

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Victorian Novels
Category (Mention the appropriate category (a/b/c) in the course description.)	New Course
Course code	MAENGLITC 537 (Specialised) - II Semester MAENGLITC637 -(Specialised) - IV Semester MAENGLITC-543(Cafeteria) – II Semester MAENGLITC 643(Cafeteria) -IV Semester
Semester	January 2025-April 2025
Number of credits	05
Maximum intake	30
Day/Time	Tuesday and Thursday (2-4 p.m)
Name of the teacher/s	Prof. Sonba Salve
Course description	<p>Course Overview The Victorian era (1837 – 1901) was a time of profound social, cultural, and literary transformation. This course discusses various Victorian novels that mirrors the complexities of the 19th century. Students will explore major themes such as industrialisation, class struggles, gender roles, and the tension between tradition and modernity. Through an examination of key works by authors such as Charles Dickens, Lewis Carroll, Thomas Hardy, and the Brontë sisters, the course will foster a nuanced understanding of how Victorian novels engage with and critique the rapidly changing world around them.</p> <p>Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p>Upon successful completion of the programme, participants will have</p>

	<p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p> <p>PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO13: Developed research writing skills to enable the publication of high-quality academic papers.</p> <p>PO16: Empowered students to become critical thinkers, and scholars. To introduce the historical reality of Victorian society, Darwinism, and representative novels of the era. To enable students to develop a critical perspective on canonical literary texts and writers associated with the era. To enable students to interpret and analyze readings across different historical, cultural contexts and genres. To enable students to develop critical reading, and research writing skills in Victorian novels.</p> <p>III. Learning outcomes</p> <p>Upon successful completion of this course, students will be able to: domain specific outcomes Demonstrate knowledge of Victotian discourse. Apply this knowledge to understand and appreciate the literatures in one’s own culture. Develop a critical perspective on Victorian literary texts and writers. b) skill-enhancement Interpret and Analyse readings across different historical, cultural contexts and genres. Demonstrate critical reading, and research writing skills of Victorian novels.</p>
Course delivery	Lectures and Seminar
Evaluation scheme	Internal: 40% End-semester: 60%
Reading list	<p>Primary Readings:</p> <ol style="list-style-type: none"> 1. Charles Dickens – <i>Oliver Twist</i> (1838), <i>A Christmas Carol</i> (1843) 2. Charlotte Brontë – <i>Jane Eyre</i> (1847) 3. Emily Brontë – <i>Wuthering Heights</i> (1847)

	<p>4. Thomas Hardy – <i>The Mayor of Casterbridge</i> (1891)</p> <p>5. Lewis Carroll – <i>Alice’s Adventures in Wonderland</i> (1865), <i>Through the Looking-glass</i> (1871)</p> <p>Secondary Readings:</p> <p>1. Raymond Williams – <i>The English Novel from Dickens to Lawrence</i> (1973)</p> <p>2. John Sutherland – <i>The Longman Companion to Victorian Fiction</i> (2009)</p> <p>3. Elaine Showalter – <i>A Literature of Their Own: British Women Novelists from Brontë to Lessing</i> (1977)</p> <p>4. Nancy Armstrong – <i>Desire and Domestic Fiction: A Political History of the Novel</i> (1987)</p> <p>5. Andrew H. Miller – <i>The Burdens of Perfection: On Ethics and Reading in Nineteenth-Century British Literature</i> (2008)</p>
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	VICTORIAN POETRY
Category (Mention the appropriate category (a/b/c) in the course description.)	<p>a. Existing course without changes</p> <p>b. Existing course with revision. Mention the percentage of revision and highlight the changes made. 50%</p> <p>c. New course</p>
Course code	<p>MAENGLITC-538 (Specialised) – II Semester</p> <p>MAENGLITC- 638 (Specialised) – IV Semester</p> <p>MAENGLITC -544 (Cafeteria) –II Semester</p> <p>MAENGLITC- 644 (Cafeteria) – IV Semester</p>
Semester	II & IV (January to April 2025)
Number of credits	5
Maximum intake	40(On first -come -first- serve- basis)
Day/Time	MONDAY AND WEDNESDAY 2:00pm-4:00pm
Name of the teacher/s	Prof. APARNA LANJEWAR BOSE
Course description	<p>i) A brief overview of the course</p> <p>The Victorian poets were experimenting with different forms and poetic genres. This period is marked with greater creativity and versatility like their literary predecessors-the Romantics. Undoubtedly, there is also a strong women presence bringing in a unique feminine perspective. They wrote on political and social issues, and were votaries of freedom,</p>

protesting oppression and addressing patriarchy. They are not altogether invisible. Therefore, situating them within the context of Victorian intellectual debates would be paramount. The course entails a detailed study of the socio- economic, political, historical, cultural and intellectual background of the age. It will provide a detailed study of the poetry produced in the Victorian era focusing particularly on the works of important poets such as Alfred Lord Tennyson, Robert Browning, Mathew Arnold, Elizabeth Barrett Browning and Christina Rossetti.

The objective and purpose of this course is to engage students with Victorian poetry, its concerns, a close reading of the literary texts, of the poets and their works besides a critical analysis of why they wrote and how they wrote what they did.

ii) **Objectives of the Course** in terms of Programme Specific Outcomes (PSO of the programme under which the course is being offered)

The course seeks to fulfill the following programme specific outcomes
Upon successful completion of the course programme, the students will have

PO1: Gained critical understanding of the changing views on the nature and functions of literature across historical epochs.

PO9: Applied critical thinking skills and creative abilities in personal and professional contexts.

PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.

PO13: Developed research writing skills to enable the publication of high-quality academic papers.

