

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**  
**Department of English Literature**  
**School of Literary Studies**

Course title	Literary Studies in an <b>AI World</b> : Natural and Artificial Reader-Response to Literature
Category	New Course
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC- (III Sem), MAENGLITC (I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-(III Sem), MAENGLITC(I Sem)
Semester	Semester I & III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Wednesday and Friday 2.00 p.m to 4.00 p.m
Name of the teacher/s	<b>Prof. Samson T</b>
<b>Course description</b>	This course aims to explore the similarities and the differences between the human and machine reading of literary texts, with view to understanding the cognitive- affective processes involved in the acts of reading literary texts. The crucial dimensions of human interpretation of texts, gleaned from the debates on literary interpretation, and reader-response theories, when compared with machine text-decoding processes, would help arrive at a tentative understanding of what human acts of reading involve. Such an understanding would be useful in the study of literature, and the teaching of literature.
Course Outcomes	At the end of the course, students will: CO1: have a good understanding of theories of literary interpretation, and the salient features of the reader-text interrelation CO2: understand the basic processes involved in AI reading/decoding of literary texts CO3: become aware of some of the subliminal processes involved in the acts of reading literature CO3: identify a few reading routines that can facilitate a more comprehensive response to literary texts

	<p>CO4: become more attentive to the nuances of literary works that come alive during the act of reading</p> <p>CO5: appreciate the uniqueness of art experience</p> <p>CO6: be alive to the social and moral responsibilities necessary for the use of other forms of intelligence in human affairs.</p>
Evaluation scheme	Internal Assessment through take home assignments, classroom participation, presentations and final End-of-Semester Sit-in-Examination
Reading list	<p>Williams, Jeffrey J, et al(Eds.) <i>The Norton Anthology of Theory and Criticism</i>. New York: W.W. Norton&amp; Company, 2001.</p> <p>Rivkin, Jule, Michael Ryan(Eds.) <i>Literary Theory: An Anthology</i>.3<sup>rd</sup> ed. Malden, MA: Wiley Blackwell, 2017,</p> <p>Lodge, David (Ed.) <i>Modern Criticism and Theory: A Reader</i>. 2<sup>nd</sup> ed. Harlow: Pearson Education, 1988.</p> <p>Eagleton, Terry. <i>Literary Theory: An Introduction</i>. Oxford: Blackwell, 2008.</p> <p>Tompkins, Jane P. (ed.) <i>Reader-response Criticism: From Formalism to Post-structuralism</i>. Johns Hopkins University Press, 1980.</p> <p>Dreyfus, Hubert. <i>What Computers Can't Do</i>, New York: MIT Press, 1979.</p> <p>Dreyfus, Hubert, Stuart Dreyfus. <i>Mind over Machine: The Power of Human Intuition and Expertise in the Era of the Compute</i>. Oxford: Blackwell,1986.</p> <p>Gladwell, Malcolm. <i>Blink: The Power of Thinking Without Thinking</i>, Boston: Little, Brown,2005.</p> <p>Hawkins, Jeff, SandraBlakeslee. <i>On Intelligence</i>. New York, Owl Books, 2005.</p> <p>Turing, Alan. "Computing Machinery and Intelligence". <i>Mind</i>, 49((1950): 433-460.</p> <p>Weizenbaum, Joseph. "How to Make a Computer Appear Intelligent". <i>Datamation</i> 8 (2) (1962): 22-24.</p> <p>_____. <i>Computer Power and Human Reason: From Judgment To Calculation</i>. San Francisco: W. H. Freeman, 1976.</p> <p>Putman, Hilary, and Hilar Putman. "Robots: Machines or Artificially Created Life?" <i>The Journal of Philosophy</i>, Vol. 61, No. 21, (Nov. 12, 1964): 668-691.</p> <p>Putman, Hilary."The Meaning of 'Meaning'," <i>Minnesota Studies in the Philosophy of Science</i> 7 (1975):131-93.</p>

