

Course Title	POSTMODERN AMERICAN LITERATURE: POETRY AND FICTION
CORE COURSE	-
Course Code	IWL 611
Semester	II&IV
Class Hours	Mondays and Fridays 9.00 a.m. - 11.00 a.m.
No. of Credits	05
Name of Faculty Member(s)	Prof. T. NAGESWARA RAO
Course Description: 150/200 words	<p>The aim of the course is to introduce Postmodern Poetry and Fiction of America with a view to updating the recent trends and innovations in the representation of American Culture and Society in the fast changing technological developments in the market capitalism. The writers chosen are the iconic figures of the phenomenon described as 'Postmodernism'.</p> <p>I. Poetry</p> <ol style="list-style-type: none"> 1. Selections from Charles Olson's Poetry 2. Selection from John Ashbery's Poetry 3. Selection from Denise Levertov 4. Selection from Allen Ginsberg 5. Selection from Amiri Baraka <p>II. Fiction</p> <ol style="list-style-type: none"> 1. Thomas Pynchon - <i>The Crying of Lot 49</i> 2. E.L. Doctorow - <i>Ragtime</i> 3. Kurt Vonnegut - <i>Slaughter House Five</i> 4. Louis Erdrich - <i>The Round House</i> 5. Don DeLillo - <i>White Noise</i>
Evaluation Scheme	<p>Internal Assessment - 40%</p> <p>End-Semester Examination - 60%</p> <p>75% attendance is compulsory.</p>

Course Title	Post-War British Drama
CORE COURSE	-
Course Code	IWL 307
Semester	II&IV January –April 2019
Class Hours	Monday and Wednesday: 9am to 11am
No. of Credits	05
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: 150/200 words	<p>The course tends to enlighten the students about the anti-establishment labels - 1955, 1956, 1958, 1968 and 1975 which are considered to be sociopolitical milestones in the history of post-war British drama/ theatre. It has four stages: Angry Young Man, Absurd, Political and Marxist drama/theatre. Osborne, Arden, Wesker, Pinter, Orton and Bond are the young voices, uncompromisingly practice ‘the right to fail’ a political protest; followed by a generation of political playwrights – Griffiths, Hare, Edgar, Brenton, Churchill, McGrath, etc. who deal with power politics. Provocation, violence, cruelty and rebellion are some of the common scenes portraying working-class life in Britain. An attempt is made to discuss the language/ sexual revolution and along with linguistic wordplay, ...s, pauses, silences, repetitions and the stage directions as practiced by Beckett, Pinter, Griffiths and other playwrights. The demands of the description are taken for discussion in the following plays:</p> <p style="text-align: center;"> John Osborne - <i>Look Back in Anger</i> (1956) Harold Pinter - <i>The Birthday Party</i> (1958) Joe Orton - <i>Entertaining Mr. Sloane</i> (1964) Trevor Griffiths - <i>Comedians</i> (1975) </p>
Evaluation Scheme	Internal- 40% (a Small Term paper and Oral Presentation) and End-Semester Examination- 60% (a Long Term paper)

Course Title	Narratives of Conflict
CORE COURSE	-
Course Code	(IWL902)
Semester	II&IV
Class Hours	Tuesday 3.00 - 5.00 pm and Thursday 3.00 - 5.00 pm
No. of Credits	05
Name of Faculty Member(s)	Dr. Rahul Kamble
Course Description: 150/200 words	<p>Although conflicts are detrimental in life situations, they have also been a source for fictional narratives. Conflict, including an overt and identifiable war between the two sets of signifiers, may involve many things— evolution of new ideas and identities; presence of differences; possibility of choices; unusual coexistences; parallel knowledges; struggle of selves and so on. Narratives about conflict unfold the history of conflict and the human response to it. They recreate discursive sites for understanding and addressing the conflicts. This course aims to study the notion/s and forms of conflict in the selected narratives.</p> <p>Some of the aspects of conflict to be studied are— sites and types of conflicts; relationship of conflict and fiction; fiction and representation or deconstruction of conflict; conflict and visuality; anatomy of conflict; exploration of the relationship between/among the signifiers in conflict; analysis of narratives structuring conflict; evaluation of conflict in human exercise; deliberating upon the reasons and repercussions of conflicts and resolutions to it.</p> <p>Texts Prescribed:</p> <p><i>Sula</i> by Toni Morrison <i>Norwegian Wood</i> by Haruki Murakami <i>Fahrenheit 451</i> by Ray Bradbury <i>Listen Shefali</i> by Kusum Kumar <i>A Long Way Gone: Memoirs of a Boy Soldier</i> by Ishmael Beah “<i>The Two</i>” by Gloria Naylor <i>The Truth about Me</i> by A Revathi</p>
Evaluation Scheme	Mid-term Presentation (40%) and End-Sem Exam (60%)