PO16: Empowered students to become critical thinkers, and scholars.

iii) **Learning outcomes**

Upon successful completion of the course the students will be able to:

a) **Domain specific outcomes**

i)Familiarizing students with the Victorian poetry its forms, themes, motifs, techniques with a view also to develop a critical understanding and insight into their world views and philosophy besides familiarity with the poetic movements.

ii)Comprehensive understanding of key Victorian poets, their lives works and literary contribution. Understanding their socio historical cultural context which shaped their poetry

iii) Application of this understanding to evaluate and appreciate poetry produced across different cultures and countries

b) Skill enhancement

i) help develop refined skill and the ability to evaluate Victorian poetry from the contemporary standpoint and its poetic relevance

ii) Assess, Interpret and analyze how the poets and their poetic philosophy, world views and critical consciousness that got shaped and influenced by the temperaments and developments of the 19th century Victorian England. Thus enable the students to evaluate the literary merit of the poems and assess its cultural and historical significance

iii) to give students a nuanced understanding of poetry as a genre and the power it entails in shaping the political and social landscape of a country

	iv)develop analytical writing skill and conduct independent research on Victorian poetry using various tools and sources to inform their understanding.
Course delivery	The course shall be delivered through lectures, classroom seminars, and use of audio- visual material if necessary
Evaluation scheme	Internal 40% (Includes presentation and a short-written assignment) End-semester 60% (Includes a written exam)
Reading list	<p>Armstrong, Isobel. <i>Victorian Poetry: Poetry, Politics, Poetics</i>. Routledge, 1993</p> <p>Ebbatson, Roger. <i>An Imaginary England: Nation Landscape and Literature, 1840-1920</i>. Ashgate Publishing Ltd, 2005.</p> <p>Hughes LK. <i>The Cambridge Introduction to Victorian Poetry</i>. Cambridge University Press; 2010</p> <p>Hughes LK. <i>The Cambridge Companion to Victorian Women's Poetry</i>. Cambridge University Press; 2019</p> <p>Miyoshi, Masoa. <i>The Divided Self: A Perspective on the Literature of the Victorians</i>. New York: NYU Press, 1969.</p> <p>Phegley, Jennifer and Janet Badia. <i>Reading Women: Literary Figures and Cultural Icons from the Victorian Age</i>. Toronto: University of Toronto Press, 2005.</p> <p>Richards Bernard. <i>English Poetry of the Victorian Period, 1830-1890</i>. UK: Longman, 2001.</p> <p>Shorter, Clement. <i>Victorian Literature: Sixty Years of Books and Bookmen</i>. Kessinger Publishing, 2004.</p> <p>Willy Basil. <i>More Nineteenth Century Studies: A Group of Honest Doubters</i>. Cambridge: Cambridge University, 1980.</p> <p>Selected works of the poets will be shared later.</p>

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

COURSE DESCRIPTIONS

Course title	Intellectual History of Europe: A Humanities Project
Category	b. Existing course with revision
Course code	MAENGLITC569 (Specialised) – Semester II MAENGLITC669 (Specialised) – Semester IV MAIWLC570 (Cafeteria) – Semester II MAIWLC670 (Cafeteria) – Semester IV
Semester	January – May 2025
Number of credits	5
Maximum intake	30
Day/Time	Monday, 11 am – 1 pm Wednesday, 11 am – 1 pm
Name of the teacher/s	Prof. N. Ramadevi Prof. Jibu Mathew George
Course description	<p>i) A Brief overview of the course</p> <p>In what might sound like a rhetorical question, Ernest Gellner asks: “If you do not feel a generalized intellectual anxiety, if you feel no need to find and make explicit and to evaluate the basic premises of your activities, why the devil philosophize in the first place?” Given certain singular characteristics of knowledge about human experience, as opposed to that of the physical universe, explication and evaluation of activities in the humanities, and literary studies in particular, hinge on understanding the disciplinary <i>raison d’être</i>, the modes of reasoning possible in the discipline(s), and a re-examination of the history of thought – lest we take our entrenched assumptions for granted and be content with the existing repertoire of concepts, leading to superficial readings of the word and the world. This course offers a lucid survey of European thought and critically explores its significance for the evolution of the humanities and for pertinent contemporary debates. The scope of deliberations ranges from ancient supernaturalistic/ religious conceptions of the world and the naturalistic Presocratic initiatives to the self-reflexive turn to the human subject as well as cultural, linguistic, and representational schemata as the ground of world theorization, with emphasis on inflections and transitions in world view. Key topics for discussion include the milestones in this history (for example, the Renaissance and its contrast between <i>studia humanitatis</i> and <i>studia divinitatis</i>, the Enlightenment, secularization, and modernity), nature of knowledge in the humanities, nuances of literature ‘supplanting’ religion as a force in shaping a wholesome/ holistic individual, emergence of secular hermeneutics, rethinking on humanism and the emergence of transhumanism and posthumanism, terms of cross-cultural dialogue, subtleties of interdisciplinarity, and the relationship between the academic and the experiential.</p>

ii) Objectives of the course in terms of Programme Specific Outcomes

The course seeks to fulfill the following Programme Specific Outcomes.

Upon successful completion of the programme, participants will have

PO2: developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.

PO3: understood research models, research trends, pedagogies, and debates in Literary studies.

PO5: obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.

PO6: developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies

PO9: applied critical thinking skills and creative abilities in personal and professional contexts.

PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.

PO13: developed research writing skills to enable the publication of high-quality academic papers.

PO14: developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.

PO15: developed ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.

PO16: empowered students to become critical thinkers, and scholars.

iii) Learning outcomes

Upon successful completion of the course, the students will

Domain specific outcomes

- 1) be able to distinguish between the nature of knowledge in the humanities and in physical/natural sciences.
- 2) have gained a critical understanding of how concepts changed in meaning and significance in the history of European thought.
- 3) be able to trace the transition from a religious to secular world view, with exceptions thereof.

