

Course Title	Postcolonialism: Theory and Practice
Course Code	(IWLC-001)
Semester	Aug – Nov 2019 (I & III Semesters)
Timings:	Tuesdays (TNR/KNR) 11am – 1pm & Thursdays (SCD) 2 – 4pm
No. of Credits	05
Name of Faculty Member(s)	Prof. T. Nageswara Rao/ Dr. K. Narasimha Rao & Dr. Chinnadevi Singadi
Course Description: words (100 words)	<p>Reading List: Prof. T. Nageswara Rao/ Dr. K. Narasimha Rao</p> <ol style="list-style-type: none"> 1. Postcolonial Theory - Imperialism; Colonialism; Aime Cesaire's <i>Discourse on Colonialism</i>; Frantz Fanon's <i>The Wretched of the Earth</i>; Edward Said's <i>Orientalism</i>; Fanon and National Culture. 2. Atwood, Margaret. <i>Surfacing</i>. McClelland & Stewart, 1972. (Canada) 3. Thiongo, wa Ngugi. <i>A Grain of Wheat</i>. Heinemann African Series, 1967 (East Africa) 4. Coetzee, J.M. <i>Waiting for the Barbarians</i>. Penguin, 1980. (South Africa) <p>Dr. Chinnadevi Singadi</p> <ol style="list-style-type: none"> 5. Rushdie, Salman. <i>Midnight's Children</i>. Jonathan Cape, 1981. (UK) 6. Ondaatje, Michael. <i>The English Patient</i>. McClelland and Stewart, 1992. (Canada) 7. Roy, Arundhati. <i>The God of Small Things</i>. IndiaInk, 1997 (India) 8. Rhys, Jean. <i>Wide Sargasso Sea</i>. W.W. Norton, 1966. (Caribbean)
	<p>Details of Assessment and Marks Distribution</p> <p>Students are required to submit TWO Mid-Term Papers of 10 pages each <u>on one or more texts</u> and submit one to each of the instructors (Deadlines: Assignment I – 30.09.19 and Assignment II – 30.10.19) and ONE Final Take-Home Assignment of 20-25 pages <u>on two or more texts</u> which may be submitted to either of the instructors. (Deadline: 25.11.19). Students are free to work on topics of their choice. The weightage for Internal Assessment is 40% and 60% for the Final Assessment. All submissions must adhere to the MLA Style and must include a proper Works Cited page.</p>

Course Title	CRITICAL HUMANITIES: LITERATURE IN THE AGE OF DIGITAL HUMANITIES
Course Code	LIT 146
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	5
Name of Faculty Member(s)	Dr. Jai Singh
Core Course	Core Course for MA English Literature Cafeteria and MA English Cafeteria (Core Requirement Number 10 as mentioned in the Handbook for MA English Literature and MA English Cafeteria)
Class Hours	9 am- 11am, Tuesday and Thursday
Course Description : 150/200 words	<p>People who say that the last battles of the computer revolution in English departments have been fought and won don't know what they're talking about. If our current use of computers in English studies is marked by any common theme at all, it is experimentation at the most basic level. As a profession, we are just learning how to live with computers, just beginning to integrate these machines effectively into writing- and reading- intensive courses, just starting to consider the implications of the multilayered literacy associated with computers.</p> <p>— Cynthia Selfe, "Computers in English Departments: The Rhetoric of Techno power"</p> <p>In a recent Internet Broadcast Panel discussion, Josh Harris, a New York Silicon Alley entrepreneur/artist, suggested that the human species will very soon evolve beyond its current form and exhorted artists to make art for that new type human. But what form will this post-human take?</p> <p>At a time when many academic institutions are facing austerity budgets, department closings, and staffing shortages, the digital humanities experienced a banner year that saw cluster hires at multiple universities, the establishment of new digital humanities centers and initiatives across the globe, and multimillion-dollar grants distributed by federal agencies and charitable foundations. Even Google entered the fray, making a series of highly publicized grants to DH scholars (Orwant). Clearly, this is a significant moment of growth and opportunity for the field. This course is designed to acquaint students with the major thinkers, works and concepts in the field of Digital Humanities. The suggested texts and articles for this course are as follows:</p> <ol style="list-style-type: none"> 1. <i>What Is Digital Humanities and What's It Doing in English Departments?</i> By Matthew Kirschenbaum. 2. <i>Debates in The Digital Humanities</i> By Matthew K. Gold. 3. <i>A Companion To Digital Humanities</i> Edited by Susan Schreibman, Ray Siemens, and John Unsworth 4. <i>The Digital Humanities A Primer For Students And Scholars</i> By Eileen Gardiner and Ronald G. Musto 5. <i>The Blind Giant: Being Human in a Digital World</i> By Nick Harkaway 6. <i>Human Engineering: The Study of the Human Factor in Machine Design</i> by Leonard C. Mead and Joseph W. Wulfeck 7. <i>The Technical Substrates of Unconscious Memory: Rereading Derrida's Freud in the Age of Teletechnology</i> by Patricia Ticineto Clough 8. <i>Digital Networks and Citizenship</i> by Mark Poster 9. <i>Data Made Flesh: Biotechnology and the Discourse of the Posthuman</i> by Eugene Thacker. 10. <i>Anti- Oedipus and A Thousand Plateaus</i> by Gilles Deleuze and Felix Guattari. <p>CREATIVE WRITINGS</p> <ol style="list-style-type: none"> 11. Amitav Ghosh' <i>The Calcutta Chromosome</i> 12. Samuel Butler's <i>Erewhon</i> 13. William Gibson's <i>Neuromancer</i>
Evaluation Scheme	40% Internal Assessment 60% End-Semester Examination.