Course Title	WOMEN'S WRITING AND GENDER STUDIES
CORE COURSE	CORE COURSE FOR MA LITERATURES IN ENGLISH
Course Code	IWL C009
Semester	(2 nd &4 th Semester) (January- April 2019)
Class Hours	Dr Jai Singh (Wednesday 11am-1 pm) Dr. S.Chinna Devi (Thursday 11 am – 1 pm)
No. of Credits	5
Name of Faculty Member(s)	DR JAI SINGH DR SINGADDI CHINNA DEVI
Course Description: 150/200 words	<p>Women and Gender Studies is an academic field that draws on feminist studies and interdisciplinary methods in order to place not only women's lives and experiences but also people with other gender identities at the center of study while examining the social and cultural constructs of systems of privilege and oppression; and the relationships between power and gender. Women's studies and Gender studies are closely related to each other and study gender and sexuality in the fields of literature, language, and other narratives. Regarding gender, Simone de Beauvoir said, "One is not born a woman, one becomes one." This view proposes that in gender studies, the term "gender" refers to the social and cultural constructions of masculinities and femininities and not to the state of being male or female in its entirety. Around this time, the field of Women and Gender Studies started discussing the issues of homosexuality, lesbianism, third gender etc. along with the issues of women.</p> <p>This course offers an introduction to Women's and Gender Studies, an interdisciplinary field that asks critical questions about the meanings of sex and gender in society. The primary goal of this course is to familiarize students with key issues, questions and debates in Women's and Gender Studies, both historical and contemporary. Some of the major texts to be discussed in this course are:</p> <ol style="list-style-type: none"> 1. Virginia Woolf's <i>A Room of One's Own</i> 2. Margaret Atwood's <i>The Handmaid's Tale</i> 3. Jean Rhys' <i>The Wide Sargasso Sea</i> 4. Gilman, Charlotte Perkins. <i>The Yellow Wallpaper</i>. 1892. 5. Forster's <i>Maurice</i> 6. James Baldwin's <i>Giovanni's Room</i> 7. Germaine Greer's <i>The Female Eunuch</i> 8. Eve Sedgwick's <i>In Between Men</i> 9. Foucault's <i>History of Sexuality</i> 10. Luce Irigaray's <i>This Sex Which Is Not One</i> 11. Judith Butler's <i>Gender Trouble</i> 12. Simone de Beauvoir's <i>The Second Sex</i> <p>List of texts can be updated</p>
Evaluation Scheme	100 marks (40 internal + 60 end semester exam)