	<p>Skill enhancement</p> <p>4) have acquired the tools to theorize human experience and implications thereof for humanities disciplines and inter-cultural discourse.</p> <p>5) be competent to articulate the rationale for the study of humanities disciplines in general, and literary studies in particular, and engage in interdisciplinary reasoning with orientation towards research.</p> <p>Application</p> <p>6) be able to apply the historical understanding as well as relevant concepts and tools discussed on the course to contemporary academic and experiential questions.</p>
Course delivery	The course will be delivered through lectures and classroom discussions.
Evaluation scheme	Evaluation consists of two midterm assignments (40%) and a research paper to be submitted at the end of the semester (60%).
Reading list	<p>Essential reading</p> <p>Scruton, Roger. <i>A Short History of Modern Philosophy: From Descartes to Wittgenstein</i>. 2nd ed. London: Routledge, 2002.</p> <p>Tarnas, Richard. <i>The Passion of the Western Mind: Understanding the Ideas That Have Shaped Our World View</i>. London: Pimlico, 2010.</p> <p>Additional reading</p> <p>Kant, Immanuel. "Thoughts on Education." <i>Classic and Contemporary Readings in the Philosophy of Education</i>, ed. Steven M. Cahn, 153-173. New York, NY: McGraw Hill, 1997.</p> <p>Miller, Richard E., and Kurt Spellmeyer, ed. <i>The New Humanities Reader</i>. 5th ed. Stamford, CT: Cengage Learning, 2015. (Selections)</p> <p>Nussbaum, Martha. <i>Not for Profit: Why Democracy Needs the Humanities</i>. Princeton, NJ: Princeton University Press, 2010.</p> <p>Taylor, Charles. 2007. <i>A Secular Age</i>. Cambridge, MA: Belknap Press of Harvard University Press, 2007. (Selections)</p> <p>Weber, Max. <i>Readings and Commentary on Modernity</i>. Ed. Stephen Kalberg. Malden, MA: Blackwell, 2005. (Selections)</p>

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	William Shakespeare: Contemporary Interpretations
Category (Mention the appropriate category (a/b/c) in the course description.)	c. New course
Course code	MAENGLITC556 (Specialised) –II Semester MAENGLITC656 (Specialised)-IV Semester MAENGLITC576 (Cafeteria) –II Semester MAENGLITC676 (Cafeteria) –IV Semester
Semester	II and IV (January to April 2025)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday: 9 am -11 am Thursday: 9 am-11 am
Name of the teacher/s	Dr. Jai Singh
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course This course acquaints students to a range of creative and critical strands and debates related to contemporary interpretations of the plays by William Shakespeare. These interpretations will be based on various contemporary theoretical frameworks and critical practices such as postmodernism, feminism, gender studies, ecocriticism, digital humanities, medical humanities, politics, cultural studies etc.</p> <p>ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p>Upon successful completion of the programme, participants will have</p> <p>PO2: Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.</p> <p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p>

PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.

PO6: Developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies

PO7: Developed presentation skills, employability skills, and advanced communication skills which would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.

PO8: Developed an understanding of Digital technologies, visual cultures, performative, popular, oral cultures, health humanities, and their relevance in Education.

PO9: Applied critical thinking skills and creative abilities in personal and professional contexts.

PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.

PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.

PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.

PO16: Empowered students to become critical thinkers, and scholars.

To provide students with an overview of the diverse strands of contemporary interpretations of Shakespeare.

- a. To enable students to consider and engage critically with key terms and case-studies related to understanding of Shakespeare in contemporary times.
- b. With attention to contemporary cultural, political and academic debates, and with regard to issues of equality, diversity, inclusion and access.
- c. To acquaint students with interdisciplinary approaches to the understanding of Shakespeare in contemporary times.
- iii) Learning outcomes—
 - a) domain specific outcomes
 - b) value addition/
 - c) skill-enhancement/
 - d) employability quotient(Please highlight the portion that subscribes to a/b/c/d)

This course is designed to allow students to develop knowledge, skills and capabilities in the following areas:

- a. **Digital Capabilities:** students will not only access a range of digital materials relevant to Shakespearean scholarship, adaptation and performance but will also see the initial developments towards the evolutions of these technologies in the plays of Shakespeare.
- b. **Employability:** students will learn the key components of analyzing and responding creatively to the works of Shakespeare wherein we find a conglomeration of disciplines: arts, human sciences, and natural science.
- c. **Global and Cultural Capabilities:** Shakespeare is by nature global and intercultural, and the course includes important works by Shakespeare and works on Shakespeare.

Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): Research Paper</p> <p>End-semester (mode of evaluation): Research Paper</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>
Reading list	<p>Essential reading</p> <p>Primary Works:</p> <p>Stanley Wells, Gary Taylor, John Jowett, ed. <i>William Shakespeare: The Complete Works</i>. 1986.</p> <p>Additional reading</p> <p>Secondary Works:</p> <p>Cohen, Adam Max. <i>Shakespeare and Technology: Dramatizing Early Modern Technological Revolutions</i>. Palgrave Macmillan, 2006.</p> <p>Egan, Gabriel. <i>Shakespeare and Marx</i>. OUP, 2004.</p> <p>Estok, Simon C. <i>Ecocriticism and Shakespeare Reading Ecophobia</i>. Palgrave Macmillan, 2011.</p> <p>Heverkamp, Anselm. <i>Shakespearean Genealogies of Power</i>. Routledge, 2011.</p> <p>Parvini, Neema. <i>Shakespeare and Contemporary Theory: New Historicism and Cultural Materialism</i>. Bloombury Academic Publishing, 2012.</p> <p>Peterson, Kara L. <i>Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England</i>. Ashgate, 2010.</p> <p>Powers, William. <i>Hamlet's BlackBerry: A Practical Philosophy for Building a Good Life in the Digital Age</i>. HarperCollins, 2010.</p> <p>Sawday, Neil Rhodes and Jonathan. <i>The Renaissance Computer: Knowledge Technology in the First Age of Print</i>. Routledge, 2010.</p> <p>Shershow, Jean E. Howard and Scott Cutler, ed. <i>Marxist Shakespeare</i>. 2001.</p> <p>Tribble, Evelyn B. <i>Cognition in the Globe Attention and Memory in Shakespeare's Theatre</i>. Palgrave Macmillan, 2011.</p> <p>Wells, Robin Headlam. <i>Shakespeare on Masculinity</i>. CUP, 2000.</p> <p>Yates, Frances A. <i>The Occult Philosophy in the Elizabethan Age</i>. Routledge, 1989.</p>