Course Title	Twentieth-Century European Fiction in Translation
Course Code	IWL – C002
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	5
Name of Faculty Member(s)	Prof. N. Ramadevi Dr Jibu Mathew George
Class Timings	Monday, 11 am to 1 pm; Wednesdays, 11 am to 1 pm
Course Description	<p>The objective of this course is to introduce students to the immensely rich and internally diverse corpus of fiction produced in Continental Europe during the twentieth century, as represented by six monumental texts – two from German literature, two from French, and one each from Greek and Italian. The course explores the possibility of relating the authors and texts to various trajectories of occidental cultural history, in the context of, but not necessarily bound by, contemporary critical trends. The texts will be analyzed primarily in terms of the life-worlds which produced them, their singular concerns, their endeavours to grapple with the complexities of ‘the human condition,’ their narrative poetics, and questions of representation. Some of the prescribed novels crop up, though infrequently, in discussions surrounding movements and schools. For instance, Thomas Mann’s <i>The Magic Mountain</i>, borders both high-modernist fiction and the “realist novel.” Georg Lukács, who discusses the distinction between the two from a Hegelian Marxist’s point of view, would give Mann’s <i>Buddenbrooks</i> as a typical example of the bourgeois realism that ran parallel to modernism. The course will also examine the contemporary relevance of these texts, or to put it more bluntly, why at all should they be studied, in an attempt to answer the otherwise rhetorical question “so what?”.</p> <p>Texts prescribed for study</p> <p>Marcel Proust, <i>Swann’s Way</i>, vol. 1 of <i>Remembrance of Things Past (À la recherche du temps perdu)</i> Thomas Mann, <i>The Magic Mountain (Der Zauberberg)</i> Albert Camus, <i>The Plague (La Peste)</i> Nikos Kazantzakis, <i>Zorba the Greek</i> Günter Grass, <i>The Tin Drum (Die Blechtrommel)</i> Umberto Eco, <i>The Name of the Rose (Il nome della rosa)</i></p>
Evaluation	The evaluation consists of a mid-term written test (40%) and submission of a research paper at the end of the semester (60%).

Course Title	Childhood: Cultures, Representations, and Invasions
Course Code	(IWL 901)
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	05
Timings	Wednesday 3.00 pm – 5.00 pm and Friday 3.00 pm – 5.00 pm
Name of Faculty Member(s)	Rahul Kamble
Course Description: 150/200 words	<p>Childhood Studies is an emerging area of research. In the wake of children’s vulnerability—at home, school and other spaces, an approach, informed with proper understanding of childhood, can usher in better environment for children.</p> <p>The approach may be informed at least in three ways. First, by carefully understanding children’s cultures (behavioural), which include the innocence, fantasy, curiosity, wonder, adventure, and <i>selfless</i> love for game. It is to identify that the bases, natures and manifestations of their cultures are different from adult cultures and require such treatment rather than the pseudo-representative approach.</p> <p>Second stage of being informed is by deconstructing the representations of children and childhoods in various texts, media, and discourses (all controlled by adults), and by knowing the ‘Anthropology of childhood’. This exercise should entail verification whether such representations conform genuinely to the ‘ideology of childhood’ or motivated by concerns grown out of material stakes.</p> <p>At the third level, by undertaking to examine the invasions, such as sexual and other forms of abuse; war and ethnic crises; riots and forced migrations; and race/class/caste/gender issues, which deviate the normal growth of children and spoil the childhood.</p> <p>This course includes various texts to understand the cultures of children and the depictions of childhoods. It attempts to form proper questions to prompt the curbing of invasions on childhood. It would be an exercise worthy if it could interrogate and reform our own responses regarding the safe present and future of childhood.</p>
Evaluation	A Mid-term Presentation (40%) and Semester-end Examination (60%)