Course title	<b>Shakespearean Sonnet</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision. Mention the percentage of revision and highlight the changes made. 90% The course specifically focuses on the genre of short stories.
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-650 (III Sem), MAENGLITC550 (I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-670 (III Sem), MAENGLITC570 (I Sem)
Semester	I and III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis)
Day/Time	<b>Wednesday and Thursday.</b> Timings 2:00pm-4:00 pm
Name of the teacher/s	Prof. Sonba Salve
Course description	<p><b>i) Course Overview:</b> This course delves into the captivating world of Shakespeare's sonnets, and explores their themes, poetic techniques, and historical context. Students will analyze a selection of these timeless poems, gaining insights into Shakespeare's mastery of language and his profound exploration of love, beauty, mortality, and the passage of time.</p> <p><b>ii) Objectives of the Course (Programme Specific Outcomes):</b>The major objectives of the course include:</p> <ul style="list-style-type: none"> <li>• To trace the origin and development of the sonnet as a literary form.</li> <li>• To appreciate the structure, conventions and elements of sonnet as a special form of poetry.</li> <li>• To develop proficiency in interpreting and analysing literary texts within the Elizabethan literary tradition.</li> <li>• To recognize the enduring relevance of Shakespeare's works in contemporary literary discourse.</li> </ul> <p><b>iii) Learning Outcomes:</b> This course not only enriches students' understanding of Shakespearean literature but also equips them with valuable skills and insights that contribute to their academic and professional growth. a) The students will gain a comprehensive</p>

understanding of Shakespearean sonnet form, structure, themes, and poetic devices. b) The course will cultivate in students a deeper appreciation for the universal themes explored in Shakespeare's sonnets, such as love, beauty, and mortality. They will learn to cherish the values of friendship, love and respect for women. c) The course will improve the skills of critical reading and textual analysis among the students. The students will learn to enhance oral and written communication skills by articulating interpretations and engaging in scholarly discussions. d) The present course will help students to develop skills like literary analysis, interpretation, critical thinking, and communication that are applicable to careers across various professional domains.

**Course delivery:**

The term 'sonnet' derives from the Italian *sonetto*, meaning a 'little sound' or 'little song'. It was Petrarch who established the sonnet as one of the major poetic forms. His sequence of sonnets entitled *Rime* expresses his love for a woman called Laura. His love however, is idealized and hence unattainable. Laura is not only beautiful but also virtuous. On the other hand, the nature of the poet's desire is erotic. So their love remains unfulfilled.

The ordinary sonnet consists of fourteen lines, usually in iambic pentameters. The Italian or Petrarchan Sonnet consists of an Octave (8 lines) and a Sestet (6 lines). The octave puts forward the theme or the problem of the poem, while the sestet provides its resolution. There is a *volta* or turn or shift in thought or feeling after the octave. Usually, the octave has the rhyme scheme of ABBAABBA, whereas the sestet is more flexible and follows various rhyme schemes—CDECDE, or CDCDCD. A good example of the Petrarchan type of sonnet in English is John Keats's poem *On First Looking into Chapman's Homer*.

**Shakespearean/ English Sonnet:** It is so named because Shakespeare was its greatest practitioner. Also known as the English sonnet, it was introduced to England from Italy by Sir Thomas Wyatt and the Earl of Surrey (Henry Howard). Surrey, in particular, adopted a rhyme-scheme widely different from that of his Italian model. He wrote his sonnets in three quatrains, in alternate rhyme, followed by a concluding couplet: ABAB CDCD EFEF GG – a form so splendidly used by Shakespeare later that it is now called after him, not after Surrey, its real originator.

A further variation of the English Sonnet was introduced by Edmund Spenser. The rhyme-scheme in his love sonnets (*Amoretti*) is ABAB BCBC CDCD EE. This type of sonnet is described as 'link sonnet' because the rhyme of the last line of the first quatrain is repeated in the first line of the second quatrain and so on.

**Composition & Publication:** Historians and scholars are uncertain as to when Shakespeare composed his sonnets. The sonnets were first

printed in 1609 by Thomas Thorpe. But they were already in circulation in manuscripts among his private friends. Shakespeare seems to have written these sonnets in 1590s when sonnet-writing was a fashion. In fact, two of his sonnets 138 and 144 were published by Jaggard in *The Passionate Pilgrim* in 1599. William Wordsworth declared in a poem that the sonnets were the key with which "Shakespeare unlocked his heart."