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of English Literature

Course Description

Title: Romantic Poetry

January to April 2025

Course title	Romantic Poetry
Category	Existing course with 10% revision.(Deleted William Blake from the previous course)
Course code	MAENGLITC531(Specialised) - II Semester MAENGLITC631(Specialised) - IV Semester MAENGLITC530(Cafeteria) – II Semester MAENGLITC630(Cafeteria) - IV Semester
Semester	Semester II and IV
Number of credits	5
Maximum intake	30
Day/Time	Tuesday 11 am to 1 pm and Wednesday 11 am to 1 pm
Name of the teacher	Prof. C.Sharada
Course description	<p>A.1) Overview: The focus of this course is on the social and literary background of romantic age and the impact of French Revolution, Enlightenment and Industrialization on the poetry of the period. The poems prescribed for study will be analyzed and evaluated in relation to the historical, cultural, political, philosophical and social contexts. The course will examine the relevance of the prescribed poems in the present times</p> <p>II) Objective: To introduce the students to the characteristic features of the romantic age, romantic movement, romantic poetry and romantic criticism.</p> <p>The course seeks to fulfill the following programme specific outcomes:</p> <p>PO2: Develop aesthetic and philosophical understanding of key concepts, ideas and theories in literary Studies.</p> <p>PO5: Obtain advanced skills including close reading and critical thinking skills required to analyze and interpret literary texts</p> <p>PO6: Develop research skills including identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies.</p> <p>PO12: Accomplish linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p> <p>PO16: Empower students to become critical thinkers, and scholars</p>

	<p>iii) Learning Outcome:</p> <p>a. Domain Specific: Upon completion of this course, the students should be able to evaluate the poems from contemporary critical perspectives</p> <p>b. Value addition: Develop an ability of advanced analysis with regard to textual interpretation, appreciation and argumentation.</p> <p>c. Skill-enhancement: Develop research skills through the location, evaluation, and synthesis of primary and secondary sources related to Romantic poetry.</p> <p>d. Employability quotient: The course helps the students to take up teaching assignments and research projects.</p> <p>All the primary texts prescribed for the course subscribes to the above mentioned points(a, b, c, d)</p>
Course delivery	Lecture and seminar
Evaluation scheme	<p>Internal: Two sit-down exams and one research paper submission (40%)</p> <p>End-semester: Project submission(60%)</p>
Reading list	<p>Essential reading</p> <p>William Wordsworth :</p> <p><i>The Prelude</i></p> <p>“Tintern Abbey”</p> <p>“Ode: Intimations of Immortality”</p> <p>Samuel Taylor Coleridge:</p> <p>“The Rime of the Ancient Mariner”</p> <p>“Kubla Khan”</p> <p>P.B.Shelley:</p> <p>“Ode to the West Wind”</p> <p>“To a Skylark”</p> <p>John Keats:</p> <p>“Ode to a Nightingale”</p> <p>“Ode on a Grecian Urn”</p> <p>“Ode to Autumn”</p> <p>Additional reading</p> <p>Abrams, M.H. ed. <i>English Romantic Poets: Modern Essays in Criticism</i>. New York: Oxford UP, 1960.</p> <p>Beer, J.B. <i>Coleridge the Visionary</i>, New York: Collier, 1962.</p> <p>Bowra, Maurice. <i>The Romantic Imagination</i>. London: Oxford UP, 1961.</p> <p>Brooks, Cleanth. <i>The Well Wrought Urn</i>. London: Dennis Dobson, 1968.</p> <p>Bush, Douglas. <i>John Keats: His Life and Writings</i>. London: Weidenfeld & Nicolson, 1966.</p> <p>Darbishire, Helen. <i>The Poet Wordsworth</i>. Oxford: Clarendon P, 1950.</p>

	<p>Hartman, Geoffrey H. <i>Wordsworth's Poetry: 1787-1814</i>. New Haven: Yale UP, 1964.</p> <p>House, A. Humphrey. <i>Coleridge</i>. London: Harte-Davis, 1953.</p> <p>Matthews, G.M. <i>Shelley</i>. London: Longman, 1970.</p> <p>Perkins, David. <i>The Quest for Permanence</i>. Cambridge, MA: Harvard UP, 1959.</p> <p>Vendler, Helen. <i>The Odes of John Keats</i>. Cambridge, MA: Harvard UP, 1983.</p> <p>Woodings, R.B. <i>Shelley: Modern Judgments</i>. London: Macmillan, 1968.</p>
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Modernist Poetry
Category (Mention the appropriate category (a/b/c) in the course description.)	b) Existing course with revision. (Percentage of revision – 30 %) (Added more number of poets to the syllabus)
Course code	MAENGLITC541 (Specialised) - II Semester MAENGLITC641(Specialised) - IV Semester MAENGLITC551 (Cafeteria) – II Semester MAENGLITC651(Cafeteria) - IV Semester
Semester	II &IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday & Thursday 2 – 4 pm
Name of the teacher/s	Dr. Anumula Sreedevi
Course description	<p>iv) A brief overview of the course</p> <p>Modernist Poetry in English began in the early 20th century with the poetry specially published after WWI . It continued developing to be more innovative and expressionistic in later phases when poets like T.S. Eliot, W. B. Yeats and Wallace Stevens negotiated the writing traditions to establish space for the new ideas of culture, religion, gender and race. Poetry written during this period requires a close reading to understand key poetic debates of the time: the nature of the poetic image; authorial "impersonality" and the poem's relationship with the reader; themes of gender and sexuality; of history and temporality; and of the convulsive politics of the time and intimations of growing complexities with reference to declining religious and traditional orders. Walter Pater says “A very intimate sense of the expressiveness of outward things which ponders, listens, penetrates where the earlier, less developed consciousness passed lightly by, is an important element</p>

in the general temper of the modern poetry.” In order to understand this general temper of modern poetry one must focus on the formal and stylistic innovations presented in the works. This course, Modernist Poetry, aims to teach the characteristics and multiplicity of theme, form and style of the poetry written in Britain and North America between 1901 and 1950.

The course entails a detailed study of the selected poems written in Britain and North America between 1901-1950.

