. Texts:

Altman, Rick. *Film/Genre*. London: BFI, 1999.
 Andrew, Dudley J. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
 Bazin, Andre. *What is Cinema?* Berkeley: University of California Press, 2005.
 Boggs, Joseph M. *The Art of Watching Films*. NY: McGraw-Hill, 2008.
 Bordwell, David and Thompson, Kristin. *Film Art: An Introduction*. New York: McGraw-Hill Co., 2004.
 Braudy, Leo & Cohen, Marshall (eds). *Film Theory and Criticism*. NY & Oxford: Oxford University Press, 1999.
 Benyahia, Sarah & Claire Mortimer. *Doing Film Studies*. New York: Routledge, 2012
 Cook, David A. *A History of Narrative Film*. NY & London: WW Norton & Company, 2004.
 Deleuze, Gilles. *Cinema 1 & 2*. Hugh Tomlinson & Barbara Habberjam (trans). London & NY: Continuum, 1986.
 Dix, Andrew. *Beginning Film Studies*. Manchester: Viva Books, 2007.
 Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000.
 Stam, Robert. *Film Theory: An Introduction*. Massachusetts & Oxford: Blackwell Publishers, 2000.

Evaluation:

40% continuous internal assessment
 60% end-of-semester examination

Department of English
The University of Hyderabad
MA IV Semester (January-May 2020)
Elective Course Outline
(Anna Kurian)

Early or Late, Always/Still Shakespeare

Certain elements in Shakespeare's work recur time and again, whether these are themes, motifs or genres. Thus, the early *Titus Andronicus* morphs into *Hamlet*; *Romeo and Juliet* into *Antony and Cleopatra*; *Julius Caesar* into *Coriolanus*; *Much Ado about Nothing* becomes *Othello* which changes into *The Winter's Tale* and so on.

This course will look at the ways in which Shakespeare repeats himself, the reinventions he performs and the mode of reading which is also implicated in these acts of repetition.

After discussion with the class the following texts and motifs/themes have been chosen for discussion:

- Revenge via *Titus Andronicus*; *Hamlet* and *The Tempest*
- Kingship via *Macbeth* and *Henry V*

- In addition, *A Midsummer Night's Dream* will be read to point to parental authority, fathers and daughters and romantic love, as also questions of staging and the portrayal of playing companies in the later plays listed above.

Another minor element will consist of examining if/how latter-day print adaptations of *Hamlet* remain Shakespearean. Thus, we will consider Constantine Cavafy's "King Claudius", Margaret Atwood's "Gertrude Talks Back" and similar short texts to see what these spin-offs on *Hamlet* retain of the Shakespearean play.

While these are the main considerations that will be explored in class, students will be encouraged to see other similarities, trace their evolution and development.

The course will involve considerable class participation and intensive work by the students, both in class discussions as well as in reading and writing. Students will be expected to carry hard copies of the texts and will also be expected to have read them. Students will also have to read additional reading materials pertaining to specific plays and themes, which will feature in class discussions.

Assessment: 40% for internal assessment and 60% for the end-semester examination

MA Semester II Jan-May 2020

**DEPARTMENT OF ENGLISH
UNIVERSITY OF HYDERABAD**

M. A. II Semester January-May, 2020

Eighteenth Century English Literature and Thought

Instructor: Bhaskar Lama

Credits: 4



Course Structure: Eighteenth-Century English Literature and Thought is a core course of 4 credits offered in the Winter semester (January to May 2020) to MA II Semester students. This course aims at providing a basic introduction to the work of select prominent writers. It

will incorporate works of diverse kinds/genres—plays, poems, prose pieces, and philosophical writings—to understand them contextually. There will be three internal assessments over the semester and an end-semester exam towards the end of the course.

Revision of the Course: This course was last offered in the Winter Semester (January to May) of 2019. From then, some texts have been added and some removed as per the updated requirement.

Prerequisites of the Course: This course is for MA English; therefore, the students need to have a little background reading of History of English Literature, particularly the period and literary works that preceded the eighteenth century.

Objectives of the Course: There are two main objectives of this course, as stated below:

Teaching Outcome: The course aims to generate an understanding of the texts/works contextually by examining the social, cultural, and political developments of the time. Further, it shall also endeavour to understand the texts/works thematically to situate them in the contemporary context. Some of the themes that will be studied are colonialism, gender, class, travel, and race.

Learning Outcome: At the end of the semester, it is expected that the students would have done a close reading of the texts/works and will be able to see the ‘problems’ of ‘The Eighteenth Century.’ It is hoped that the thematic concerns will persuade the students to decode the underlying innuendoes of racism, class struggle, gender discrimination, economic and political upheavals, etc. in the texts.

Classes and Hours: There will be two classes in a week, and each class will be for two hours. On average, there will be 14-16 hours of classes every month. At the end of the semester, it is (tentatively) expected that a total of 25-30 classes (50-60 Hours) would be held.

Teaching Mode: Teaching will be carried out predominantly in a face-to-face mode. **Teaching will not necessarily follow the order of arrangement in the course outline.** The instructor will inform the students as to what reading they should be prepared with before coming to the class.

No. Of Credits: This is a **4 credits** core course.

Assessments: The continuous (three) internal assessment will test the students, time and again, on their progress (critical and analytical) and grasp on the subject. Each internal evaluation will be of 20 marks. Out of the three assessments, the two best will be taken into consideration. The total marks of the internal assessment is 40.

The end-semester exam will be of 60 marks. The evaluation will be on the understanding of the subject, the skill to present their arguments, and to see the progress in their thinking level.

Course Outline (Tentative)

Poetry and Drama

John Dryden, "Mac Flecknoe" (1684)
 Alexander Pope, from *An Essay on Criticism* Part I (1733)
 Lady Mary Wortley Montagu, "The Reasons That Induced Dr. Swift to Write a Poem Called the Lady's Dressing Room" (1734)
 Mary Collier, from *The Woman's Labor* (1739)
 Mary Leapor, "An Essay on Woman" (1751)
 Thomas Gray, "Ode on the Death of a Favorite Cat" (1784)
 R.B. Sheridan, *The Rivals* (1775)

Prose

Fiction and Essays

Aphra Behn, *Oroonoko; or, The Royal Slave* (1688)
 Daniel Defoe, *Robinson Crusoe* (1719)
 Jonathan Swift, "A Modest Proposal" (1729)
 Joseph Addison and Sir Richard Steele, Select from "The Periodical Essay"
 Frances Burney, from *The Journal and Letters*
 Samuel Johnson, *Rambler* No. 5 [On Spring] (1750); *Idler* No. 31 [On Idleness] (1758)
 Lady Mary Wortley Montagu, from *The Turkish Embassy Letters* (1763)

Socio-Political Writing

John Locke, Excerpts from *Two Treatise of Government* Chapter IV and IX (1690)
 Mary Astell, from A Preface, in Answer to Some Objections to *Reflections upon Marriage* (1706)
 David Hume, "Of the Liberty of the Press" (1741, 1742)
 Edmund Burke, "Speech on the Conciliation with the American Colonies" (1775)
 Olaudah Equiano, from *The Interesting Narrative of the life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789)
 William Blake, "A Song of Liberty" (1789)

Suggested Reading:

Steven N. Zwicker, editor. *The Cambridge Companion to English Literature 1650-1740*.
 David Womersley, editor. *A Companion to Literature from Milton to Blake*.
 James Sambrook, *Eighteenth Century the Intellectual and Cultural Context of English Literature, 1700-1784*.
 Suvir Kaul, *Eighteenth-century British Literature and Postcolonial Studies*.
 Mona Narain and Karen Gevirtz, *Gender and Space in British Literature, 1660–1820*.

Besides the books suggested above, additional and specific material will be contextually suggested in the class.

Most of the materials (prose and poems) are available in *The Norton Anthology of English Literature: The Restoration and the Eighteenth Sixteenth Century. Vol. C*. One can get the required texts and recommended reading books either online or in IGML.

Internal assessment (40 marks)

Three internal assessments will be conducted for this course. Each will be for 20 marks, and at the time of calculation, the two best of three assessments will be considered. Hence, Internal Assessment will be of 40 marks.

End-semester assessment (60 marks)

The date of the end-semester exams will be informed by the department. Those who do not have the required percentage of class attendance (75%) will be debarred from writing the end-semester exams, as per the University rules.

University of Hyderabad
Department of English
M. A. II, Jan-May - 2020
ENGLISH ROMANTIC LITERATURE AND THOUGHT
 Instructor: Girish D. Pawar
Credits: 4

The course is designed to revisit one of the most celebrated ages of the English Literature, the Romantic Age. The course will focus on two major strands of the age; aesthetic and political. These strands have influenced and shaped the literary production and a new readership of the Age. The objective is to explore the prevalent debates of political, cultural and philosophical thoughts in literature and other text types. The discussions on 'Beauty and seeing', 'Sublime', gothic, 'the Noble Savage', literacy, women's rights, children and literature, and imperialism would be of primary attention. The course will be divided in three major sections:

1. History - Revolution/s
2. Romantic Sensibility – 'New' Theory and Pedagogy
3. Aesthetics - Creation and Imagination

The students are required to have hard copies of the primary texts in class and to read these text in advance.

NOTE: There will be a **Students' Section**, which will be an open platform for the students to suggest any one/two (relevant to the course) text/s. This Section will be examined by the course instructor to avoid repetition of any kind.

The final decision of any inclusion/revision/omission of the primary text/s will be of the course instructor.

Primary Texts:

POETRY:

William Blake: *Songs of Innocence* and *Songs of Experience* (selections)

Robert Burns: "To a Mouse", "Holy Willie's Prayer",

William Wordsworth: "Tintern Abbey", "The Old Cumberland Beggar"

Samuel Taylor Coleridge: "Kubla Khan", "This Lime-Tree Bower My Prison", "Youth and Age"

George Gordon Byron: *The Vision of Judgment*, "So We Will Go No More A Roving",

Percy Bysshe Shelley: "The Cloud", "The Mask of Anarchy"

John Keats: "Ode on a Grecian Urn", "On First Looking into Chapman's *Homer*", "Ode to Autumn"

Charlotte Smith: "To Sleep", "To Night"

Mary Robinson: "The Poet's Garret", "To the Poet Coleridge"

Felicia Hemans: "England's Dead", "Casabianca",

PROSE:

Edmund Burke: Extracts from *Reflections on the Revolution in France* and *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*

Mary Wollstonecraft: Extracts from *A Vindication of The Rights of Women*

Thomas Paine: Extracts from *Rights of Man*

Dorothy Wordsworth: Extracts from *The Grasmere Journals*

Charles Lamb: "Old China"

William Hazlitt: "On Going a Journey"

Thomas De Quincey: "On the Knocking at the Gate in *Macbeth*,"

William Godwin: Extracts from *Enquiry Concerning Political Justice* Vol. 1

FICTION:

Jane Austen: *Mansfield Park*

Mary Shelley: *Frankenstein*

Recommended Reading:

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

Cynthia Chase (ed.) *Romanticism*. Longman, 1996.

