

**COURSE DESCRIPTION FOR LIT110 MODERNIST POETRY
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	Modernist Poetry
Course Code	LIT110
Semester	1/3 9 am-11am, Tuesdays and Thursdays
No. of Credits	5
Name of Faculty Member(s)	Rajiv C Krishnan
Course Description: 150/200 words	<p>In this course, we will read experimental poetry produced in the early part of the 20th century by British and American poets mainly. Poets to be discussed include WB Yeats, Rainer Maria Rilke (German), Gertrude Stein, Ezra Pound, TS Eliot, HD, Marianne Moore, William Carlos Williams, Wallace Stevens, Hart Crane, Mina Loy, Jean Toomer, and David Jones. We will also follow developments in art and philosophy in relation to the work of these poets. There will be plenty of reading and writing to be done.</p> <p>Registration limit: 20. Priority will be given to MA English Literature students.</p> <p>If you are planning to register, please write to <rajiv [at] efluniversity [dot] ac [dot] in. More details at this url: <tiny.cc/rck17lit110>.</p>
Evaluation Scheme	<p>60/40</p> <p>There will be weekly reading and writing assignments, an end-semester research project to be included in a Portfolio of your best work, and an end-semester examination. Internal assessment will form 60%, and the final examination (including Portfolio submission) the remaining 40% of the marks that make up your final grade for the course.</p>

**COURSE DESCRIPTION FOR LIT165 ART OF WILLIAM SHAKESPEARE
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	Art of William Shakespeare
Course Code	LIT165
Semester	August to November 2018 (Monday and Wednesday) Timings (11.00 a.m. to 1.00 p.m.)
No. of Credits	5
Name of Faculty Member(s)	Prakash Kona
Course Description: words (100 words)	<p>This course dwells on Shakespeare as a literary artist who provides an interpretation of life through the language of drama. As a playwright who focused his attention on studying human nature Shakespeare stands at the threshold of the modern world as its greatest poet. Apart from a close reading of the text, the underlying philosophy and worldview behind the plays are examined as part of classroom interaction. The following plays are discussed in the course:</p> <ol style="list-style-type: none"> 1) <i>Hamlet</i> 2) <i>Titus Andronicus</i> 3) <i>Henry VIII</i> 4) <i>Pericles, Prince of Tyre</i> 5) <i>Timon of Athens</i> 6) <i>The Tempest</i>
Evaluation Scheme	Internal – 40% External- 60%

**COURSE DESCRIPTION FOR LIT214 ROMANTIC POETRY
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	Romantic Poetry
Course Code	LIT214
Semester	(I & III) Preferable Days- Tuesday & Thursday Timings -2 PM - 4 PM
No. of Credits	5 (No of Students-10-15)
Name of Faculty Member(s)	Dr. Aparna Lanjewar Bose
Course Description: words (100 words)	<p>The Romantic poets were experimental bards of exquisite nature who had revolutionized the entire sphere of poetic creation and expression. Whether it was the sonnet, ballad, epic verses, Odes, elegies, pastorals etc. Their poetic works had greatly influenced literary trends and movements around the world.</p> <p>This course aims to familiarize the students with the socio- economic, political, historical, cultural and intellectual background of the age. Tracing the gradual transition from the neoclassical school to Romantic Literature; and the impact of German transcendentalism and European romanticism on the English romantic poets, it further entails an exhaustive study of the poets and their works, their philosophy and world view which shaped the critical temperament of their times. The women poets too shall be considered for analysis.</p> <p>A selected list of poets and their works shall be provided to the students later</p>
Evaluation Scheme	Internal - 40 %(Includes Oral Presentation and written Paper) External- 60% (written exam)