Poets chosen for the detailed study are:

T.S. Eliot, W. B. Yeats, Wallace Stevens

Dylan Thomas, Adrienne Rich, Maya Angelo

v) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

This course is designed to make students –

PO2 - Develop aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.

PO5- Obtain advanced skills including close reading and critical thinking skills required to analyze and interpret literary and other cultural texts.

PO8 - Develop an understanding of Digital technologies, visual cultures, performative, popular, oral cultures, health humanities, and their relevance in Education.

Application of knowledge and skills.

PO9 - Apply critical thinking skills and creative abilities in personal and professional contexts.

PO10 - Interpret and analyze texts in their social, historical, political, and cultural contexts.

PO11- Acquired transferable skills in writing to relatively recent domains such as digital world.

Generic learning outcomes.

PO13 - Develop research writing skills to enable the publication of high quality academic papers.

PO14- Develop holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.

PO15- Develop ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.

PO16 - Empower students to become critical thinkers, and scholars.

III Learning outcomes— a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient

(Please highlight the portion that subscribes to a/b/c/d)

Learning Outcomes –

a) Domain specific outcomes

a) Understand the condition of modern poetry in its historical and cultural dimensions.

a) Gain critical knowledge of this literature in its variously articulated versions.

b) Identify and explicate the salient features of modern poetry through close reading of the representative texts across genres that are prescribed for study. Learn major characteristics, concerns, techniques, and practices of modern poetry.

b) Trace the main concern of modern poetry with focus on free verse, symbolism, realism, allusion.

b) Acquire knowledge of some of the literary, critical, social and ideological preoccupations of early 20th century poetry.

	<p>c) Relate their comprehension of poetry to the role and relativity of the reader's own discursive context. Evaluate and appreciate poems critically.</p> <p>c) Develop critical thinking and write critical essays using various approaches on the prescribed topics. Acquire knowledge of various movements of Modern Period.</p> <p>c) Skill enhancement</p> <p>c) Apply the skills gained from this exercise to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics.</p> <p>c) Make a distinction between literary/artistic movements as period-bound, culturally and historically specific phenomena and in terms of characteristics that can be found in multiple epochs of history.</p> <p>d) Write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements demonstrated by modernist and postmodernist literary trends.</p>
Course delivery	Lecture/ Seminar
Evaluation scheme	Internal – 40% Sit in exam/ Seminar End-semester 60% Sit in exam / Research Paper
Reading list	<p>Essential reading:</p> <ol style="list-style-type: none"> 1. David Perkins. A History of Modern Poetry, Volume I: From the 1890s to the High Modernist Mode, Pelknap Press, 1979. 2. David Perkins. A History of Modern Poetry, Volume II: Modernism and After, New Edition. Pelknap Press, 1989.

3. Marjorie Perloff. 21st – Century Modernism: The “New” Poetics. Wiley-Blackwell, 2002.
4. Michael Hamburger. The Truth of Poetry. New Edition. Anvil Press Poetry, 2004.

Additional Reading:

1. Coughlan, Patricia & Davis, Alec eds. “Modernism and Ireland” : The Poetry of the 1930s.
2. Greene, Roland; et al., eds. (2012). "Poetry of England". The Princeton Encyclopedia of Poetry and Poetics
3. Guest, Barbara. “Herself Defined: The Poet H.D. and Her World.”
4. Jones, Peter (ed.). “Imagist Poetry.”
5. Kenner, Hugh. “The Pound Era”.
6. Perloff, Marjorie. “The Poetics of Indeterminacy”
7. Redman, Tim. “Ezra Pound and Italian Fascism.”
8. Gammel, Irene. Baroness Elsa: “Gender, Dada and Everyday Modernity.”
9. Wesling, Donald, The Chances of Rhyme: “Devices and Modernity.”
10. Scully, James (ed) “Modern Poets on Modern Poetry.”
11. Steele, Timothy, “Missing Measures: modern poetry and the revolt against metre.”

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	African and Caribbean Literatures
Category	B. Existing course with revision.
Course code	MAENGLITC590 (Specialised)-Semester II MAENGLITC690 (Specialised) - Semester IV MAENGLITC588 (Cafeteria) –Semester II MAENGLITC688 (Cafeteria) –Semester IV
Semester	January 2025 to April 2025
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday (11.00 am- 01.00 pm) Friday (11.00 am - 01.00 pm)
Name of the teacher/s	Dr. Eligedi Rajkumar
Course description	<p>Include the following in the course description</p> <p align="center">vi) A brief overview of the course</p> <p>This course offers a survey of the literature produced by African and Caribbean writers. The main objective of this course is to study African, Caribbean literatures, and explore the historical, social, political and cultural contexts of these literatures. It would render a historical perspective on colonization and its aftermath; its impact on the psyche; narratives of cultural nationalism; problems of cultural hegemony; postcolonial ambivalences; migration, diasporic and gendered subjectivities. The course enable students to write research papers in the field of African and Caribbean literatures.</p> <p>ii. Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p>Upon successful completion of the programme, participants will have</p> <p>PO3: Understood research models, research trends, pedagogies, and debates in Literary studies.</p> <p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p>

PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.

PO6: Developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies

PO9: Applied critical thinking skills and creative abilities in personal and professional contexts.

PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.

PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.

PO13: Developed research writing skills to enable the publication of high-quality academic papers.

PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.

PO15: developed ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.

PO16: Empowered students to become critical thinkers, and scholars.

- To introduce the historical reality of colonialism, its aftermath, and representative postcolonial literatures.
- To enable students to develop a critical perspective on African, Caribbean literary texts and writers.
- To enable students to interpret and analyze readings across different historical, cultural contexts and genres.
- To enable students to develop critical reading, and research writing skills in the field of African and Caribbean literatures.

iii. Learning outcomes

Upon successful completion of this course, students will be able to:

a) domain specific outcomes

- Demonstrate knowledge of colonial and postcolonial discourses.
- Apply this knowledge to understand and appreciate the literatures in one's own culture.
- Develop a critical perspective on African, Caribbean literary texts and writers.

b) skill-enhancement

- Interpret and Analyze readings across different historical, cultural contexts and genres.
- Demonstrate critical reading, and research writing skills in the field of African and Caribbean literatures.