Course Title	Literary Criticism – Selections from Aristotle to the New Critics
Course Code	(IWL – 115)
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	5
Timings:	Monday & Friday 11.00 am to 1.00 pm
Name of Faculty Member(s)	Dr. Narasimha Rao Kedari
Course Description: words (100 words)	<ol style="list-style-type: none"> 1. Background Study* – Literary History – Genres- Movements – Ideas – Trends and Concepts 2. Aristotle – Poetics 3. Longinus – On the Sublime 4. Dr. Samuel Johnson – Preface to Shakespeare 5. S. T. Coleridge – Biographia Literaria (Chapter XIV) 6. Matthew Arnold – The Study of Poetry 7. T.S. Eliot – Tradition and Individual Talent 8. The New Critics and their Literary Critical Practice <p>* Deals with the holistic understanding of the age in which every select critic above with his successive influence draws great merit</p>
Evaluation	<p>Details of Assessment and Marks Distribution:</p> <p>Two Internal Assessment Tests (20%), One Assignment (20%), ONE Final Take-Home Assignment of 12-15 pages on select two or more Literary Critics (60%)</p> <p>References: Saintsbury, George. <i>A History of English Literary Criticism</i>. Edinburgh and London: William Blackwood & Sons Ltd., 1955. Brooks, Cleanth and William Wimsatt. <i>Literary Criticism: A Short History</i>. New Delhi: Oxford& IBH Publishing Co., 1957. Wellek, Rene. <i>A History of Modern Criticism</i>. Vol.1. New Haven: Yale University Press, 1955.</p> <p>Suggested Reading:</p> <p>For Aristotle and Longinus: Atkins, J.W.H. <i>Literary Criticism in Antiquity: A Sketch of its Development</i>. 1934. Vol.1. Gloucester, Mass.: Peter Smith, 1934. Murray, Gilbert. <i>Preface to Aristotle on the Art of Poetry</i>. 1920. Trans. Ingram Bywater. London: Oxford University Press, 1976.</p> <p>For Samuel Johnson: Bate, Walter J. <i>Samuel Johnson</i>. New York: Harcourt Brace Jovanovich, 1977. Leavis, F.R. "Johnson as Critic," <i>Scrutiny</i> 11 (1944). Brown, Joseph E. <i>The Critical Opinions of Samuel Johnson</i>. Princeton: Princeton University Press, 1926.</p> <p>For Matthew Arnold: Trilling, Lionel. <i>Matthew Arnold</i>. New York: Columbia University Press, 1949. Eliot, T.S. <i>Matthew Arnold. The Use of Poetry and the Use of Criticism, 1933</i>, London: Faber and Faber, 1964,</p> <p>For T.S. Eliot and the New Critics: Eliot, T. S. "Religion and Literature." 1936. <i>Five Approaches of Literary Criticism</i>. Ed. Wilbur Scott. London: Collier Macmillan Publishers. 1979. Matthiessen, F.O. <i>The Achievement of T.S. Eliot</i>. New York: Oxford University Press, 1959. Wellek, Rene. And Austin Warren. <i>Theory of Literature</i>, 1964. . <i>A History of Modern Criticism</i>, vol. 6, 1986.</p>

Course Title	Tribal Laws and Literature
Course Code	IWL 809
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	5
Timings:	Tuesday & Friday 11.00 am to 1.00 pm
Name of Faculty Member(s)	Dr.V.Rajunayak
Course Description: words (100 words)	<p>This course is an attempt to introduce to the students the history of the British (Indian) colonial legislation, particularly the Criminal Tribes Act (CTA), 1871, which changed the perception of crime and criminality for long, and affected the lives of adivasis, who were and continue to be treated as hereditary criminals. Although the Indian state after independence abolished the CTA, it brought back the legislation in a modified form called, the Habitual Offenders Act, 1952. However, the stigma attached to the communities, particularly the denotified and nomadic tribes, continue to persist till date. Not just that, the Indian state has legislated new acts such as Forest Rights Act, Land Alienation Act etc. which continue to affect the lives of adivasis adversely.</p> <p>The course will not only critically study and analyze this long history of conflict between the Indian state and adivasis, but will also try to take stock of the recent scholarship on various issues pertaining to adivasis such as land, migration, education, identity, representation, and so on. This will be done by deploying a variety of resources such as literary texts, discursive and philosophical writings, media reports, films, documentaries, and so on.</p>
Evaluation	Internal – 40% One Presentation and Assignment External- 60%