James Chandler (ed.) *The Cambridge History of English Romantic Literature*. Cambridge UP, 2009.

Marilyn Butler. *Romantics, Rebels and Revolutionaries*. OUP, 1981.

Michael Gamer. *Romanticism and the Gothic: Genre, Reception, and Canon Formation*, Cambridge UP, 2004.

Nigel Leask. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge UP, 1992.

Stuart Curran (ed.) *The Cambridge Companion to British Romanticism*. Cambridge UP, 2010.

*A supplementary reading list will be provided during first few classes.

Evaluation:

40% continuous internal assessment

60% end-of-semester examination

DEPARTMENT OF ENGLISH

UNIVERSITY OF HYDERABAD

MA. II Semester: January-April, 2020 session

Victorian Literature and Thought (4 credits)

Instructor: Siddharth Satpathy

This course will offer a broad survey of Victorian literature and thought. It is a reading intensive course that will expect students to engage with both primary and secondary sources. The examination and evaluation policies will follow the established norm: three written internal assessments (40%) followed by a final end of the semester examinations (60%). The following is a tentative outline of the syllabus. It will be finalized after a conversation with the class at the beginning of the semester. A detailed map of weekly session plans and other relevant information will also be included.

Unit I. Industry

Primary Readings

1. Harriet Martineau, 'A Manchester Strike' 1832
2. Thomas Carlyle, 'Chartism' 1839
3. Elizabeth Barrett Browning, 'The Cry of the Children' 1843
4. Elizabeth Gaskell, *Mary Barton* 1848 [selections]

Class Assignment Topics

1. *The Crystal Palace Exhibition*
Sample document: Queen Victoria, 'Journal Entry on Great Exhibition' 1851
2. *Victorian City*
Sample Document: Henry Mayhew, *London Labor and the London Poor*, 1851 [selections]
3. *The Railways*
Sample Document: John Ruskin, 'Preface' to *The Extension of Railways in the Lake District*, 1876

Secondary Reading

1. Catherine Gallagher, *The Industrial Reformation of English Fiction, 1832-1867*, 1988.
2. Jonathon Shears Ed., *The Great Exhibition, 1851: A Source Book*, 2017
3. Mary L. Shannon, *Dickens, Reynolds and Mayhew on Wellington Street: The Print Culture of a Victorian Street*, 2016
4. Wolfgang Schivelbusch, *The Railway Journey*, 1977

Unit II: The Citizen

Primary Readings

1. John Stuart Mill, 'On Liberty,' 1859
2. George Eliot, *Felix Holt: The Radical*, 1866 [selections]
3. James Fitzjames Stephen, 'Liberty, Equality, Fraternity,' 1874 [selections]
4. Herbert Spencer, 'The Man versus the State,' 1884 [selections]

Class Assignment Topics

1. *Reform Act of 1867*

- Sample Document: Benjamin Disraeli, Speech in the House of Commons, 15 July, 1867
2. *Rural Riots*
Sample Document: R. Carlisle, 'The History of Swing, the Noted Kent Rick Burner. Written by himself' 1830.
 3. Victorian Journalism (TBA)

Secondary Readings

1. Gareth Stedman Jones, *Languages of Class, 1832-1982*, 1983
2. Eric Hobsbawm, *Captain Swing*, 1969

Unit III: The Woman Question

1. Sarah Lewis, 'Woman's Mission,' 1839 [selections]
2. Alfred Tennyson, *The Princess*, 1847 [selections]
3. John Stuart Mill, 'The Subjection of Women,' 1869
4. Sarah Grand, 'The New Aspect of the Woman Question,' 1894

Class Assignment Topics

1. *Married Women's Property Act 1870*
Sample Document: Frances Power Cobbe, 'Criminals, Idiots, Women and Minors' 1869
2. *Pedagogy* (TBA)
3. *Gender and Medicine* (TBA)

Secondary Readings

1. Mary Poovey, *Uneven Developments*, 1988

Web Resources

Britain, Representation and Nineteenth Century History, <http://www.branchcollective.org/>
 Online Library of Liberty <https://oll.libertyfund.org/>
 The British Newspaper Archive <https://www.britishnewspaperarchive.co.uk/>
 The Victorian Web <http://www.victorianweb.org/>

M. A. SEMESTER III (JANUARY–APRIL 2020)

AMERICAN LITERATURE AND THOUGHT

Credits: 04

Instructor: K. Narayana Chandran

This course assumes that for beginners the best option will be to sample as many significant texts and selections as possible in weekly sessions through the semester. Introductory lectures will focus on major topics in the culture and society of the U. S. such as Puritanism; Transcendentalism; the early struggles for equitable rights and privileges for women and ethnic minorities; rebellious and conformist tendencies of the Americans, and so on. The following texts are for intensive reading. They are focussed on trends, movements, and period styles of writing and thought mainly of the nineteenth and twentieth centuries. Hardcopies of all texts for intensive reading are essential for use in class, especially for making student presentations.

Prose

“The American Declaration of Independence”

Benjamin Franklin, “The Speech of Miss Polly Baker”

R. W. Emerson, “Self-Reliance”

H. D. Thoreau, “Civil Disobedience”

Toni Morrison, “Rootedness: The Ancestor as Foundation”

Paule Marshall, “The Making of a Writer: From the Poets in the Kitchen”

Audré Lorde, “Age, Race, Class, and Sex: Women Redefining Difference.”

Poetry

Walt Whitman (selections)

Emily Dickinson (selections)

Ezra Pound, William Carlos Williams, Imagist poems (selections)

Langston Hughes (selections)

Robert Frost (selections)

Elizabeth Bishop, “One Art”

Alice Walker, “First, They Said”

Drama

Edward Albee, *Who’s Afraid of Virginia Woolf?*

Fiction

Nathaniel Hawthorne, "Young Goodman Brown"

Herman Melville, "Bartleby, the Scrivener"

Charlotte Perkins Gilman, *The Yellow Wallpaper*

Leslie Marmon Silko, *The Ceremony*

Isaac Bashevis Singer, "Gimpel the Fool"

Amy Tan, "Half and Half"

Joyce Carol Oates, "Three Girls"

A supplementary reading list of texts, if required, will be supplied during the first month of teaching. The Continuous Assessment for a total of 40 marks comprises 3 mandatory assignments, each for 20 marks, including written tests, short presentations in class, and notes/ papers evolving from them. Poorly formatted, shabbily presented, late submissions will be returned uncorrected. The End-semester written examination will carry 60 marks. Proxy submissions and plagiarism are forbidden. Requests for supplementary/ substitute tests/ assignments for individuals who miss them cannot be entertained.

The following titles are recommended for accessing texts/excerpts, general reference and background information:

The Norton Anthologies of American Literature (3 volumes)

Richard Gray, *A History of American Literature* (Blackwell, 2004). *The Heath Anthology of American Literature*. 2 Volumes. Ed. Paul Lauter et al. (D. C. Heath, 1990). *The Cambridge History of American Literature*. Gen. Ed. Sacvan Bercovitch. 1999. *Columbia Literary History of the United States*. Gen. Ed. Emory Elliott. 1988. Also, consult:

<http://vos.ucsb.edu/browse.asp?id=2739> if you are a patient and discriminating reader/ user of web resources and leads.

Learning Outcomes Proposed by the Instructor

American Literature & Thought is designed as an introductory course for postgraduate students in English. It is proposed that the most attentive and more resourceful students will be able to achieve the following:

- A broad understanding of the main trends and movements of American literature and thought from the Colonial times to the first decade of the present century.
 - Somewhat instant recognition of major American writers who have pioneered new writing and set future cultural agenda for intellectual thought.
 - A fairly decent command of writing styles and adequate skills for presenting papers involving both class-room participation and work in libraries by harnessing useful books and electronic materials.
 - Reasonably good understanding of Indian and other cultures in relationship to the American based on reading and discussion of the texts for intensive reading.
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MA Semester III – Aug-Dec 2020

Department of English
M.A. III Semester, Aug-Dec 2020
20TH CENTURY BRITISH LITERATURE AND THOUGHT
[4 credits]
Instructor: Pramod K. Nayar

This survey course starts off with a literary history of modernism via two key contexts, war and aesthetics. It then moves beyond the Eurocentric approaches of traditional studies of modernism in order to examine the global, transnational and postcolonial dimensions of British writings in the long twentieth century. While race and class are centered, the course will also incorporate themes of posthuman/species as manifest in literary-cultural texts.

Depending on the time available as the semester proceeds and student inputs, texts may be added to the core texts' list.

I. Modernisms: A Prehistory of the Contemporary

A. *War and the Tragic Modern*

Core Texts

Thomas Hardy, 'Channel Firing'

W.H. Auden, 'September 1, 1939'

Visual Texts: Pablo Picasso, *Guernica*

B. *Aesthetics and Form*

Core Texts

Virginia Woolf, 'A Haunted House'

Craig Raine, 'A Martian Sends A Postcard Home'

Carol Ann Duffy, 'Mrs Darwin'

Visual Texts: Salvador Dali, *The Persistence of Memory*

Optional Texts (not for examination)

Wilfred Owen, 'An Anthem for Doomed Youth'

Rupert Brooke, 'The Soldier'

Philip Larkin, 'Church Going'

Visual Texts: Edvard Munch, *The Scream*; Francis Bacon, *Head VI*

II. Postcolonial and Transnational Modernism

Empire//Postcolonial/Transnational England

Core Texts

Joseph Conrad, *Heart of Darkness*

Philip Larkin, 'Homage to a Government'

Optional Texts (not for examination)

Wole Soyinka, 'Telephone Conversation'

Harold Pinter, *Mountain Language*
 Enoch Powell, 'Rivers of Blood' [speech]

III. Planetarity, Species Cosmopolitanism and the Posthuman Modern

Human/Posthuman

Core Texts

Doris Lessing, *The Fifth Child*

Arts

Core Texts

Neil Harbisson, 'Eyeborg' (<https://www.cyborgarts.com>)

The Planet, Space & Beyond

Core Texts

Gary Westfahl, 'The Case Against Space', *Science Fiction Studies* 24.2 (1997)

Visual Texts

Core Texts

Images of Moon-landing (from Apollo 11, 1969, <https://www.nasa.gov/apollo11-gallery>)
 'The Blue Marble' (<https://solarsystem.nasa.gov/resources/15849/the-blue-marble/>) ;

Optional Texts (not for examination)

Selections from posthumanist art

Reading List

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

Peter Kalliney. *Modernism in a Global Context*. Bloomsbury, 2016.