Course delivery	Course will involve lecture mode as well as participation of students in classroom discussions and a seminar presentation.
Evaluation scheme	<p>Internal (modes of evaluation): 40%</p> <p>Survey on research in African and Caribbean Literatures</p> <p>Short Response Paper</p> <p>Research Seminar Presentation</p> <p>End-semester (mode of evaluation):60%</p> <p>Research Paper & Viva Voce</p>
Reading list	<p>Essential reading</p> <p><u>Primary Texts</u></p> <p>Chinua Achebe: Things Fall Apart</p> <p>Chimamanda Ngozi Adichie: The Thing Around Your Neck [Headstrong Historian]</p> <p>Chimamanda Ngozi Adichie: The Danger of a Single Story</p> <p>Bessie Head: The Collector of Treasures</p> <p>Bessie Head: The Breakdown of Family Life</p> <p>Ama Ata Aidoo: The Girl who can</p> <p>Ama Ata Aidoo: The African Woman Today</p> <p>Wole Soyinka: The Lion and the Jewel</p> <p>Wole Soyinka: Telephone Conversation</p> <p>V. S. Naipaul: In a Free State [Selections]</p> <p>Derek Walcott: Dream on Monkey Mountain</p> <p>Jamaica Kincaid: My Brother</p> <p><u>Critical Essays</u></p> <p>African Literature - Eileen Julien</p> <p>Decolonising the Mind (pp. 1-33) - Ngugi wa Thiong'o</p>

The Plight of a Hero in Achebe's "Things Fall Apart" - Patrick C. Nnoromele

Okonkwo and His Mother: Things Fall Apart and Issues of Gender in the Constitution of African Postcolonial Discourse - BiodunJeyifo

Women in Achebe's Novel "Things Fall Apart" - Mundi Rahayu

Chinua Achebe and the Invention of African Culture - Simon Gikandi

Culture in Chinua Achebe's Things Fall Apart - Diana Akers Rhoads

Chinua Achebe Writing Culture: Representations of Gender and Tradition in "Things Fall Apart" - KwadwoOsei-Nyame

Remembering Chinua Achebe - IfaBayeza

The Women of Things Fall Apart, Speaking from a Different Perspective: ChimamandaAdichie's Headstrong Storytellers - AneneEjikeme

Wole Soyinka, When Are You Coming Home? - BernthLindfors

An Evening with Wole Soyinka - Anthony Appiah

Locating Naipaul: "Not English, Not Indian, Not Trinidadian" - Harish Trivedi

A Conversation With V. S. Naipaul - V. S. Naipaul, Bharati Mukherjee and Robert Boyers

V.S. Naipaul: A Diasporic Vision - KavitaNandan

Additional reading

Irele, A. &Gikandi, S. (Ed.). (2004). The Cambridge history of African and Caribbean literature. Cambridge University Press.

Liz, Gunner. (2004). Africa and orality. In Irele A. &Gikandi S. (Ed.). The Cambridge history of African and Caribbean literature (pp. 1-18). Cambridge University Press.

Simon, Gikandi. (2004). African literature and the colonial factor. In Irele A. &Gikandi S. (Ed.). The Cambridge history of African and Caribbean literature (pp. 379-397). Cambridge University Press.

Adele, King. (2004). "Postcolonial" African and Caribbean literature. In Irele A. &Gikandi S. (Ed.). The Cambridge history of African and Caribbean literature (pp. 809-823). Cambridge University Press.

Young, Robert J.C. (2001). Postcolonialism. An Historical Introduction. Oxford: Blackwell. (pp. 1-57)

Young, Robert J.C. (2020). Postcolonialism: a very short introduction (Second). Oxford University Press.

Fanon, F. (1967). *Black Skin, White Masks*. Translated by R. Philcox. New York: Grove Press.

Fanon, F. (1961). *The wretched of the earth*. Translated by R. Philcox. New York: Grove Press. (pp. 1-52)

Someshwar, S. (2015). *A Warble of Postcolonial Voices: An Anthology of Short Stories and Poems*. Delhi: Worldview Publications.

Achebe, C. (2016). An image of Africa: Racism in Conrad's *Heart of Darkness*. *The Massachusetts Review*, pp. 14–27.

Olaniyan, T. (1992). Dramatizing Postcoloniality: Wole Soyinka and Derek Walcott. *Theatre Journal*, 44(4), 485–499.

Smith, D. (2010). A Case of Naipaulexity: V.S. Naipaul's Visions of Africa in "In a Free State." *Journal of Caribbean Literatures*, 6(3), 81–93.

McNett, G. (2002). Nobel Laureate: V.S. Naipaul – Can't Live With Him, Can't Live Without Him. *Caribbean Quarterly*, 48(2/3), 14–16.

LYALL, S. (2002). Nobel in Literature Goes to Naipaul, an Explorer of Exile. *Caribbean Quarterly*, 48(2/3), 63–65.

Thieme, J. (1987). Searching for a Centre: The Writing of V. S. Naipaul. *Third World Quarterly*, 9(4), 1352–1365.

Bazin, N. T. (1986). FEMINIST PERSPECTIVES IN AFRICAN FICTION: BESSIE HEAD AND BUCHI EMECHETA. *The Black Scholar*, 17(2), 34–40.

Wilhelm, C. (1983). Bessie Head: The Face of Africa. *English in Africa*, 10(1), 1–13.

Ryan, C. (2014). DEFINING DIASPORA IN THE WORDS OF WOMEN WRITERS: A Feminist Reading of Chimamanda Adichie's "The Thing Around Your Neck" and Dionne Brand's "At the Full and Change of the Moon." *Callaloo*, 37(5), 1230–1244.

Tunca, D. (2018). Chimamanda Ngozi Adichie as Chinua Achebe's (Unruly) Literary Daughter: The Past, Present, and Future of "Adichebean" Criticism. *Research in African Literatures*, 49(4), 107–126.

Tunca, D., & Ledent, B. (2015). The Power of a Singular Story: Narrating Africa and Its Diasporas. *Research in African Literatures*, 46(4), 1–9.