Course Title	INTRODUCTION TO INDIAN CLASSICAL LITERATURE
CORE COURSE	CORE COURSE FOR MA ENGLISH
Course Code	IWL 508
Semester	(2 nd &4 th Semester) (January- April 2019)
Class Hours	Tuesday and Thursday- 9 am to 11 am
No. of Credits	5
Name of Faculty Member(s)	DR JAI SINGH
Course Description: 150/200 words	<p>An introductory course designed to acquaint students with the great works of Ancient Indian literary tradition. A major part of this tradition was written in Sanskrit. The earliest form of that language was brought to India by the Aryans probably sometime in the middle of the second millennium BC and is called "Vedic" Sanskrit. It is the language of the Vedic hymns, especially those of the Rig Veda. This language developed over the course of time until around the 4th century BC, when it was fixed by the famous Sanskrit grammarian Panini. This form of Sanskrit, in which most of the later literature is written, is commonly referred to as "Classical Sanskrit." Thus, in one form or another, Sanskrit has had an unbroken literary tradition for over 3,000 years. It is this rich and vast literary, religious and philosophical, heritage, which will be introduced in this course. In addition, students will work with excerpts from the Jain and Buddhist Canons written in Prakrits and examples of Tamil poetry. Selections from the Vedic literature, classical drama, epics, story literature and lyric poetry will be studied in English translation.</p> <p>Kalidasa <i>Abhijñānaśākuntalam</i> and <i>Meghadūta</i> in English Translations Mrcchakatika attributed to King Shudraka in English Translations <i>Jataka Tales</i> in English Translations Visakhadatta's <i>Mudra-Rakshasa</i> in English Translations The Relation between Tamil and Classical Sanskrit Literature A History of Classical Poetry Sanskrit - Pali - Prakrit</p> <p>http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Kalidasa http://www.sacred-texts.com/bud/j2/index.htm http://www.sacred-texts.com/hin/sha/index.htm https://wp.nyu.edu/virtualhindi/syllabus-ancient-indian-literature/</p>
Evaluation Scheme	100 marks (40 internal + 60 end semester exam)

Course Title	Reading James Joyce's <i>Ulysses</i>
Course Code	IWL-302
No. of Credits	5
Semester	II/IV
Name of Faculty Member(s)	Dr Jibu Mathew George (jibugeorge@efluniversity.ac.in; 98497 06932)
Class Timings (Tentative)	Tuesdays 11 am to 1 pm and Wednesdays, 2.00 pm to 4.00 pm
Course Description	<p>I've put in so many enigmas and puzzles that it [<i>Ulysses</i>] will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality – James Joyce to Benoît-Méchin, the French translator of <i>Ulysses</i>.</p> <p>James Joyce, an Irish Catholic by birth but cosmopolitan by temperament and training, is one of the high-modernist writers who extended the frontiers of fiction with his experimental writings. His works, cited even by scholars outside literary studies (e.g., Charles Taylor and Martha Nussbaum), are widely considered milestones in the attempts of the Occident to understand itself. <i>Ulysses</i> (1922), to begin with, is the narrative of a single day's non-events, set in 1904 Dublin but within several elaborately schematized intertextual templates – Homeric, Biblical and Shakespearean, to name a few. A technical tour de force and an encyclopaedic compendium of miscellaneous data, <i>Ulysses</i> is also an implicit meta-literary investigation surrounding a fundamental question: What would count as literature?</p> <p>The objective of this course is to introduce students to a text capable of generating meanings at multiple levels, through open-ended reading practices. <i>Ulysses</i> can be analyzed in terms of its narrative poetics, contexts (Irish, Continental, avant-garde, and so on), its singular concerns, questions of language and representation, critiques of dominant ideologies, and the fruitfulness of various critical approaches. As a matter of fact, some of these approaches came into vogue as part of the endeavour to grapple with the complexities of literary modernism epitomized by Joyce's texts.</p> <p>This course emphasizes 'close reading,' and participants will be required to read a chapter or two of the book every week.</p>
Evaluation Scheme	Evaluation is based on the quality of participation in class activities (20%), a mid-term presentation (20%) and a semester-end research paper on a topic chosen by each participant in consultation with the course instructor (60%).

Course Title	Introduction to Tribal Literature
Course Code	IWL803
Semester	II and IV Monday 3-5 Friday 3-5
No. of Credits	5
Name of Faculty Member(s)	Dr.V.Rajunayak
Course Description: words (100 words)	<p>Edward W Said writes, “The nations are narrations. The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them”. The same can be said about formation of tribal identities blocked and imposed upon through mainstream narratives in India. The aim of this course is to give a comprehensive idea of the various issues surrounding the tribal people in India from a literary perspective. The course attempts to understand the existing critiques of colonial and postcolonial administrative policies in the treatment of tribal in India through the literary, a category often denied to the tribal. GayatriSpivak speaks of the singular and unverifiable nature of the literary text. It tells us what many other documents cannot and using the literary to pry open the other discourses around the literary is what we will aim to do in this course.</p> <p>This course will re-visit important issues of tribes through a close engagement with selected texts from tribal and non-tribal writers (who write about the literary) to understand identities, positions, and perspectives on and by tribes during the colonial period as well as in independent India.)</p>
Evaluation Scheme	Internal – 40% One Presentation and Assignment External- 60%