Peter Childs. *Modernism and the Post-colonial: Literature and Empire, 1885-1930*. Continuum, 2007.

Peter Childs. *Modernism*. Routledge, 2000.

Elizabeth DeLoughrey, 'Satellite Planetarity and the Ends of the Earth', *Public Culture* 26.2 (2014): 257-280.

Graham McPhee. *Postwar British Literature and Postcolonial Studies*. Edinburgh UP, 2011.

Optional Reading [may be added to later]

Ursula Heise, 'From the Blue Planet to Google Earth: Environmentalism, Ecocriticism and the Imagination of the Global' (from Heise, *Sense of Planet and Sense of Place*)

Assessment: 40% continuous internal assessment, 60% end-semester examination*

* Or as determined by the University.

Course No. 502

Department of English
University of Hyderabad
MA III, Semester, Aug – Dec 2020
LITERARY CRITICISM AND THEORY - I
(Core Course – 4 Credits)
Instructor: Girish D. Pawar

This survey course aims to acquaint students with major texts, thoughts, concepts and early schools of Literary Criticism and Theory as part of English literary studies. The course will attempt to trace the development of literary approaches from classical literary criticism to the rise of new criticism as a textual practice. Following is the tentative outline and course material:

Classical Criticism

Plato – *Ion*, *The Republic* (selections)

Aristotle – *Poetics* (selections)

Recommended/Optional Texts:

Horace – *Ars Poetica*

Longinus – “On the Sublime”

Renaissance Criticism

Sidney – *An Apology for Poetry*

Neoclassical Literary Criticism

Dryden – *Essay of Dramatic Poesy*

Young – *Conjectures on Original Composition*

Recommended/Optional Texts:

Pope – *An Essay on Criticism* (selections)

Johnson – *Preface to Shakespeare*

Romantic Criticism

Wollstonecraft – *A Vindication of the Rights of Woman*

Locke – *An Essay Concerning Human Understanding* (selections)

Coleridge – *Biographia Literaria* (selections)

Recommended/Optional Texts:

Wordsworth – *Preface to Lyrical Ballads* (has been discussed previously, there will be an overview of PtLB)

Keats: Key Concepts

Victorian Criticism

Poe – The Philosophy of Composition

Arnold – “The Function of Criticism at the Present Time”

James – The Art of Fiction

Recommended/Optional Texts:

Wilde – Preface to *The Picture of Dorian Gray*

Early 20th Century Criticism (Russian Formalism and New Criticism)

Eliot – “Tradition and the Individual Talent”, “The Function of Criticism”

Richards – “Two Uses of Language”

Shklovsky – “Art as Technique”

Recommended/Optional Texts:

Brooks – “The Formalist Critic”

Suggested Reading:

The Norton Anthology of Theory and Criticism ed. by Vincent B. Leitch

The Critical Tradition: Classic Texts and Contemporary Trends ed. by David H. Richter

A History of Literary Criticism and Theory: From Plato to the Present by M.A.R. Habib

Literary Theory: A Very Short Introduction by Jonathan Culler

Literary Theory: An Introduction by Terry Eagleton

The Bedford Glossary of Critical and Literary Terms by Supriya M. Ray and Ross Murfin

40% Marks- Continuous Assessment

60% Marks – End-of-Semester Examination

NOTE:

The course instructor can change/alter/add/drop the content/s after consulting the students or teachers of the department.

A second reading list will be provided during the course.

Most of the ‘Suggested Reading’ texts are available online to download for free.

Department of English
M.A. III Semester (August – December, 2020)

Course Code: EN 504
Title of the Course: New Literatures in English – I
(4 credits)

Instructor: Saradindu Bhattacharya

The course offers an introductory thematic survey of significant literary texts that have emerged from postcolonial contexts and engages with the central debates and concerns that inform our reading of such literatures within the disciplinary framework of 'English' Studies.

Please note that a few additional texts may be taught, with prior intimation, as part of the course, depending on the availability of time and student participation and feedback.

Learning Objectives:

On successfully completing this course, students should be able to:

1. Explain the aesthetic and political implications of using the term "new" to designate, study and teach literatures produced in former European colonies.
2. Demonstrate an understanding of how the history of colonial expansion and conflict in different kinds of colonies (settler, plantation, trade) has shaped their literary output.
3. Analyse, through a close reading of primary texts, how language itself becomes both a site and a tool of colonial encounters.
4. Demonstrate how ideas of racial and cultural difference and superiority are encoded through, as well as challenged by, the use of literary elements such as symbols, motifs, tropes in the prescribed texts.

5. Apply the theoretical frameworks of postcolonial studies and trauma studies to read literary texts within the larger discursive context of human rights.
6. Explain, through a prior familiarity with narrative forms and generic conventions, the continuities and the disjunctures between postcolonial writings and Eurocentric literary traditions.

Course Outline

Introduction

Salman Rushdie: "Commonwealth Literature Does Not Exist"

Unit I: Language, Culture, Power

Chinua Achebe: "The Politics of Language"

OR,

Ngugi wa Thiong'o: *Decolonizing the Mind* (excerpts)

Margaret Atwood: "Progressive Insanities of a Pioneer"

Louise Bennett-Coverley: "Colonization in Reverse"

Jeanette C. Armstrong: "This is a Story"

Unit II: Race, Indigeneity, Hybridity

Robert Young: "The Cultural Politics of Hybridity"

Allen Curnow: "House and Land"

Nadine Gordimer: "Once Upon a Time"

Kate Grenville: *The Secret River*

OR,

J.M. Coetzee: *Waiting for the Barbarians*

Unit III: History, Memory, Resistance

Derek Walcott: "The Muse of History"

OR,

George Lamming: "The Occasion for Speaking"

Judith Wright: "At Lake Cooloolah"

Derek Walcott: "The Sea is History"/ "Map of the New World"

Grace Nichols: "One Continent/ To Another" **OR,** "Tropical Death"

V.S. Naipaul: Selections from *Miguel Street* **OR,** *In a Free State*

Wole Soyinka: *The Lion and the Jewel*

Background Reading

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back – Theory and Practice in Post-Colonial Literatures*. London: Routledge. 1989.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post-Colonial Studies Reader*. New York: Routledge, 1995.
- Bennett, Donna. "English Canada's Postcolonial Complexities." *Essays on Canadian Writing* 51-52 (1993-94): 164-210.
- Gandhi, Leela. *Postcolonial Theory – A Critical Introduction*. Edinburgh: Edinburgh UP, 1998.
- Gibson, Ross. *South of the West: Postcolonialism and the Narrative Construction of Australia*. Bloomington: Indiana UP, 1992.
- Irele, F. Abiola, and Simon Gikandi, eds. *The Cambridge History of African and Caribbean Literature*. Cambridge: Cambridge UP, 2000.
- Kroller, Eva-Marie, ed. *The Cambridge Companion to Canadian Literature*. Cambridge: Cambridge UP, 2004.
- Webby, Elizabeth, ed. *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge UP, 2000.

Department of English

University of Hyderabad

M.A. III Semester, August-November 2020

Introduction to Dalit Studies

Instructor: D. Murali Manohar

This course will introduce the pan Indian Dalit literary texts from across the states as samples to show how the Dalits face caste, religion and gender problems. The students will have to read all primary texts during the course to understand pain of the characters in the literary works. The lectures will be very minimum and the discussions will be expected maximum from the students based on the reading of core texts.

Autobiography:

Bama's *Karukku*

Omprakash Valmiki's *Jhootan: A Dalit's Life*

Fiction:

P. Sivakami's *A Grip of Change*

Mulk Raj Anand's *Untouchable*

Drama:

Kolakaluri Enoch's *Munivahana*

M. Vinodini's *Daham:Thirst*

Poetry:

Gurram Joshua's *Gabbilam* (Bat)

Sri Krishnadevaraya's *Amuktamalyada* Canto VI

Criticism:

Kancha Ilaiah's *Why I am not a Hindu*

B.R. Ambedkar's 'Annihilation of Caste'

B.R. Ambedkar's 'Conversion as Emancipation'

Continuous assessment is for 40% and end semester examination is for 60% credit. There will be three take home assignments out of which best two will be considered for 40% credit. One or two term papers will be for 60 % credit.

Suggested Reading:

Kumar, Raj. *Dalit Literature and Criticism (Literary/Cultural Theory)*. OrientBlackswan, 2019

Limbale, Sharan Kumar. *Towards an Aesthetic of Dalit Literature*. OrientBlackswan, 2004.

Purushottam, K et al Editors *Telugu Dalit Writing*. Orient Blackswan, 2015.

Tharu, Susie and K. Satyanarayana. *No Alphabet in Sight: New Dalit Writing from South India. Dossier II Tamil and Malayalam*. Penguin, 2011.

Tharu, Susie and K. Satyanarayana. *From those stubs, steel nibs are sprouting: New Dalit Writing from South India. Dossier II Kannada and Telugu*. Harper Collins, 2013.

Course Learning Outcomes Proposed by the Instructor

Dalit Literature is offered for postgraduate students in English. They have already done a compulsory course on Indian Writing in English in the first semester and this has ensured that they are already familiar with some of the concepts, texts, methods and needs of studying Dalit Literature. **Since basic familiarity with the general area of Dalit Studies can be assumed in the circumstances the Learning Outcomes have been formulated within a somewhat wide range most of which should be able to be achieved by most if not all students.**

- Know/Recall: This should not be difficult as they have been already introduced to basic concepts and methods in Dalit literature in the earlier course referred to. They will however be dealing with entirely new texts from a new regional contexts and so one of the outcomes will have to be the ability to engage with new texts and contexts. (1)
- Comprehend: Understanding is a somewhat different matter as the fact they have already studied basics in larger version of the given area of this specific course does not by itself guarantee that even all of them who have in the area have gone beyond the Recall stage. Understanding implies expressing their ideas correctly in their own words rather than merely reproducing what was taught or discussed in class and an ability to do this is a separate learning outcome. (3)
- Apply: The students after the completion of this course should hopefully be able to apply the main themes and ideas of Dalit Literature such as caste, religion and gender issues for specific readings and social situations. (5)
- Analyze: The students should be able to analyze at least the differences and similarities between and among Indian Writing in English and Dalit Literatures from other cultures. This implies an ability for comparative and relational reading. Of course, this extends further to comparatively read and analyze Dalit Literature and non-Dalit Literature from other languages and cultures, but this is a more ambitious outcome and maybe possible only for the students more motivated and conversant with other regional contexts and literatures. (5)
- Synthesize: All genres of Dalit Writing will together with issues such as caste, religion and gender being focused on. The texts are chosen in such a way that these issues are prominent and at the end of the course the students will be able to realize the set objectives which will also result in specific synthetic reading and thinking outcomes. (4)
- Acquire Social Praxis and Values: This is an emphatically important Learning Outcome of this particular course. The students should not merely read and discuss Dalit Literature in academic isolation. They should be able to change some inherited conservative value systems and apply their understanding of the discriminatory and biased attitudes faced by Dalits to oppose and change them both in their personal lives and in the society inside and outside academic institutions. (6)

Teaching Strategies Linked to Course Learning Outcomes

- The course will be introduced with the background to the area how it has emerged from Indian Writing in English in general. This will help in helping the achievement of the contextual reading outcome.
- Taking inspiration from Core Indian Writing in English to specialized courses on Introduction to Dalit Studies can also move other languages will be a successful move and will encourage relational reading.
- The attempt will be made to bring in discussions with the help of their reading and contribution to the class discussion will probably make the course achieve its objectives on the issues of opinion forming and confident expression on issues such as caste, religion and gender.
- Making eye contact, randomly picking and choosing students to ask questions or for contributions to discussions will ensure attention to both the text and the class proceedings.
- Every attempt is made to see that opportunity is given to all in discussion/asking questions and seek healthier feedback.