Visel, R. (1990). "We Bear the World and We Make It": Bessie Head and Olive Schreiner. *Research in African Literatures*, 21(3), 115–124.

Okafor, C. A. (1988). Joseph Conrad and Chinua Achebe: Two Antipodal Portraits of Africa. *Journal of Black Studies*, 19(1), 17–28.

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	DISABILITY AND CONTEMPORARY WRITING(s)
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with revision
Course code	MAENGLITC568 (Specialised)- II MAENGLITC668 (Specialised)- IV & MAENGLITC587 (Cafeteria) – II MAENGLITC687 (Cafeteria) – IV
Semester	JANUARY-APRIL2025, SEMESTER(II&IV)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Thursday 11-1pm & Friday 2-4pm
Name of the teacher	Dr. Y. Suresh Babu
Course description	<p>A Brief Overview of the Course</p> <p>At the outset, the proposed course aims to scrutinize the portrayal of 'disability' in modern literature and visual media, emphasizing its role as a recurring motif and narrative tool. It seeks to explore how these representations function as narrative devices, stimulating emotional engagement and tension within the audience.</p> <p>Through an analysis of literary and visual depictions of disability, the course aims to address several critical questions- it intends to uncover the true purpose behind portraying the 'deformed body' or 'irrational mind' in contemporary works as an impediment or a detraction from the so called 'normal'. Furthermore, it seeks to examine how the presence or absence of disability impacts the reading and interpretation of literary works at large, illuminating hidden issues and concepts embedded within these stereotyped definitions and confinements of social class and structure.</p> <p>To underscore the nuanced politics of representing disability, the course will engage students in dissecting select contemporary works alongside pertinent secondary materials. It aims to foster discussions surrounding broader socio-economic, political, and cultural aspects in films and literature.</p> <p>ii. Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p>

The course seeks to fulfill the following Programme Specific Outcomes.

Upon successful completion of the programme, participants will have:

PO2: Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.

PO4. Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.

PO5. Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.

PO6. Developed research skills including Identifying research areas of interest, and discussing various research methods in disciplinary and interdisciplinary literary studies.

PO8. Developed an understanding of Digital technologies, visual cultures, performative, popular, oral cultures, health humanities, and their relevance in Education.

*Interpreted and analysed texts in their social, historical, political, and cultural contexts.

*To engage in Interdisciplinary discussions and participate in informed discussions that connect literary analysis with disability studies, fostering a comprehensive understanding of the subject matter.

*Articulate well-reasoned perspectives on public policy debates and ethical considerations concerning disabled populations.

* Understand how literary and cinematic texts can develop and critique cultural beliefs about disability, provoking questions and creating potential for progressive change.

These outcomes aim to equip students with the analytical tools and critical perspectives necessary to navigate and contribute to discussions on disability in contemporary cultural contexts.

III. Learning outcomes

Upon successful completion of this course, students will be able to:

-Develop a good understanding of theoretical concepts central to Disability Studies.

- Possess the ability to examine 'disability' through socio-economic, political, and cultural lenses.

- Learn to integrate Disability Studies with Medical Humanities for a comprehensive understanding.

- Be exposed to various genres and facets of disability in literature and visual media.

	<ul style="list-style-type: none"> - Harbour critical reflection on how literature portrays the fragmented body as a fragmented mind and self. - Explore wider debates surrounding the production and reception of disability studies in contemporary writings and films. - Engage with interdisciplinary approaches to disability studies and their connections to diverse narratives.
Course delivery	Lectures with interactive discussions/Seminars/Film screening
Evaluation scheme	Internal (modes of evaluation): Take-home assignments, class room participation & Presentation (40%) End-semester (mode of evaluation): Submission of Research Paper (60%)
Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> 1. Haddon, Mark. The Curious Incident of the Dog in the Night-Time. * Vintage Books, 2004. 2. Steinbeck, John. Of Mice and Men. Penguin Books, 1993. 3. Kanga, Firdaus. Trying to Grow. Bloomsbury, 1990. 4. Gupta, Shivani. No Looking Back. HarperCollins India, 2015. 5. Simsion, Graeme. The Rosie Project.Simon & Schuster, 2013. 6. Davis, Lennard J., and Rebecca Sanchez, editors. "The Disability Study Reader."2021. 7. Hall, Alice. "Literature and Disability." 2016. 8. Mehrotra, Nilika, editor. "Disability Studies in India: Interdisciplinary Perspectives." 2020. <p>Additional reading</p> <ol style="list-style-type: none"> 1. Oliver, Michael. The Politics of Disablement: A Sociological Approach. St. Martin's Press, 1990. 2. Oliver, Michael. Understanding Disability: From Theory to Practice. Palgrave Macmillan, 1996. 3. Miller, Laura. "Representing Disability: A Content Analysis of Pulitzer Prize-Winning Fiction." 4. Breger, Claudia. "Disability in Twentieth-Century American Literature."

5. Shakespeare, Tom. "Narratives of Disability in Literature and the Arts."
 6. GhaI, Anita. "Disability in South Asia: Knowledge & Experience." 2019.
 7. Mitchell, David T., and Sharon L. Snyder. "Narrative Prosthesis: Disability and the Dependencies of Discourse."2014.
 8. Snyder, Sharon L., Brenda Jo Brueggemann, and Rosemarie Garland-Thomson. Disability Studies: Enabling the Humanities.2022.
 9. Couser, G. Thomas. Signifying Bodies: Disability in Contemporary Life Writing. 2009.
 10. Adams, Rachel, Benjamin Reiss, and David Serlin, editors. Keywords for Disability Studies. 2015.
 11. Siebers, Tobin. Disability Theory.University of Michigan Press, 2008.
 12. Garland-Thomson, Rosemarie. Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature.Columbia University Press, 1997.
 13. Barker, Clare, and Stuart Murray, editors. The Routledge Companion to Disability and Lite
- Films:
- 1.Facing the Falls. Directed by Celia Aniskovich performed by Cara Elizabeth Yar Khan, Youtube 2024.
 2. "CODA." Directed by Sian Heder, performances by Emilia Jones, Marlee Matlin, Troy Kotsur, Apple Original Films, 2021.
 3. Out of My Mind. Directed by Amber Sealey, performances by Phoebe-Rae Taylor and Rosemarie DeWitt, Disney+, 2024.
 4. Ray (2004). Directed by Taylor Hackford, performed by Jamie Foxx, Kerry Washington, Amazon Prime Video.