Programme:	MA LITERATURES IN ENGLISH
Course Title:	LITERATURE FROM THE MARGINS
Course Code:	IWL-C010
No. of Credits	5
Semester	II/IV
Name of Faculty Members(s)	Dr. Narasimha Rao Kedari and Dr.V.Rajunayak
Class Timings	Monday and Friday 11am -1pm
Course Description	<p>The course introduces the once-excluded voices resisting the imperial cartography arguing for the process of change. They are significant for deconstructing the earlier hegemonies and for intensifying the debate within the cultural, civilizational, national or ethnic spaces. The starkness lies in novels acquiring a hybridized form not merely through an oral tradition but through the incorporation of other registers and discourses.</p> <p>To give a wider scope to the defiant tones, the course aims at providing a better understanding of the history of exploitation of the marginalized sections across continents. The course work will be on the following texts and themes:</p> <p>Texts:</p> <ol style="list-style-type: none"> 1. Om Prakash Valmiki's <i>Joothan</i> 2. Rohinton Mistry's <i>A Fine Balance</i> 3. Sharan Kumar Limbale's <i>Akkarmashi</i> 4. Peter Abrahams <i>Tell Freedom</i> 5. C.K Janu <i>The Mother Forest</i> 6. Hansda Sowvendra Shekhar <i>The Adivasi Will not Dance</i> 7. Temsula Ao <i>These Hills Called Home</i> 8. Bama Karukku 9. Kalyan Rao <i>The Untouchable Spring</i> 10. Ezekie Mphlele <i>Down Second Avenue: Growing Up in a South African Ghetto</i> <p>Themes:</p> <ul style="list-style-type: none"> • Talking Difference - Dalit Autobiographies • Of Being and Becoming: Politics and Aesthetics in Select South African Autobiographies.
Evaluation Scheme:	<p>Assignments, Presentations and Classroom participation (20%)</p> <p>Mid-term assessment (20%), Semester end exam (60%)</p>

Programme:	MA Cafeteria
Course Title:	Twentieth Century Critical Theory
Course Code	IWL 111
No. of Credits	5
Semester	II/ IV
Name of Faculty Members(s)	Dr. Narasimha Rao Kedari
Class Timings	Tuesday and Friday 11.00 to 1.00 AM
Course Description	<p>In the light of new developments in Literary Criticism in Twentieth Century, issues of literary theory apparently revitalized the critical approaches in Literary Studies. Consequently, a serious challenge was thrown to the Anglo-American New Critical tradition. Theory and practice were intermingled and significant critical theories had emerged.</p> <p>The objective of this course is to introduce these significant critical theories with some knowledge of earlier theory to understand later developments.</p> <p>Texts:</p> <p>11. Literary History, Literary Criticism and Literary Theory; T.S. Eliot; New Critics; Structuralism (Anthropological and Literary); Post-Structuralism; Marxism, Feminism (Towards a Feminist Poetics by Elaine Showalter); Freud and Literature by Lionell Trilling; Postcolonialism, Modernism and Postmodernism.</p> <p>Suggested Readings & References:</p> <ol style="list-style-type: none"> 1. Wellek, Rene. <i>History of Modern Criticism</i>, vol.5, Yale University Press, 1986. 2. Watson, George. <i>The Literary Critic: A Study of English Descriptive Criticism</i>, Penguin Books, 1962. 3. Waugh, Patricia. <i>Literary Theory and Criticism</i>. Oxford University Press. 2006. 4. Leitch B. Vincent., et al. <i>Norton Anthology of Literary Theory and Criticism</i>. Norton and Co. 2003.
Evaluation Scheme:	Assignments, Presentations and Classroom participation (20%); Mid-term assessment (20%), Semester end exam (60%).