Assessments Linked to Course Learning Outcomes

- A take home assignment will be given after introducing the course and teaching two or three genres of the texts. This will help to demonstrate if basic facts and background information have been understood and also if the students are able to express them correctly.
- For the second and third assessments each student will choose one or two texts depending on the size of the text and give a write up demonstrating if they can handle the learning outcomes of reading new texts on their own, understand the themes, formulate opinions, apply them in context.
- For the fourth and fifth assessments each student will be asked to write term papers based on the holistic understanding of the course objective needed to write a paper which may be used for publication.
- Questions will be formulated in such a way that all texts will have to be studied in detail and selective study avoided. Here, the objective of the course is to enable them read all prescribed texts.

Thus the outcomes of the course will be realized with extra work in the form of term papers which are linked to objectives of the course.

MA. III Semester: Aug-Nov, 2020
Contemporary Indian English Women's Fiction
Instructor: B. Krishnaiah
Credits: 4

Course Learning Outcomes Proposed by the Instructor

After completing this course, the students will be able to:

- CLO 1. Interpret Indian women's writings from historical, social, cultural and political perspectives. Discuss the Indian women encountering the clash between tradition and modernity.
- CLO 2. Discuss women novelists who raise some of the important issues such as family, education, marriage and career in their recent works.
- CLO 3. Analyse Kiran Desai's novel *The Inheritance of Loss* from the perspectives of impact of colonialism, postcolonialism, conflict of cultures and isolation as the story moves towards the loss of identity from generation-to-generation.
- CLO 4. Interpret the epic *Mahabharata* from the point of view of Panchali Draupadi with reference to Chitra Banerjee Divakaruni's novel *The Palace of Illusions*.
- CLO 5. Discuss the problems of Dalits and their discrimination and atrocities perpetrated over dalits in general and Dalit women in particular with reference to Meena Kandaswamy's novel *Gypsy Goddess*.
- CLO 6. Analyse the human behavior and realities of life and what lessons we can derive out of real life situations from the selected short stories from the collections of Anita Desai's *The Complete Stories* and Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*.

The course intends to introduce the students to the contemporary Indian English women's fiction. It will make them aware of the various aspects of women's deeper emotions and thought processes that take place in the women of contemporary India with reference to the following texts. It explores how women handle their life situations and other issues that cause for both happiness and unhappiness in the lives of women in the context of patriarchy, class and caste. The students are expected to read the following texts during the course work in detail keeping in view of the themes and concepts mentioned above in particular and also any other possible themes that arise out of reading the texts in general.

Fiction:

Kiran Desai: *The Inheritance of Loss* (2006)

Meena Kandaswamy: *Gypsy Goddess* (2016)

Short story selections from:

Anita Desai's *The Complete Stories* (2016)

1. Surface Textures
2. Diamond Dust: A Tragedy
3. The Accompanist"

Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*. (2004)

1. Abdul Kalam
2. Amma, What is Your Duty
3. Doing What You Like Is Freedom

Suggested Reading:

- Devi, Shakuntala. *Women's Status and Social Change*. Pointer, 1999.
- Iyenger, K.R. Srinivas. *Indian Writing in English*. Sterling Publishers, 2019.
- John, Mary E. *Women's Studies in India: A Reader*. Penguin Books, 2008.
- Kapur, Manju. Ed. *Shaping the World: Women Writers on Themselves*. Penguin Group, Hay House India, 2014.
- Khan, A.A. *Changing Faces of New woman: Indian Writing in English*. Adhyayan Publishers and Distributors, 2012.
- Meena, P.K. *Women and Society*. Murari Lal & Sons, 2008.
- Mehrotra, A. K. *History of Indian Literature in English*. [Columbia University Press](#), 2003.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Rao, V. V. Prakasha and V. Nandini Rao. *Marriage, Family and Women in India*. South Asia Books, 1982.
- Sen, Krishna and Rituparna Roy. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam University Press, 2013.
- Tharu, Susie and K. Lalita. *Women Writing in India: 600 B.C. to the Present. I and II*. Oxford University Press, 1993.

Assessment

Internal, continuous assessment: 50%, and End-semester examination: 50%

Note: The Instructor retains the rights to add or delete the texts as per the necessity.

Department of English
MA III Semester, August – December 2020
Shakespeare again, and why not?
(Elective, 4 credits)
Instructor: Anna Kurian

This course offers an opportunity to sample Shakespeare's genres, so that the student will gain some knowledge of the genres within which his work can be located and how those generic features impact the reading of these works.

It being a comparatively short semester, the many genres into which Shakespeare's oeuvre can be broken up will not be taught. Instead the focus will be on the major genres, as initiated by the First Folio itself. Thus tragedies, comedies and histories and one additional genre, the romance will be taught over the course of the semester.

Students will learn the main features of each genre but also the limitations of reading generically. They will be introduced to the vagaries of classificatory models over the centuries as the theories of these genres have themselves evolved and changed.

The texts will include *King Lear*; *A Midsummer Night's Dream*; *Henry V*; *The Winter's Tale*.

Weekly lectures will be augmented by materials that will be circulated; movies or other adaptations; etc. Students will be required to respond to these on the online classroom forum.

Recommended reading

Chernaik, Warren. *The Cambridge Introduction to Shakespeare's History Plays*. Cambridge UP, 2007.

Gay, Penny. *The Cambridge Introduction to Shakespeare's Comedies*. Cambridge UP, 2012.

Dillon, Janette. *The Cambridge Introduction to Shakespeare's Tragedies*. Cambridge UP, 2007.

Alexander, Catherine. *The Cambridge Companion to Shakespeare's Last Plays*. Cambridge UP, 2009.

MA Semester I Nov 2020-Feb 2021

MA – Sem I Course
Nov. 2020-Feb 2021

THE ENGLISH LANGUAGE

Credits: 04

Instructor: K. Narayana Chandran

The following is an outline for this introductory course. Since the online teaching schedule will necessarily restrict the delivery of day-to-day lectures and live discussion, students are advised to rely on course material supplied at regular intervals by the Instructor. Online interaction will be limited to short lectures followed by questions and comments. Specific guidelines for reading course material and the work required to write tests and prepare short papers will be offered during online interaction. Students are expected to ask questions and check on details/ topics under discussion.

Texts for intensive reading and discussion will be forwarded to the class from time to time.

Topics

Basic concepts

Understanding English

(Major periods in its history, “Modern” English, The Growth of Vocabulary, Change of Meaning, etc.)

Standard and “non-Standard” English

English in India

English in the World, the World in English

Recommended Reading

David Crystal, *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge UP, 2003.

Elly van Gelderen, *A History of the English Language*. Rev. ed. Amsterdam/Philadelphia: John Benjamins, 2014.
[Chapter 1 “The English Language.” pp. 1-13.]

Chinua Achebe, “The African Writer and the English Language.”
The Routledge Language and Cultural Theory Reader. Ed. Lucy Burke, Tony Crowley, and Alan Girvin. New York: Routledge, 2000. 427-433.

M.A. I Semester – November 2020– February 2021

Introduction to Literary Studies

Instructor: Sireesha Telugu

Credits: 4

This course will introduce students to the “history and interpretation of literature”. It will broaden students’ awareness of various literary forms & their functions. Through a close reading of the texts, the students will learn how to analyse prose, poetry and drama using historical and theoretical frameworks. This course will specifically focus on a broad overview of major movements from Medieval to Postmodern period.

1. What is Literature? Why Literature
 - a. The Concept of Literature
 - b. The Function of Literature
 - c. Institutionalization of Literature
2. Literary Forms and their Functions
 - a. Drama
 - Elements of Drama (Action, Characters, Spectacle, etc)
 - Kinds of Drama (Tragedy, Comedy, Parody, etc)
 - b. Poetry
 - Elements of Poetry (Imagery, trope, tone, etc)
 - Kinds of Poetry (song, ode, elegy, epigram, etc)
 - c. Fiction
 - Elements of Fiction (Story, Plot, Narration, etc)
 - Kinds of Fiction (The Novel and the Short Story)
3. Historical Periods in English Literature (A Broad Overview)
 - Old English Period, Middle English Period, Renaissance Period, Neoclassical Period, Romantic Period, Realistic Period, Modernist Period, and Postmodernist Period.

Required Reading List

Mary Shelley, *Frankenstein* (Novel)
 Charlotte Perkins Gilman, “The Yellow Wallpaper” (Short Story)
 Sherman Alexie, “What you Pawn I will Redeem” (Short Story)
 Cherrie Moraga, *Heroes and Saints* (Play)
 Selected poems from Emily Dickinson, Gwendolyn Brooks, Gerard Manley Hopkins, Do
 Nguyen Mai, William Butler Yeats, Phillis Wheatley

Secondary Reading List

Aristotle. *Poetics*
 Franklin Court, "Introduction" to *Institutionalizing English Literature: The Culture and Politics of Literary Study, 1750-1900*, 1992
 Gauri Vishwanathan. *Masks of Conquest: Literary Study and British Rule in India*, 1989
 K. Narayana Chandran. “On English from India: Prepositions to Post-positions”. *The Cambridge Quarterly*, Vol. 35, No. 2, 2006

Lewis Turco. *The Book of Literary Terms*, 1999
 Mario Klarer. *An Introduction to Literary Studies*, 1999
 Raman Selden. *Practicing Theory and Reading Literature: An Introduction*, 1989
 Robert Dale Parker. *How to Interpret Literature*, 2008
 Stephen Greenblatt, et al (eds.). *The Norton Anthology of English Literature*, 9th edition, Vol. I and II
 Sylvan Barnet, et al. *An Introduction to Literature*, 2006
 Tom H. Gibbons. *Literature and Awareness: An Introduction to the Close Reading of Prose and Verse*, 1979

* Active reading is expected in this course, and under no circumstances re-tests are given until and unless the situation demands in emergency.