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	MODERN AMERICAN FICTION
Category (Mention the appropriate category (a/b/c) in the course description.)	<ul style="list-style-type: none"> d. Existing course without changes e. Existing course with revision. Mention the percentage of revision and highlight the changes made. f. New course X
Course code	<p>MAENGLITC580(Specialised)-II Semester</p> <p>MAENGLITC680(Specialised) – IV Semester</p> <p>MAENGLITC 560 (Cafeteria) – II Semester</p> <p>MAENGLITC660(Cafeteria) – IV Semester</p>
Semester	January- April 2025
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 9-11 Tuesday 9-11
Name of the teacher/s	V Rajasekhar
Course description	<p>Include the following in the course description</p> <p>vii) A brief overview of the course</p> <p>In the course embarks on a literary journey through the 21st century, exploring the rich and diverse landscape of Modern American Fiction.</p> <p>The course delves into the major literary movements, styles, and themes that shaped the American literary canon at the beginning of the early 20th century.</p> <p>Through a close reading of novels, short stories, and essays, students will engage with the works of iconic American writers such as Ernest Hemingway, F. Scott Fitzgerald, William Faulkner among others.</p> <p>Students will deal with the topics such as The Lost Generation and the Jazz Age, Exploring the disillusionment and hedonism of the Roaring Twenties, The Great Depression and World War II.</p>

	<p>Through lectures, discussions, written analyses, students will gain a deeper understanding of the literary and cultural significance of Modern American Fiction, as well as the skills to critically engage with complex texts and ideas."</p> <p>The course provides more details about the specific authors, topics, and themes that will be covered, giving students a clearer sense of what to expect and what they will learn.</p> <p>viii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>The course seeks to fulfill the following Programme Specific Outcomes.</p> <p>Upon successful completion of the programme, participants will have</p> <p>PO2: Developed aesthetic and philosophical understanding of key concepts, ideas and theories in literary studies.</p> <p>PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p> <p>PO16: Empowered students to become critical thinkers, and scholars.</p> <p>ix) Learning outcomes— a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient (Please highlight the portion that subscribes to a/b/c/d)</p>
Course delivery	Lecture x/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): 40%, End-semester (mode of evaluation): 60%</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>
Reading list	<p>Essential reading</p> <p>Death of a Century: A Novel of the Lost Generation</p> <p>Daniel Robinson</p> <p>2015</p> <p>The Lost Generation</p>

Robert Vaughan

1992

Additional reading

1. Ernest Hemingway

Farewell to arms

Hemingway Short Stories

Old man and The Sea

2. William Faulkner

The Sound and The Fury

Scott Fitzgerald

The Great Gatsby

John Steinbeck

The Grapes of Wrath

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

COURSE DESCRIPTIONS

Course title	Indian Fictions in English
Category	New Course
Course code	MAENGLITC575 - (Specialised) II Semester MAENGLITC675 - (Specialised) IV Semester MAENGLITC595 - (Cafeteria) II Semester MAENGLITC695 - (Cafeteria) IV Semester
Semester	II and IV
Number of credits	5
Maximum intake	30
Day/Time	Tuesday 2 pm - 4 pm Friday, 2 am - 4 pm
Name of the teacher/s	Dr. B. Venkat Rao
Course description	<p>i) A brief overview of the course</p> <p>The course is designed to provide a comprehensive understanding of notably selected Indian English fictions from the late colonial phase to the modern phase. The course will also encourage participants to get acquainted with Indian unique narrative skills, cultural ethos, literary aesthetics and regional diversities. The objective of this course is to augment a critical perspective, in relation to the texts and contexts, on politically, socially and historically pertinent questions such as colonialism, nation and nationalism, religion and reform, gender and caste, tradition and modernity portrayed. The course involves a close reading of 4-5 novels.</p> <p>ii. Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>Upon successful completion of the programme, participants will have</p> <p>PO4: Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.</p> <p>PO10: Interpreted and analysed texts in their social, historical, political, and cultural contexts.</p> <p>PO12: Accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p>

	<p>PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p>PO16: Empowered students to become critical thinkers, and scholars.</p> <p>iii. Learning outcomes</p> <p>Upon successful completion of the course, the students will:</p> <ol style="list-style-type: none"> 1) be able to appreciate themes and issues, politics and aesthetics of Indian English Fiction 2) learn the critical outlook to theorize the complex realities such as colonialism, nation and nationalism, religion and reform, gender and caste, tradition and modernity 3) be able to understand the adoption and assimilation of literary form in Indian context. 4) exposed to a kaleidoscopic range of discussions, and prepared to articulate complex issues rationally. 5) be able to apply the concepts and theories discussed on the course rationally and sensibly.
Course delivery	The course will be delivered through lectures and classroom discussions.
Evaluation scheme	Evaluation consists of two midterm assignments (40%) and a research paper to be submitted at the end of the semester (60%).
Reading list	<p>Essential Reading</p> <p>Raja Rao. <i>Kanthapura</i>, 1938. Mulk Raj Anand. <i>Untouchable</i>, 1935. R.K Narayan. <i>The Man -Eater of Malgudi</i>,1961 Anita Desai. <i>Cry, The Peacock</i>,1963 Arundhati Roy. <i>The God of Small Things</i>,1997</p> <p>Additional Reading</p> <p>Meenakshi Mukharjee. <i>Realism and Reality: The Novel and Society in India</i>. OUP 1994 Tabish Khair. <i>Babu Fictions: Alienation in Contemporary Indian English Novels</i>, OUP2001 Limbale Sharnkumar. <i>Towards An Aesthetic of Dalit Literature: History, Controversies and Consideration</i>. Orient Blakswan. 2004 Home K, Bhabha. <i>Nation and Narration</i>. Routledge, 1990</p>