**Structure:** With only a few exceptions—Sonnets 99 (15 lines), 126 (12 lines), 145 (tetrameter instead of pentameter)—Shakespeare's sonnets follow the established English form of the sonnet. Each is a fourteen-line poem in iambic pentameter, comprising four sections: three quatrains (groups of four lines) followed by a couplet (two lines). Traditionally, different, though related, ideas are expressed in each quatrain, and the 'argument' or theme of the poem is resolved or generalized in the concluding couplet.

**Division of the Sonnets:** Shakespeare's 154 sonnets, taken together, are frequently described as a sequence, and this is generally divided into three sections: (i) Sonnets 1–126 focus on a young man (the "fair youth") and the poet's intimate friendship with him; (ii) Sonnets 127–152 focus on the poet's relationship with a woman known as the "dark lady"; and (iii) the two concluding verses, Sonnets 153 and 154, are adaptations of classical verses about Cupid (god of love).

**The Young Man:** Most searches for the young man's identity have begun with the enigmatic dedication of the 1609 edition of the poems to "Mr. W. H.," described as "the only begetter of these ensuing sonnets." Some scholars have contended that "begetter" means that "Mr. W. H." provided the publisher with the text of Shakespeare's sonnets. Others believe that "Mr. W. H." alludes to the young man who inspired the poems, and over the centuries, an impressive array of possible candidates has been proposed. At the top of the list are Henry Wriothesley, Earl of Southampton (1573–1624), and William Herbert, Earl of Pembroke (1580–1630). Shakespeare dedicated both *Venus and Adonis* and *The Rape of Lucrece* to Southampton, which makes him a strong candidate for a subsequent dedication. Some critics consider the more likely candidate to be Pembroke. Later, in 1623, Shakespeare's *First Folio* would be dedicated to Pembroke and his brother, Philip Herbert, such that an earlier dedication to the earl would not have been unlikely.

**The Dark Lady:** Mary Fitton, a lady in waiting to Queen Elizabeth, has been high on the list of candidates. Other candidates have included Luce Morgan, a London brothel-keeper, and Emilia Lanier, a woman whose virtue was apparently regularly

	<p>compromised.</p> <p><b>The Rival Poet(s):</b> Sonnets 21, 78–80, and 82–86 refer to a competitor or competitors for the young man's favour and patronage. The poet describes his rival(s') verses as more ornate and artificial than his own, and he represents them as a threat to his relationship with the friend. The narrating poet mentions only their verse, not their persons, and only in passing. Francis Davison, John Davies, Samuel Daniel, George Chapman, and Ben Jonson, all contemporaries of Shakespeare, have been identified as possible inspirations for the rival poets of the sonnets.</p> <p><b>Themes:</b> Many of Shakespeare's themes are conventional sonnet topics, such as love and beauty, and the related motifs of time and mutability. The themes of friendship and the betrayal of friendship are also significant, as is the nature of the relationship between the poet and the young man. The ambiguous eroticism of the sonnets has elicited varying responses, with some commentators asserting that the relationship between the two men is platonic and others contending that it is demonstrably sexual.</p> <p>While on the one hand, the poet celebrates the beauty and youth of his friend in many of these sonnets e.g. "Shall I compare thee to a summer's day/ Thou art more lovely and more temperate" (Sonnet 18), on the other hand he is painfully aware of the fleeting time and the toll it takes on youth and beauty: "That Time will come and take my life away" (Sonnet 64). In the first seventeen sonnets the poet urges his friend to marry and have children who would perpetuate his charms. The poet frequently stresses that the young man's beauty will fade as he ages, to be lost entirely upon his death—and saved only in the person of his offspring. Subsequently, he hopes to immortalise his friend through his deathless verse.</p> <p>While she is specifically called "dark" only once, the woman discussed by the poet in Sonnets 127–152 is understood to have dark hair and eyes. He alternately describes her as ill-favoured and attractive, while characterizing her as sensual, tyrannical, and playful. He eventually alleges that she has betrayed him by seducing his friend, often understood to be the young man of the earlier sonnets. Several critics have evaluated the "dark lady" sonnets in the context of literary conventions, arguing that these verses offer a parody of Petrarchan lovers through the depiction of a mistress who has neither virtue nor beauty.</p> <p>In Sonnets 153 and 154 the poet uses a mythological framework to comment on sexual encounters and sexually transmitted diseases.</p>
Evaluation scheme	<p>Internal 40% (Includes presentation and a short-written assignment)</p> <p>External-60% (Includes a written exam)</p>