*More texts will be added to the reading list. The instructor reserves the right to change the texts based on their necessity and availability

MA I Semester, November-February, 2020-21
Shakespeare and 17th Century English Literature and Thought
 Instructor: Bhaskar Lama
 Credits: 4

Shakespeare and 17th Century English Literature and Thought is a core course of 4 credits offered to MA I Semester. This course aims at providing a basic introduction to the work of William Shakespeare and the literature of 17th Century England. It will incorporate works of diverse kinds/genres—plays, poems, prose pieces, and philosophical writings—with an aim to understand them contextually.

Learning Objectives

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

- Do a close reading of the text.
- Understand the texts/works thematically and contextually.
- Relate the subject-matter in the contemporary context.
- Examine the social, cultural, religious and political developments of the time.
- Analyse the role and operation of power politics.
- Apply the framework of gender and racism to understand the operation of patriarchy.

Course Outline

Shakespeare and Plays

William Shakespeare: *King Lear* (Family, Property and Politics)

William Shakespeare: *Twelfth Night* (**Love, Identity and Gender**)

Exploring Life, Time, Beauty, Love and Death

Sir Walter Raleigh: 'What is our Life?'

Shakespearean Sonnets: 'Shall I compare thee to a summer's day?' (18), and 'When I have seen by Time's fell hand defaced' (64)

Sir Philip Sidney: 'Fly, fly, my friends, I have my death-wound, fly!' (20) (From *Astrophil and Stella*)

Thomas Nashe: 'A Litany in Time of Plague'

Elements in Metaphysical Poems

John Donne: 'The Flea', and 'The Good-Morrow'

Andrew Marvell: 'A Dialogue Between the Soul and the Body'

Henry Vaughan: 'The Retreat'

Female Voices

Ameilia Lanyer: From *Slave Dues Rex Jadaoerum* ("To the Queen's Most Excellent Majesty", "To the Virtuous Readers")

Mary (Sidney) Herbert: "Pslam 52"

Mary Worth: From *A Crown of Sonnets Dedicated to Love* 77

Religion and God

John Milton: "On the Morning of Christ's Nativity"

Concerns in the Country House Poem

Ben Jonson: 'To Penshurst'

Tomas Carew: 'To Saxham'

Politics through Prose

Sir Francis Bacon: "Of Plantations" and "Of Travel"

Thomas Hobbes: From *Leviathan*

Recommended Reading:

The texts are available as soft copies online. The instructor shall provide them if the students are not able to find them.

- Braunmuller, A.R., and Michael Hattaway, editors. *The Cambridge Companion to English Renaissance Drama*. Cambridge UP, 1990.
- Schoenfeldt, Michael, editor. *A Companion to Shakespeare's Sonnets*. Wiley-Blackwell, 2010.
- Vendler, Helen. *The Art of Shakespeare's Sonnets*. Harvard University Press, 1999.

- de Grazia, Margaret, and Stanley Wells, editors. *The Cambridge Companion to Shakespeare*. Cambridge UP, 2001.
- Corns, Thomas N., editor. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge UP, 1993.
- Corns, Thomas N. *A History of Seventeenth-Century English Literature*. Wiley-Blackwell, 2014.
- Danielson, Dennis, editor. *The Cambridge Companion to Milton*. Cambridge UP, 1999.

Assessments

40 % Internal Assessment (the pattern will be instructed in the introductory class)

60% End Semester Exam

MA. I Semester: November-February, 2020 session

EN 403 Indian Writing in English (4 credits)

Instructor: Siddharth Satpathy

This course will offer a broad survey of Indian Writing in English. The survey will proceed by taking diverse genres into account. The first unit will offer a sample of the prose writings, and the second will take a look at poetry. The third and fourth will cover novels and dramas. It is a reading intensive course that will expect students to engage with both primary and secondary sources. The following is a tentative outline of the syllabus. The Instructor retains the right to bring in minor alterations as and when necessary.

Unit 1: Prose

1. Rammohan Roy, "Petitions Against the Press Regulations" 1823
2. M.K. Gandhi, *Hind Swaraj* 1909, [selections]
3. Salman Rushdie, "Imaginary Homelands" in *Imaginary Homelands: Essays and Criticism: 1981-1991*, 1991.

Unit 2: Poetry

1. Henry Derozio, "To India—My Native Land"
2. A. K. Ramanujan, "Small-Scale Reflections on a Great House"
3. Nissim Ezekiel, "Enterprise"
4. Eunice de Souza, "Women in Dutch Painting"

Unit 3: Drama

1. Girish Karnad, *Naga-Mandala*, 2012
2. Mahesh Dattani, *Clearing the Rubble*, 2005

Unit 4: Fiction

1. Raja Rao, *Kanthapura*, 1938
2. Manju Kapur, *Difficult Daughters*, 1999
OR
Amitav Ghosh, *The Sea of Poppies*, 2008

Recommended Readings

1. Rosinka Chaudhuri, *Freedom and Beef Steaks: Colonial Calcutta Culture*, Orient Black Swan, 2012.
2. Mary Ellis Gibson, *Indian Angles: English Verse in Colonial India from Jones to Tagore*, Ohio University Press, 2011.
3. Priyamvada Gopal, *The Indian English Novel: Nation, History, and Narration*, Oxford Studies in Postcolonial Literature, Oxford University Press, 2009.
4. Bruce King, *Modern Indian Poetry in English*, OUP, 2001
5. Arvind K Mehrotra Ed., *A History of Indian Literature in English*, C. Hurst & Co., 2003

M.Phil and PhD Courses

Department of English
University of Hyderabad
MPhil-PhD Course November 2020-February 2021
Research Methods and Critical Approaches
Credits: 6
Course Instructor: Gopika Sankar U.

The course intends to introduce research scholars to basic research methods and methodologies in literary studies and discuss select approaches to reading texts. It will also give limited amount of practice in select elements of the research process and communication of research.

Course Objectives

- To discuss basic research methods in literary studies.
- To provide practice in select research methods.
- To review select major schools of literary theory (as part of approaches to research).
- To analyse one or two essays which represent the select schools.

Learning Outcomes:

At the end of the course, the students will:

- Understand basic research methods and methodologies in literary studies.
- Analyse texts using select methods & methodologies.
- Develop sample literature review, research proposal, etc.

Topics (Tentative)

Introduction: Research Methods and Methodology: An overview

Research Methods

Textual Analysis

Visual Methodology

Interview Method

Recommended Books

Gabrielle Griffin (editor): *Research Methods for English Studies*.

Michael Pickering (editor): *Research Methods for Cultural Studies*.

Writing

Research Proposal and Thesis Framework: overview

Select elements: Literature Review – Research gap – Research Questions & Objectives

Citation basics.

Methodology/Approaches: Key concepts & essays

Marxism

Key concepts

Etienne Balibar and Pierre Macherey: "On Literature as an Ideological Form." *Contemporary Marxist Literary Criticism* (edited by Francis Mulhern).

Psychoanalysis

Overview

Jacques Lacan. "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience."

Gender Studies/Feminism

Judith Butler: "Gender Regulations." *Undoing Gender*.

R. Claire Snyder: "What Is Third-Wave Feminism? A New Directions Essay."

Stéphanie Genz and Benjamin A. Brabon. "Postfeminist Contexts." *Postfeminism: Cultural Texts and Theories*. (JSTOR)

Structuralism

Claude Levi Strauss: *The Structural Study of Myth*.

Gerard Genette: *Structuralism and Literary Criticism*.

Reference

Jonathan Culler. *Structuralist Poetics*

"The Development of a Method: Two Examples."

"Structuralism and the Qualities of Literature."

Poststructuralism

Overview

Michel Foucault: "The Order of Discourse."

Postmodernism & Cultural Criticism

Jean Baudrillard: "Simulacra and Simulations"

Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction."

Postcolonialism

Masood Ashraf Raja. "Postcolonial Student: Learning the Ethics of Global Solidarity in an English Classroom."

Ecocriticism & Environmental Humanities

Lawrence Buell: "Toxic Discourse".

Gillen D'Arcy Wood: "Introduction: Eco-Historicism." *Journal for Early Modern Cultural Studies*. Vol. 8:2. (JSTOR).

Donna Haraway: *When Species Meet*.

“Sharing Suffering: Instrumental Relations between Laboratory Animals and their People.”
OR “Crittercam: Compounding Eyes in Naturecultures.”

Other schools/approaches: a quick overview.

General Reference

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

Michael Ryan: *Introduction to Criticism Literature / Film / Culture*

NB: Topics/Essays may be modified (removed, subject to the actual time available).

Students will be required to read the texts and participate in discussions actively and engage in writing tasks from time to time.

Mode: Virtual: Google Classroom & Google Meet.

Live (Virtual) Classes: Monday, Wednesday and Friday (2-3 classes of 1-2 hours each in a week).

Evaluation (Tentative)

Continuous Assessment: 50 marks

Sl. No.	Assessment	Marks
1	Textual Analysis assignment	10
2	Visual Analysis: oral or written	10
3	Literature Review OR Sample Research Proposal	20
4	Citation	10
5	Presentation	20

NB: The students can select any combination of assignments to make the total/maximum of 50 marks (internal).

End Semester: 50 marks (according to the University/Department schedule).

QP pattern: 4 Questions based on the schools/essays

Key concepts/terms: 2 short notes (5 marks each= 10 marks).

2 analytical Questions (based on the essays: 2x20=40 marks).

Maximum marks, mark division (internal and end semester), etc. may be modified, if there is any revision of university mandates.

**Department of English
University of Hyderabad**

Ph.D. English: Semester II
January – May, 2020

**Proposal and Thesis Writing
(4 credits)**

Instructor: Saradindu Bhattacharya

Class Timings

Tuesdays & Thursdays: 11.30 a.m. to 1.30 p.m.

This course is designed to equip research scholars in the initial stages of their doctoral work with practical skills and tools of writing for academic purposes, with a specific focus on the contents and the structure of a thesis. The course aims to familiarize scholars with the mechanics of conducting research within the domain of literary studies and offers them guidance on the methods through which ideas and observations need to be systematically developed into sustained arguments in order to build a thesis.