**COURSE DESCRIPTION FOR LIT224 Revisiting `Blood-Consciousness`: DH Lawrence for
Postmodern Times
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	Revisiting `Blood-Consciousness`: DH Lawrence for Postmodern Times
Type of Course	Core (Core Requirement 5: English Literature and its Contexts, 1901-1945)
Course Code	LIT224
Semester	August to November 2018 (Tuesdays and Thursdays) Timings (11.00 a.m. to 1.00 p.m.)
No. of Credits	5 (Maximum Intake: 25)
Name of Faculty	Prof. Samson Thomas
Course Description: words (100 words)	<p>In a letter to his friend Ernest Collings, DH Lawrence famously stated: “We can go wrong in our minds. But what our blood feels and believes and says, is always true ... All I want to answer to is my blood”. Lawrence’s acute sensitivity to the crisis of modern civilization, marked by the alienation of the human from the rest of the organisms and the displacement of thought and feelings by aspeious rhetoric, his vision of a non-anthropocentric cosmos in which the human can connect with the cosmic life-force only through the rekindling of `blood consciousness`, make him extremely relevant to the concerns of the postmodern reader.</p> <p>This Course aims to read Lawrence’s major novels, <i>Sons and Lovers</i>, <i>The Rainbow</i>, <i>Women in Love</i>, <i>The Plumed Serpent</i> and <i>Lady Chatterley’s Lover</i> intertextually, in tandem with Lawrence’s own literary-critical, and philosophical writings, Bergson’s `élan vital`, a few major texts of Freud and Jung, and the key impulses in contemporary cultural anthropology. Through this, the course aims to alert the participants to the way Lawrence’s fiction resonates with alternative ways of perceiving the `human` and the `socius`.</p> <p>The Course will be administered through lectures, multimedia presentations, graduate seminars, and other peer-led discussions.</p> <p>Required Reading:</p> <p>Lawrence, D.H. (1911) <i>Sons and Lovers</i>. _____ (1915) <i>The Rainbow</i>. _____ (1920) <i>Women in Love</i>. _____ (1926) <i>The Plumed Serpent</i>. _____ (1928) <i>Lady Chatterley’s Lover</i>. _____ (1921) <i>Psychoanalysis and the Unconscious</i>. _____ Study of Thomas Hardy and Other Essays. <i>The Cambridge Edition of the Works of D. H. Lawrence</i>, CUP, 1985. Freud, S. (1905) <i>Three Essays on the Theory of Sexuality</i>. _____ (1920) <i>Beyond the Pleasure Principle</i>. _____ (1923) <i>The Ego and the Id</i>. Jung, Carl. (1936). "The Concept of the Collective Unconscious." Frazer, JG (1915). Selections from <i>The Golden Bough</i>. Kuhn, E. (2009) <i>Anti-Humanist Modernism: Thinking Beyond the Human in Early Twentieth-Century Literature</i>. PhD thesis, Pennsylvania State University Press. https://etda.libraries.psu.edu/files/final_submissions/1757</p>
Evaluation Scheme	Evaluation will be through assignments, assessment of classroom participation and an end-of-semester term paper.

**COURSE DESCRIPTION FOR LIT112 JOHN MILTON'S POETRY
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	John Milton's Poetry
Course Code	LIT112
Semester	I/III August-November 2018 Tuesdays and Wednesdays (9.00 a.m. to 11.00 a.m.)
No. of Credits	V
Name of Faculty Member(s)	V. Rajasekhar
Course Description: words (100 words)	<p>The module consists of two parts. During the first part, students will have the opportunity to study about the origin and history of the epic as a literary form from the times of Greek writers. The course will begin with an introduction to Homer and the Oral tradition. Students will study about Epic features with examples from specific texts. Later, students will study about the English Epic and its background with specific reference to Paradise Lost.</p> <p>During the second part, students will be introduced to the other major works of John Milton such as "An Ode on the Morning of Christ's Nativity," "Elegy Written in a Churchyard," some Sonnets, and pamphlets.</p> <p>The module will be taught through the lecture mode. The Instructor will give an introduction to the general historical, and socio cultural background, which will explain the nature of the socio-philosophical thought.</p> <p>The texts will be approached through both comparative studies and individual close readings involving the class.</p> <p>Discussion within the group forms an essential element within this module, and therefore, it is absolutely essential that all class members have read the assigned material before the class commences.</p>
Evaluation Scheme	<p>Internal -50 External-50</p> <p>Internal Assessment, final term paper.</p> <p>Students will have to submit periodical assignments and the course will conclude with an end-of-term paper.</p>