Course Title	An Introduction to the Theatre of Genocide
Course Code	IWL - 414
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	05
Timings:	Tuesday & Thursday – 9am to 11am
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: words (100 words)	<p>The aim of the course is to introduce students the governmental/institutional/racial/regional/religious hatred strategically employed in their acts of genocide in different nations across continents. It is clear that the so-called humans have neither education, nor values, nor even humanity as we have seen ‘fifty genocides’ since WW II. Have we consciously failed both Brechtian theatre and Beckettian theatre to continue the wholesale slaughter? It seems yes. That is why ‘The Theatre of Genocide’, a new catch-phrase has been introduced with naked facts to warn the mass murderers stating ‘Never again’. The course examines how the indigenous populations and other helpless minorities underwent terror and trauma by their cruel perpetrators from Armenian genocide to the recent mass murders in Cambodia, Bosnia and Rwanda. It also explores possibilities to prevent genocides worldwide by educating playgoers using the theatrical investigations. The anti-genocidal playwrighting is a sincere attempt to generate resistance against mass murders.</p> <p>Plays prescribed:</p> <p>Lorne Shirinian – <i>Exile in the Cradle</i> (2006)</p> <p>Catherine Filloux – <i>Silence of God</i> (2002)</p> <p>Kitty Felde – <i>A Patch of Earth</i> (1999)</p> <p>Erik Ehn – <i>Maria Kizito</i> ()</p> <p>Andreea Valean – <i>When I Want to Whistle, I Whistle</i> (2000)</p> <p>Amy Evans – <i>Many Men’s Wife</i> (2007)</p>
	Internal 40% (a small Term paper and an Oral presentation) and End Semester Examination 60% (a long Term paper)

Course Title	Continental Drama
Course Code	IWL- 309
Semester	Aug – Nov 2019 (I & III Semesters)
No. of Credits	05
Timings:	Thursday 11am to 1pm & Friday 9am to 11am
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: words (100 words)	<p>The course explores the political, social and cultural functions of modern drama and theatre in the Continent. It examines the theatrical analysis of the representative plays of the distinguished playwrights and their ideological stage activities, which shape the audience for a radical restructuring of society. Ibsen uses languages as it is, to stage the 'insidious social diseases' in <i>Ghosts</i> which has 'taken on a new life' again as AIDS becomes disastrous. Chekhov makes his reputation with 'new art forms' and dramatises the theme of 'failure' in <i>The Seagull</i>. Strindberg deals with power, sex and class in his <i>Miss Julie</i>, which has promoted new art forms in theatre. Pirandello experiments his 'modernist assault' on the conventional theatre activity, by refuting 'the real of the unreal' in his <i>Six Characters in Search of an Author</i>. Brecht's 'epic theatre' is the most influential force since the W W II and his <i>The Caucasian Chalk Circle</i> is one of the masterpieces of the Western theatre which inaugurates the left-wing radical political activism that dominates the 20th century theatre. Genet dramatizes the prejudiced racial discrimination by using theatre props in <i>The Blacks</i>. All these playwrights revolutionise the global theatre and celebrate the drama of non-heroes with their provocative performance practices.</p> <p>Plays prescribed:</p> <p>Henrik Ibsen - <i>Ghosts</i> (1881) August Strindberg – <i>Miss Julie</i> (1888) Anton Chekhov - <i>The Seagull</i> (1896) Luigi Pirandello - <i>Six Characters in Search of an Author</i> (1921) Bertolt Brecht - <i>The Caucasian Chalk Circle</i> (1948) Jean Genet- <i>The Blacks</i> (1959)</p>
	Internal 40% (a small Term paper and Oral presentation) and End Semester Examination 60% (a long Term paper)

Course Title	An Introduction to In-Yer-Face Theatre
Course Code	IWL-311
Semester	Aug – Nov 2019 (I & III Semesters)
Timings:	Monday & Wednesday - 9am to 11am
No. of Credits	05
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: words (100 words)	<p>The aim of the course is to introduce students to the young talents (in their 20s) in the '90s Britain with their 'personal and polemical' playwrighting. It is a study of a theatrical style and experience in making new meanings to the plays written in the '90s. A flagrant language is used with their 'exciting new frankness of tone' to blast the stagnated stuff in contemporary Britain. These 'in-ye-face antagonists' are 'more blatant, aggressive and confrontational' and their use of theatre vocabulary is again 'more direct, raw and explicit.' It is a theatre of extremes, which explores - 'men, sex and violence.' They are known for their hot theatrical devices in theatre to make the audience think clearly and respond critically to the 'nasty '90s' new style, tone and subject matter.</p> <p>Plays prescribed:</p> <p>Anthony Neilson - <i>Penetrator</i> (1993)</p> <p>Philip Ridley - <i>Ghost from a Perfect Place</i> (1994)</p> <p>Sarah Kane - <i>Blasted</i> (1995)</p> <p>David Eldridge - <i>Serving It Up</i> (1996)</p> <p>Mark Ravenhill - <i>Shopping and F**king</i> (1996)</p> <p>Patrick Marber - <i>Closer</i> (1997)</p>
	Internal 40% (a small Term paper and Oral presentation) and End Semester Examination 60%(a long Term paper)