Unit I: Making an Argument

Difference between a statement/opinion and an argument

Summary vs. Critical Analysis

Types of logical reasoning: inductive & deductive

Structure of an argument: steps in reasoning, linking the components of an argument

Logical fallacies in an argument

Testing the validity of an argument: textual evidence & secondary criticism, counter-arguments

Finding Resources: books, journals, archives, compendia, online databases

Evaluating secondary sources: authority, currency, objectivity, verifiability

Unit II: Drafting a Proposal

Area/field of study: studies based on author, text, genre, theme, period/historical context, theoretical paradigm

Types of projects: field work, survey, comparative, textual analysis, inter-medial/disciplinary

Scope & Focus: rationale, limits of a research project

Review of literature: Finding Resources – books, journals, archives, compendia, online databases; searching within resources (keywords, references, bibliographies, etc.)

Collating primary & secondary material:

Application of theory to 'text' – paraphrasing/summarizing/quoting secondary criticism

Distinguishing between secondary criticism and one's own argument

Preparing an outline for an essay/chapter

Unit III: The Language of Academic Writing

Elements of language: Voice, Tone, Register

Citing evidence: primary vs. secondary – summaries, paraphrases, direct quotations

Reading & writing about literary genres: fictional vs. non-fictional prose, poetry (lyric, dramatic, narrative), life narratives (testimonial, biographical), drama, visual/graphic narratives

Methods of analysis: quantitative vs. qualitative methods, textual analysis, discourse analysis, audience reception analysis, inter-/trans-media studies

Suggested Reading

Jonathan Anderson: *Assignment and Thesis Writing* (Wiley-Blackwell)

Stephen Bailey: *Academic Writing: A Handbook for International Students* (Routledge)

Wayne C. Booth, et al. *The Craft of Research* (University of Chicago Press)

Umberto Eco: *How to Write a Thesis* (MIT Press)

Eric Hayot: *The Elements of Academic Style: Writing for the Humanities* (Columbia UP)

Paul Oliver: *Writing Your Thesis* (Sage)

Assessment

In addition to active participation in classroom discussions and peer-reviewed and mentored exercises, students will also be evaluated through periodic tests, assignments and seminars as part of their continuous internal assessment (for 40 marks). The end-semester examination will be conducted for 60 marks.

Course Learning Outcomes Proposed by the Instructor

After completing this course, the students will be able to:

- CLO 1. Interpret Indian women's writings from historical, social, cultural and political perspectives. Discuss the Indian women encountering the clash between tradition and modernity.
- CLO 2. Discuss women novelists who raise some of the important issues such as family, education, marriage and career in their recent works.
- CLO 3. Analyse Kiran Desai's novel *The Inheritance of Loss* from the perspectives of impact of colonialism, postcolonialism, conflict of cultures and isolation as the story moves towards the loss of identity from generation-to-generation.
- CLO 4. Discuss the problems of Dalits and their discrimination and atrocities perpetrated over dalits in general and Dalit women in particular with reference to Meena Kandaswamy's novel *The Gypsy Goddess*.
- CLO 5. Analyse the human behavior and realities of life and what lessons we can derive out of real life situations from the selected short stories from the collections of Anita Desai's *The Complete Stories* and Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*.

Ph.D. English. Aug-Nov, 2020
Contemporary Indian English Women's Fiction
 Instructor: B. Krishnaiah
 Credits: 4

Students: Arpita Jugalia &
 Evangelene Carina Nongkhlaw

The course intends to introduce the students to the contemporary Indian English women's fiction. It will make them aware of the various aspects of women's deeper emotions and thought processes that take place in the women of contemporary India with reference to the following texts. It explores how women handle their life situations and other issues that cause for both happiness and unhappiness in the lives of women in the context of patriarchy, class and caste. The students are expected to read the following texts during the course work in detail keeping in view of the themes and concepts mentioned above in particular and also any other possible themes that arise out of reading the texts in general.

Fiction:

Kiran Desai: *The Inheritance of Loss* (2006)

Meena Kandaswamy: *The Gypsy Goddess* (2016)

Short story selections from:

Anita Desai's *The Complete Stories* (2016)

3. Surface Textures
4. Diamond Dust: A Tragedy
4. The Accompanist"

Sudha Murty's *How I Taught My Grandmother to Read and Other Stories*. (2004)

4. Abdul Kalam
5. Amma, What is Your Duty
6. Doing What You Like Is Freedom

Extra Reading:

1. Sabo, Oana. "Disjunctures and Diaspora in Kiran Desai's *The Inheritance of Loss*." *The Journal of Commonwealth Literature*. 47(3), 2012. 375-392. Web: <https://journals.sagepub.com/doi/full/10.1177/0021989412450697>
2. Joseph, S. John Peter. The Novelist as a Social Chronicler: a Critical Analysis of Kiran Desai's *The Inheritance of Loss*. Web: <https://sites.google.com/site/jeltals/archive/1-2/the-novelist-as-a-social-chronicler>.
3. Sen, Mandira. "Strangers to Themselves." Review of *The Inheritance of Loss* by Kiran Desai. *The Women's Review of Books*. <https://www.jstor.org/stable/4024581>.
4. Yadav, Kanak. "Gentlemen Killers: The Politics of Remembering in Meena

Kandasamy's *The Gypsy Goddess*." *Contemporary Voice of Dalit*, May 2017. Web: <https://journals.sagepub.com/doi/10.1177/2455328X17691163>.

5. Herrero, Dolores. "Postmodernism and politics in Meena Kandasamy's *The Gypsy Goddess*." *The Journal of Commonwealth Literature*. 2019, Vol. 54(1) 70–83 Web: <https://journals.sagepub.com/doi/full/10.1177/0021989417719118>

Suggested Reading:

Devi, Shakuntala. *Women's Status and Social Change*. Pointer, 1999.

Iyenger, K.R. Srinivas. *Indian Writing in English*. Sterling Publishers, 2019.

John, Mary E. *Women's Studies in India: A Reader*. Penguin Books, 2008.

Kapur, Manju. Ed. *Shaping the World: Women Writers on Themselves*. Penguin Group, Hay House India, 2014.

Khan, A.A. *Changing Faces of New woman: Indian Writing in English*. Adhyayan Publishers and Distributors, 2012.

Meena, P.K. *Women and Society*. Murari Lal & Sons, 2008.

Mehrotra, A. K. *History of Indian Literature in English*. [Columbia University Press](https://www.columbia.edu/~c4/m34/m34.html), 2003.

Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.

Rao, V. V. Prakasha and V. Nandini Rao. *Marriage, Family and Women in India*. South Asia Books, 1982.

Sen, Krishna and Rituparna Roy. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam University Press, 2013.

Tharu, Susie and K. Lalita. *Women Writing in India: 600 B.C. to the Present. I and II*. Oxford University Press, 1993.

Assessment

Internal, continuous assessment: 50%, and End-semester examination: 50%

Ph.D. English: Jan – April 2020
Introduction to Indian Writing in English
 Instructor: B. Krishnaiah
 Semester – I

Student: Arpita Jagulia
 Tuesday: 11 am to 1 pm
 Friday: 11am to 1pm

This course will introduce the student to the Indian Writing in English with selected texts of poetry, fiction and drama. The student is expected to read both literary and critical material for thorough comprehension of Indian Writing in English. Discussion of these texts in weekly sessions will enable the student to understand and analyse the texts further.

Background Study:

Rise of the Indian Novel in English, Problems of Indian Writers in English, Emancipation of Women, Casteism, Nationalism.

Poetry:

Toru Dutt: "Sita"
 Sarojini Naidu: "The Pardah Nashin"
 Kamaladas: "An Introduction", "The Old Playhouse"
 Nissim Ezekiel: "Enterprise", "Poet, Lover, Birdwatcher"
 A. K. Ramanujan: "Small-scale Reflection on a Great House" "River"

Fiction:

Shashi Deshpande: *That Long Silence*
 Salman Rushdie: *Shame*
 Githa Hariharan: *The Thousand Faces of Night*
 Arundhati Roy: *The God of Small Things*

Drama:

Girish Karnad: *Hayavadana*
 Mahesh Dattani: *Final Solution*

Suggested Reading:

Iyengar, K. R. Srinivas. *Indian Writing in English*. New Delhi: Sterling Publishers, 1989.
 Mehrotra, A. K. *History of Indian literature in English*. New York: Columbia University Press, 2003.
 Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1982.
 Das, Harihar. *Life and Letters of Toru Dutt*. London: Oxford University Press, 1921.
 Agarwal, Beena. *Mosaic of the Fictional World of Shashi Deshpande*. Jaipur: Book Enclave, 2009.
 Forbes, Geraldine. *Women in Modern India*. Cambridge: Cambridge University Press, 1996.

- Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. Delhi: Pencraft International, 1997.
- Arya, Sushma & Shalini Sikka. *New Concerns: Voices in Indian Writing*. Delhi: Macmillan, 2006.
- Salgado, Minoli. 2013. Vanishing Points/Visible Fictions: The Textual Politics of Terror. *Textual Practice* 27(2).
- Kothari, Reena. "Female Bonding: Githa Hariharan's *The Thousand Faces of Night*." *Indo-English Fiction: The Last Decade*. Eds. Indira Nityanandam and Reena Kothari. New Delhi: Creative, 2002.
- Mullaney, Julie. *Arundhati Roy's The God of Small Things: A Readers Guide*. New York: Continuum, 2002.
- Mary Wollstonecraft: Vindication of the Rights of Women (Introduction and Chapter II)
<https://uniteyouthdublin.files.wordpress.com/2015/01/a-vindication-of-the-rights-of-woman-by-mary-wollstonecraft.pdf>
- Simon de Beavours: The Second Sex (Introduction, Woman as the other)
http://www.aaronvandyke.net/summer_readings/de%20Beauvoir-womanasother.pdf

Note: The instructor reserves the right to change or add texts during the course.

Assessment

Internal, continuous assessment: 40%, and End-semester examination: 60%

Black and Queer: Select Readings (Credit: 2)

January-May, 2020

Instructor: Bhaskar Lama

Research Scholar: Laboni Mukherjee

Class Time-Table: Wednesday (10 am to 12 pm)

'Black and Queer' is a 2 credits taught course offered in the Winter semester (January to May 2020). It incorporates eight select essays. It aims to provide an understanding of the intersections between Race and Sexuality. It intends to look at various angles of Queer Theory thus questioning the 'whitewashed' definitions of Queer.

E. Patrick Johnson, "'Quare' Studies or (Almost) Everything I Know About Queer Studies I learned from My Grandmother"

Gloria Anzaldúa, "To(o) Queer the Writer – Loca, escritor y chicana"

Audre Lorde, "I Am Your Sister: Black Women Organizing across Sexualities"

Matt Richardson, "No More Secrets, No More Lies: African American History and Compulsory Heterosexuality"

Marlon Riggs, "Black Macho Revisited : Reflections of a Snap! Queen"

Collin Craig, "Courting the Abject: A Taxonomy of Black Queer Rhetoric"

Ian Barnard, "Queer Race"

bell hooks, "Is Paris Burning?"