Course title	<b>Literatures of Modern India : The Case of the Short Story</b>
Category (Mention the appropriate category (a/b/c)	Existing course with revision. Mention the percentage of revision and highlight the changes made. 90% The course specifically focuses on the genre of short stories.
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-670(III Sem), MAENGLITC570(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-690(III Sem), MAENGLITC 590(I Sem)
Semester	I and III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis)
Day/Time	<b>Monday and Wednesday.</b> Timings 9:00am-11:00 am
Name of the teacher/s	<b>Prof. Aparna Lanjewar Bose</b>
Course description	<p>Indian short story as a genre has greatly evolved in form and content to singularly emerge as one of the most vibrant literary forms of expression in modern Indian literature. Produced in various regions and states of India over a wide period, its thematic range is as extensive, complex and varied as the existing social and geographical diversities. With the hierarchical and stratified nature of Indian society, its subcontinental size, and heterogeneity, the problems, perceptions and preoccupations of multiple sections of Indian society become intrinsic to this grand design of Indian Fiction writing.</p> <p>The enriched and expanded canvas of Indian short story writing has a lot to render in terms of diversity and plurality, thus contributing immensely to the grand India literary tradition. Besides offering a vast multidimensional and cross-sectional view of the nation and Indian society in which it grew originally and elicited response, these stories, mostly translations from several Indian languages as also in English, offer enormous scope for multiplicity in views, visions, values, voices, visibility and verbalization. The stories of RK Narayan, Mulk Raj Anand, Bhisma Sahni, Premchand, Gulzaar, Satyajit Ray, Tagore, Indira Goswami, Mahasweta Devi, Ismat Chughtai, Manto, Amrita</p>

	<p>Pritam, Ajeet Cour, BaburaoBagul , Anna Bhau Sathe,Jhumpa Lahiri, Ruskin Bond and others shall be looked into, to endorse how the genre of writing has been redefined in the Indian context.</p> <p>The objective and purpose of this course is to acquaint the students to different writers, their thematic pre-occupations, socio political leanings and ethos besides several other aspects of literary creations that will continue to hold meaning and significance in our times. The selections made would include works that have a sound progressive, ideological and philosophical underpinning.</p> <p><b>A selected list of writers, their works and detailed readings shall be provided to the students later.</b></p>
Course delivery	<p>Mostly Lectures, Classroom seminars etc Use of audio- visual material if necessary</p>
Evaluation scheme	<p>--Internal 40% (Includes presentation and a short-written assignment) --External-60% (Includes a written exam)</p>
Reading list	<p>Das, Sisir Kumar. <i>A History of Indian Literature</i>. Sahitya Akademi, 1991</p> <p>Das, Sisir Kumar.<i>A History of Indian Literature.1911-1956</i> Sahitya Akademi, 1995</p> <p>Tharu, Susie&amp; K. Lalitha <i>Women Writing in India Part II</i> OUP,1993</p> <p>Ramakrishnan, EV.<i>Indian Short Stories 1900-2000</i>Sahitya Akademi ,2005</p> <p>Dangle, Arjun. <i>Poisoned Bread</i>. Orient Longman,1992</p>