**COURSE DESCRIPTION FOR LIT116 THE TRADITION OF SATIRE: 1660-1760 (NEOCLASSICAL AGE)
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	The Tradition of Satire: 1660-1760 (Neoclassical Age)
Course Code	LIT116
Semester	I/III August- November 2018 (Timings: Wednesday & Thursday, 11am-1pm)
No. of Credits	5
Name of Faculty Member(s)	Professor Sonba Salve
Course Description: words (100 words)	<p>Satire, as a genre, refers to a body of literally works in which the follies and foibles of society are held up to ridicule and contempt. During the Neoclassical period, beneath the Enlightenment idea of rationality, order and knowledge, society embraced a pervasive, hypocritical obsession, with decorum, tradition and moral supremacy, which expedited the rise of trenchant satire against such duplicity and idiosyncrasy. The aim of this course is to analyse in detail the history, form, legacy of the Neoclassical satiric praxis, through the seminal works of John Dryden, Alexander Pope, Samuel Johnson, Jonathan Swift, Joseph Addison, Richard Steele, and Samuel Butler, among many.</p> <p>Course Texts:</p> <ol style="list-style-type: none"> 1. Dryden: <i>MacFlecknoe, Absalom and Archtophel, The Medal</i> 2. Pope: <i>The Rape of the lock, the Dunciad, Epistle to Dr. Arbuthnot, Moral Essays, Imitations of Horace</i> 3. Johnson: <i>The Vanity of Human Wishes</i> 4. Addison and Steele: essays from <i>The spectator</i> (with special reference to Addison's Coverley Papers) 5. Butlers: <i>Hudibras</i> 6. Swift: <i>Gulliver's Travels, The tale of a Tub, The Battle of books, A Meditation upon a Broomstick, The Bickerstaff-Partridge Papers.</i>
Evaluation Scheme	Internal - 40% (Assignments) External- 60% (End Semester Project)

**COURSE DESCRIPTION FOR LIT
AUGUST-NOVEMBER 2018 SEMESTER (I & III)**

Course Title	Mnemocultures of Cinema
Course Code	LIT135
Semester	I/III August- November 2018 , Timings: Wednesday and Friday 11.00 a.m. – 1.00 p.m. (Maximum enrolment: 15)
No. of Credits	5
Name of Faculty	D. Venkat Rao
Course Description: words (100 words)	<p>Cinema is the much maligned and much celebrated cultural form of the seven “arts” of the West. As the seventh art, it incorporates and transforms all other arts – and makes them accessible to the “masses”. Like all cultural forms cinema too is a mediated effect of technics; but cinema is essentially the product of inscriptional technics – technics that records and retains cultural experience of memory in surrogate structures. Cinema manifests lithic memory. The concept and the phenomena called art in the West is profoundly conditioned by the lithic technics. The discourse of cinema continues to be determined by a metaphysical conception of art which dominated Western thought from Plato to Badiou. Cinema as the techno-logical simulacrum of “consciousness”, as a surrogate “central nervous system” result from such a metaphysical thinking.</p> <p>Notorious as the world’s largest cinema producing country, reflections on cinema in India barely show any attempt to grapple with the metaphysical determination of human experience which manifests in/as cultural forms. There is hardly any inquiry into the cultural form of cinema on the basis of technics of memory that generated cultural forms of India over millennia. Questions such as – <i>what is the place of form in general cultural forms (like cinema) in particular in the mnemocultures of India? Why is there a systemic absence of the discourse of the viewer/listener of cultural forms of India?</i> – are conspicuous by their absence in the Indian context.</p> <p>Consequently, dubious accounts about cinema as an “inferior alternative”, “slum perspective” of Indian culture and politics, as an “ideological” programming form circulate in the Indian context. This semester’s course - <i>Mnemocultures of Cinema</i> – aims at addressing the question of cinema on the basis of reflective creative resources of Indian traditions. Focusing on the enduring notion of <i>manas</i> (mnemoscape) as the scene/screen for evoking visual and verbal formations and their relation to memory and desire in an instant of time, this course explores the status of <i>manas</i> in the making of cultural forms and formations in general. If, as a screen for convergence and divergence of the symbolic, <i>manas</i> is cinematic and cinema is <i>manasic</i>, Indian inquiry into <i>manas</i> should help us to unravel the thinking of cinema.</p> <p>Readings for the course include selections from Plato, Friedrich Kittler, Alan Badiou, Bernard Stiegler, Sankara, AshisNandy, Chidananda Das Gupta and others.</p>
Evaluation Scheme	Evaluation of the participants will be based on classroom presentation, participation, written assignments and the end-semester (digital) project. The end semester project will involve work on Indian films. Do not expect to see only films in this course. It is assumed that as a cine-born you have already seen lots of films and that you have a <i>manas</i> ! The course encourages you to reflect on <i>cinemanas/manascinema</i> .