Additional Reading:

Evelynn Hammonds, "Black (W)holes and the Geometry of Black Female Sexuality"

Roderick Ferguson, "Aberrations in Black: Toward a Queer of Color Critique"

Eric Garber, "A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem"

Siobahn Somerville, "Scientific Racism and the Emergence of the Homosexual Body"

Matt Richardson, "Our Stories Have Never Been Told: Preliminary Thoughts on Black Lesbian Cultural Production as Historiography in The Watermelon Woman"

Omise'eke Natasha Tinsley, "Black Atlantic, Queer Atlantic: Queer Imaginings of the Middle Passage"

Thomas A. Foster, "The Sexual Abuse of Black Men under American Slavery"

Alicia Garza, "A Herstory of the Black Lives Matters Movement Violence Against Black Trans Women Goes Largely Ignored A New Queer Agenda"

Essex Hemphill, "Does Your Mama Know About Me?"

INTERNAL ASSESSMENT (40 marks)

Three Internal Assessments will be conducted for this course. Each will be for 20 marks, and at the time of calculation, the two best of three assessments will be considered. Hence, Internal Assessment will be of 40 marks.

END-SEMESTER ASSESSMENT (60 marks)

The date of the end-semester exam will be informed by the department. Those who do not have the required percentage of class attendance (75%) will be debarred from writing it as per the University rules.

PhD Course

Race, Ethnicity and Identity in the American Context (EN874)

Credit: 4

Bhaskar Lama

[Lekshmy MA]

December 2020-February 2021

Class Timings: Tuesday and Thursday 2 pm to 4 pm (Live Sessions)

This course aims to critically engage with the ideas of identity, ethnicity and race through a close reading of the prescribed essays. Thus, it intends to familiarize the student with the basic understanding and problems that these concepts entail through critical engagement. Some of the essays will provide a general purview of race and ethnicity and identity, whereas others will deal with similar concepts/theories focusing on the American context. The student needs to select the assignment topic/s from the other essays in the prescribed additional reading. Though the essays are in alphabetical order, it may not be dealt with in that order.

Primary Reading:

Charles Taylor, "The Politics of Recognition."

Dana Evan Kaplan, "Introduction" in *American Judaism*.

David Roediger, "Whiteness and Ethnicity in the History of "White Ethnics" in the United States."

Homi Bhabha, "Culture's In-Between."

Peter Caws, "Identity: Cultural, Transcultural, and Multicultural."

Roy Eyerman, "Cultural Trauma and Collective Memory."

Stuart Hall, "Who Needs 'Identity'?"

Toni Morrison, "Black Matters."

Werner Sollors, "Ethnicity and Race."

Youngsuk Chae, "Introduction: 'Who Consumes Multiculturalism?'" in *Studies in Asian Americans: Reconceptualizing Culture, History and Politics*.

Additional Reading:

Eyerman, Ron. *Cultural Trauma: Slavery and the Formation of African American Identity*. Cambridge University Press. 2001.

Gay, Paul De and Stuart Hall, editor. *Questions of Cultural Identity*. Sage Publications, 2003.

Goldberg, David Theo, editor. *Multiculturalism: A Critical Reader*. Blackwell Publishers, 1994.

Goldberg, David Theo and John Solomos, editors. *A Companion to Racial and Ethnic Studies*. Blackwell Publishers, 2002.

Ph. D I Semester: January-December, 2020

Author Course: Manjula Padmanabhan

(4 Credits)

Instructor: D. Murali Manohar

Classes on Monday 9.30 a.m. to 11.30 a.m.

Wednesday 9.30 a.m. to 11.30 a.m.

The student will study a selection of texts by Manjula Padmanabhan, representing most of the major genres. So she may zero down on her topic for research. The following texts will be discussed in detail during the course:

Fiction:

Body in the Backyard

Escape

The Island of Last Girls

Getting There

Short Story:

Classic Stories for Girls

Kleptomania: Ten Stories

Unprincess!

Hot Death, Cold Soup

Three Virgins and Other Stories

Drama:

Harvest

The Artists Model

Sextet

Lights Out

Children's Literature

Mouse Attack

Mouse Invaders

Comic Strip:

Suki

Double Talk

Comic Strip Character Fiction:

This is Suki!

Internal assessment for 40% credit and 60 for end semester examination.

DEPARTMENT OF ENGLISH
Ph.D Course, Jan-May 2020
Credits: 4
The New Humanities: An Introduction
Instructor: Pramod K Nayar

This course is designed to introduce students to new trends in the humanities. In addition to theoretical texts, of which there will be several, the course draws its examples from popular culture as well as literary fiction.

The following components are *likely* to figure in the course.

1. The Humanities: A brief history of the discipline

Bod, Rens. *A New History of the Humanities: The Search for Principles and Patterns from Antiquity to the Present*. Oxford UP, 2013.

2. Environmental Humanities

Primary Texts

Mangad, Ambikasutan. *Swarga: A Posthuman Tale*. Trans. J. Devika. Juggernaut, 2017.

[Excerpts]

Sinha, Indra. *Animal's People*. London: Pocket Books-Simon and Schuster, 2007. [Excerpts]

Pfeiffer, Kal. *Radioactive Forever*.

https://electrocomics.de/ebooks_engl/tchernobyl_engl.htm

Critical Theory

Neimanis, Astrida, Cecilia Åsberg and Johan Hedrén. "Four Problems, Four Directions for Environmental Humanities: Toward Critical Posthumanities for the Anthropocene". *Ethics and the Environment*, vol. 20, no. 1, 2015, pp. 67-97.

Rose, Deborah Bird et al. "Thinking Through the Environment, Unsettling the Humanities", *Environmental Humanities* vol 1, no.1, 2012, pp.1-5.

Jamieson, Dale. 'The Anthropocene: Love it or Leave It'. *The Routledge Companion to the Environmental Humanities*, edited by Heise, Jon Christensen, and Michelle Niemann. Routledge, 2017. 13-20.

e. Oceanic

Deloughry, Elizabeth. "Submarine Futures of the Anthropocene". *Comparative Literature*, vol. 69, no. 1, 2017, pp. 32-44.

f. Planetary

Chakrabarty, Dipesh. "The Climate of History", *Critical Inquiry*, vol. 45, no. 2, 2009, pp. 199-222.

--- "The Planet: An Emergent Humanist Category." *Critical Inquiry*, vol. 46, no. 1, 2019, pp. 1-31.

g. Cli-fi (climate-change fiction)

Ghosh, Amitav. "Stories". *The Great Derangement: Climate Change and the Unthinkable*. Penguin, 2016.

Goodbody, Axel and Adeline Johns-Putra. "The Rise of the Climate Change Novel". *Climate and Literature*, edited by Johns-Putra. Cambridge UP, 2019. 229-245.

h. Climate racism/climate justice

Roser, Dominic and Christian Seidel. "Climate Change as an Ethical Challenge". *Climate Justice: An Introduction*. Trans. Ciaran Cronin. Routledge, 2017. 1-16.

3. Medical & Health Humanities

Primary Texts

Ishiguro, Kazuo. *Never Let Me Go*. Faber and Faber, 2005.

Nancy, Jean-Luc. *L'Intrus* Trans. Susan Hanson. Michigan UP, 2002.

Walrath, Dana. *Aliceheimer's: Alzheimer's Through the Looking Glass*. Penn State UP, 2016.

Critical Theory

e. Bioethics (xenotransplantation, biocapitalism, cloning)

Zylinska, Joanna. "Bioethics: A Critical Introduction". *Bioethics in the Age of New Media*, MIT P, 2009, pp. 3-34.

f. Biological, Genetic, Therapeutic and other citizenships

Rose, Nikolas and Novas Carlos. "Biological Citizenship". *Global Assemblages: Technology, Politics, and Ethics as Anthropological Problems*, edited by Aihwa Ong and Stephen J. Collier. Blackwell, 2005. 439-463.

On Genetic Citizenship [TBC]

On Therapeutic Citizenship [TBC]

g. Fat Studies

Wann, Marilyn. "Foreword: Fat Studies: An Invitation to Revolution". *The Fat Studies Reader*, edited by Esther Rothblum, and Sondra Solovay. New York UP, 2009. xi-xxvi.

LeBesco, Kathleen. "Epistemologies of Fatness: The Political Contours of Embodiment in Fat Studies". *Corpus: An Interdisciplinary Reader on Bodies and Knowledge*, edited by Monica J. Casper and Paisley Currah. Palgrave Macmillan, 2011. 95-108.

h. The "new wounded"

Malabou, Catherine. "Introduction". *The New Wounded: From Neurosis to Brain Damage*. Trans. by Steven Miller, Fordham UP, 2012. 1-20.

Gammage, Jennifer O. "Trauma and Historical Witnessing: Hope for Malabou's New Wounded", *The Journal of Speculative Philosophy*, Vol. 30, no. 3, 2016, pp. 404-413.

4. Techno- and Posthuman Humanities

Braidotti, Rosi. "Posthuman Humanities". *European Educational Research Journal*, vol. 12 no. 1, 2013, pp. 1-19.

Bostrom, Nick. "Transhumanist Values" <https://www.nickbostrom.com/ethics/values.html>

a. Cyborgs and enhanced humans

Zylinska, Joanna. "'The Future . . . Is Monstrous': Prosthetics as Ethics", *The Cyborg Experiments: The Extensions of the Body in the Media Age*, edited by Joanna Zylinska. Continuum, 2002. 214-236.

b. Artificial Intelligence

Hayles, Katherine. "Unfinished Work: From Cyborg to Cognisphere". *Theory, Culture & Society*, vol. 23, no. 7-8, 2006, pp. 159-166.

Bostrom, Nick and Eliezer Yudkowsky, "The Ethics of Artificial Intelligence", *The Cambridge Introduction to Artificial Intelligence*, edited by Keith Frankish and William M. Ramsey. Cambridge UP, 2014. 316-334.

5. Humanities and the Rights Regime

PMLA, vol. 121, no. 5: The Humanities in Human Rights: Critique, Language, Politics, 2006

Stanton, Domna C. "Foreword: ANDs, INs, and BUTs", pp. 1518-1525.

Humanitarianism, philanthropy, "responsibility to protect", Humanities and/in the University

6. The Arts of the New Humanities

Orlan, Eduardo Kac, Tissue Culture & Art Project, Stelarc etc.

Vita-More, Natasha. "Brave BioArt 2: shedding the bio, amassing the nano, and cultivating posthuman life". *Technoetic Arts: A Journal of Speculative Research*, vol. 5, no. 3, 2007, pp. 171-186.

Kac, Eduardo. *Telepresence and Bio Art: Networking Humans, Rabbits and Robots*. U of Michigan P, 2005. [Excerpts]

Continuous Internal Assessment: 40 %
End-Semester Examination: 60 %

Department of English
University of Hyderabad
Ph. D II Semester August-November 2020
Introduction to Indian English Drama
Instructor: D. Murali Manohar
Student: Evangelene Carina Nongkhaw
4 Credits

This course is an introductory in nature for the student to have an overall picture of Indian English Drama through a sample of texts. The course is designed to meet the requirement of the scholar for the background as she is looking at Indian English Woman playwright.

Girish Karnad *Tale Danda*

Vijay Tendulkar *Silence! the Court is in Session*

Mahesh Dattani *Seven Steps Around the Fire: A Stage Play*

Manjula Padmanabhan *Harvest*

M. Vinodini *Thirst (Daham)*

Continuous Assessment for 50% and end semester exam for 50% credit.

Suggested Reading:

Iyengar, K.R. Srinivasa. *Indian writing in English*. Asia, 1962.

Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1982.

Reddy, K. Venkat. and R. K. Dhawan, Eds. *Flowering of Indian Drama Growth and Development*. Chaman, 2004.

Verghese, C. Paul. *Problems of Indian Creative Writers in English*. Somaiya, 1971.

Walsh, William. *Indian Literature in English*. Longman, 1990.

Department of English
University of Hyderabad
MPhil Course December 2020-February 2021
Theories of Space, Place and Mobilities
Credits: 4
Student: Biba C. Babu
Course Instructor: Gopika Sankar U.

The course provides an overview of select studies on space, place and mobilities. Space here denotes the social space or the lived space of everyday interactions. It intends to read select works which correspond to the spatiality and mobility turns in humanities, which in turn lead to the emergence of spatial literary criticism a specialized field in literary studies and also to introduce the growing field of spatial literary criticism/geocriticism.

Concepts

Social space – production of space – spatial triad – trialectics of space – territoriality – Place and non-place – mobility – spatial shock – spatial criticism: an introduction.

Course Objectives

Teaching Outcomes

1. To introduce the concepts of space, place and mobilities.
2. To provide an overview of select major theories on the same.

Learning Outcomes

At the end of the course, the student will:

1. Understand the basics of spatiality and mobility studies.
2. Develop an interdisciplinary theoretical approach for studying space in literature.

Reading List

1. Henri Lefebvre: *The Production of Space* (transl Donald Nicholson-Smith, 1991).
2. Edward Soja: *The Political Organization of Space* (1971)
Thirdspace: A Journey to Los Angeles and Other Real and Imagined Places (1996).
3. Yi-Fu Tuan, "Space and Place: Humanistic Perspective" (1979)
4. Marc Augé: *Non-Places: An Introduction to an Anthropology of Supermodernity* (Transl. John Howe, 1995).
- 5 Mimi Sheller and John Urry: "The New Mobilities Paradigm" (2005).
6. Robert T. Tally, Jr (ed): *Geocritical Explorations: Space, Place and Mapping in Literary and Cultural Studies* (2011)

(NB: select chapters from books/anthologies)

Class Schedule

Live class: Tuesday (11: 30 am-1: 30 pm) and Friday (3-5 pm)

Audio lectures/ppt will be provided as and when required; additional live classes will be held, if required.

Evaluation

Continuous Assessment: 50%, End Semester: 50%

Continuous Assessment

Assignment: 1 (25 marks)

Presentation: 1 (25 marks)

University of Hyderabad
PhD Course December 2020-February 2021
Readings on Earth/Environment/Ecology
Credits: 2
Student: Ekalavya Chaudhuri
 Course Instructor: Gopika Sankar U.

The course intends to acquaint the learner with some basic concepts which would be useful in the study of the representation of earth, environment and ecology in fiction and eventually help the learner develop a theoretical framework for studying the same. Accordingly, the course has a selection of readings on geophilosophy, ecocriticism, and other environmental writings.

Reading List (tentative)

Amitav Ghosh: *The Great Derangement: Climate Change and the Unthinkable.*

Donna J. Haraway: *When Species Meet.*

Greg Garrard (Editor): *The Oxford Handbook of Ecocriticism.*

James Lovelock: *Gaia: A New Look at Life on Earth.*

John Protevi: "The Geophilosophies of Deleuze and Guattari."

Laura Menatti: "Geophilosophy: A New Approach to the Study of Nature and Landscape."

Lawrence Buell: "Toxic Discourse."

Lawrence Buell, Ursula K. Heise, and Karen Thornber: "Literature and Environment."

Rachel Carson: "The Silent Spring."

Ralph Waldo Emerson: "Nature." *Nature.*

Robert S. Fudge: "Imagination and the Science-Based Aesthetic Appreciation of Unscenic Nature."

NB: Select chapters from books/anthologies

Class Schedule

Live class on Thursday (11:30 am-1:30 pm).

Audio lectures/ppt will be provided as and when required and additional live classes may be held, if required.

Evaluation

Continuous Assessment: 50 marks

Assignment: 1 (25 marks) and Presentation: 1 (25 marks)

End Semester: 50 marks.

Dept of English

PhD Course, Dec.2020-Feb 2021

“English Writings on India: The History of a Genre”

Candidate: Atul Nair

Credits: 4

Class Hours: One 2-hour live session a week, depending on schedules

Instructor: Pramod K Nayar

This course will survey a genre, English writings on India, from the period of the founding of the Asiatic Society in 1784, to Independence.

The aim is to sample commentaries, mainly by Englishmen, on subjects such as **Indian languages, literatures and culture**, that appeared in the form of essays in the *Asiatic Researches*, commentaries and prefaces by Wilkins, Jones, Grant, Wilson, etc. In order to contextualize these better, readings of other English narratives on India, such as the Anglicist-Orientalist debate, the role of English language and English education, the archaeological accounts of Colin Mackenzie, James Todd and Alexander Cunningham, among others, will also be studied.

Periodicals such as *Asiatic Miscellany*, *Blackwood's Edinburgh Magazine*, *Tait's Edinburgh*, and *Gentleman's Magazine* will also be sampled.

Select Secondary Texts

BS Cohn. *Colonialism and its Forms of Knowledge : the British in India*. OUP, 1997.

R. Morrison and D. Roberts (eds.) *Romanticism and Blackwood's Magazine: 'An Unprecedented Phenomenon'*. Palgrave, 2019.

K. Teltscher. *India Inscribed : European and English writing on India, 1600–1800*. OUP, 1997.

E. Boehmer. *Indian Arrivals: 1870-1915: Networks of British Empire*. OUP, 2015.

N. Leask. *Curiosity and the Aesthetics of Travel Writing, 1770–1840: 'From an Antique Land'*. OUP, 2002.

H. Fischer-Tiné and M. Mann (eds.), *Colonialism as Civilizing Mission: Cultural Ideology in British India*. Ashgate, 2004

L. Zastoupil, and M. Moir (eds.) *The Great Indian Education Debate: Documents Relating to the Orientalist – Anglicist Controversy, 1781-1843*. Curzon, 1999.

Partha Mitter. *Much Maligned Monsters: History of European Reactions to Indian Art*. Clarendon, 1977.

Department of English
M.Phil. Semester I (December, 2020 – February, 2021)

Course Code: EN733
Title of the Course: Primary Texts – Select Works of Kazuo Ishiguro
 (Credits: 4)

Instructor: Saradindu Bhattacharya
Class Timings: Tuesday & Thursday (3 p.m.)

Course Description

This course is designed to closely examine a representative selection of Kazuo Ishiguro's fiction, through a critical engagement with recurrent formal patterns and thematic concerns and a detailed survey of commentary and criticism on the primary texts.

Learning Objectives

1. To analyse how key themes of memory and guilt operate within the larger framework of history in Ishiguro's fiction.
2. To examine how storytelling functions as a narrative mode as well as a thematic trope in Ishiguro's fiction.
3. To identify narrative strategies of re-presenting the 'self' and re-membering the past in Ishiguro's fiction.

Course Outline

Primary Texts:

A Pale View of Hills

An Artist of the Floating World

Never Let Me Go

The Remains of the Day

Readings:

"The Shame of Memory: Blanchot's Self-Dispossession in Ishiguro's *A Pale View of Hills*"
 (Cynthia F. Wong)

"Memory, Nostalgia and Recognition in Ishiguro's Work" (Yugin Teo)

"Kazuo Ishiguro's The Remains of the Day: The Discourse of Self-Deception" (Amit Marcus)

"Generic Considerations in Ishiguro's Never Let Me Go" (Karl Shaddox)

"The Fiction of Bioethics: Posthumanism in Kazuo Ishiguro's Never Let Me Go" (Pramod K. Nayar)

Kazuo Ishiguro and Memory (Yugin Teo)

The Novels of Kazuo Ishiguro: A Reader's Guide to Essential Criticism (Matthew Beedham)

Kazuo Ishiguro: New Critical Visions of the Novels (Sebastian Groes and Barry Lewis, eds.)

Kazuo Ishiguro [Writers and Their Work] (Cynthia F. Wong)

Kazuo Ishiguro in a Global Context (Cynthia Wong et al, eds.)

Assessment

Continuous internal assessment: 50 marks

End semester examination: 50 marks

University of Hyderabad

Migration Literature: Theoretical Perspectives

Ph.D, December-February, 2020 - 2021

Instructor: Sireesha Telugu

Amitabha Paul

(4 Credits)

Tuesday and Thursday 10:30 a.m.

This is a theoretical course on migration and literature. The course examines different theoretical modes that explain why migration starts and why it continues. It aims to look at various themes and issues raised in literary texts and contextualizes them

The course will therefore study how literature functions in producing transnational relations among the migrant communities drawing on a variety of perspectives, such as, colonial influence on native culture, political unrest/war, and cultural diffusion, space, and identity issues.

Reading List

Ernst Georg Ravenstein. *The Laws of Migration*. 1885.

Robin Cohen. *The Global Diasporas: An Introduction*, Routledge, 2nd Edition, 2008.

Everett S. Lee. "A Theory of Migration". *Demography*, Springer, 1966.

Nicholas Van Hear. "Diaspora Formation". *Migration: A Compass Anthology*, Oxford, 2014.

Homi K. Bhabha. *The Location of Culture*. London and New York: Routledge, 1994.

*More reading material would eventually be added as the course progresses.

*The instructor reserves the right to change the texts based on their necessity and availability

50% is allotted for internal assessment and 50% for the semester end examination. In addition to written assignments, the student will be required to lead the discussion and submit writing drafts.