Course title	<b>Contemporary Critical Theory</b>
Category	Existing course without revisions
Course Code	MA English Literature (Specialised) MAENGLITC-660(III Sem), MAENGLITC560(I Sem) <b>MA English (Cafeteria)</b> MAENGLITC-680(III Sem), MAENGLITC580(I Sem)
Semester	Semester III (August-November 2024)
Number of credits	5
Maximum intake	30 (on first-come-first-served basis)
Day/Time	Monday and Thursday, 11 am - 1 pm
Name of the teacher(s)	<b>Prof. Jibu Mathew George</b>
Course Description	<p>The history of literary studies over the centuries has witnessed a transition from interpreting and evaluating literary works and authors, an endeavour captured in an approximate form by the term "literary criticism," to doing theory as a self-reflexive enterprise in itself. As a meta-cultural exercise, contemporary critical theory deals with assumptions and concepts that underlie the production, reception, and understanding of literary and cultural texts as also definition and constitution of literature/culture. More importantly, critical theory, with its interdisciplinary engagements, involves a fundamental rethinking surrounding the subject, history, society, language, and ideology.</p> <p>The course aims to:</p> <ol style="list-style-type: none"> <li>1) offer a survey of the major schools of twentieth and twenty-first century literary theory;</li> <li>2) help students gain a critical awareness of the continuity of ideas in the history of criticism, as well as the gradual displacement of once-revered concepts;</li> <li>3) provide an account of the emergence of critical theory (or high theory) in the twentieth century whose current scope extends far beyond furnishing frameworks for interpretation of literary texts;</li> <li>4) introduce students to the philosophical debates surrounding key concepts in theory; and</li> <li>5) help students reflect on the larger world view, and changes thereof, behind theoretical writings.</li> </ol>

The course will cover the following topics:

Salient Features of Twentieth-Century Literary Theory  
Function of Theory in Literary Research  
Structuralism, Marxism and Post-Marxism  
Dialogism, Hermeneutics  
Phenomenology  
Psychoanalysis and Psychoanalytic Literary Criticism  
Frankfurt School  
Feminism  
Post-Structuralism  
Deconstruction, Intertextuality  
Postcolonial Theory , Reader Response Theory  
Reception Aesthetics  
History as Literary Artefact  
New Historicism

### **Genetic Criticism**

Upon successful completion of the course, the students will:

1) be able to appreciate critically the changing views on the definition, nature, and functions of literature and culture;

2) have obtained advanced skills required to analyze literary and cultural texts based on relevant interpretive principles and frameworks and thus discern the function of theory in literary research;

3) be able to view the text in relation to the author, reader, language, history, and the repertoire of culture as well as conditions of production and reception and come up with novel interpretations based thereof;

4) be able to discern in an interdisciplinary fashion the nature of rethinking surrounding the subject, history, society, and language that twentieth-century theory involves;

5) be competent to take cognizance of the larger world view, and changes thereof, behind works that are considered landmarks in the history of theory;

6) have developed interdisciplinary reflective skills to bear upon critical questions in literary studies and the humanities at large;

7) be able to apply the competencies gained through the course to the ideological debates surrounding key concepts in theory, such as race, class, gender, and caste in the context of everyday life; and

8) be able to engage in sustained theoretical reasoning

	and write research papers that demonstrate such reasoning.
Course delivery	The course will be delivered through lectures, classroom discussions, and student presentations.
Evaluation scheme	<b>The evaluation consists of one assignment (20 marks), one presentation (20 marks), and an end-of-semester research paper on a topic decided in consultation with the course instructor (60 marks).</b>
Reading list	<p><u>Essential Reading</u></p> <p>1) Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. 3rd ed. Manchester: Manchester University Press, 2009.</p> <p>2) Culler, Jonathan D. <i>Literary Theory: A Very Short Introduction</i>. Oxford: Oxford University Press, 1997.</p> <p>3) Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Malden, MA: Blackwell, 1996.</p> <p>4) Selden, Ramon, Peter Widdowson, and Peter Brooker. <i>A Reader's Guide to Contemporary Literary Theory</i>. Harlow: Pearson Longman, 2005.</p> <p><u>Additional Reading</u></p> <p>1) Culler, Jonathan D. <i>On Deconstruction: Theory and Criticism after Structuralism</i>. Ithaca, NY: Cornell University Press, 1982.</p> <p>2) Deppman, Jed, Daniel Ferrer, and Michael Groden, ed. <i>Genetic Criticism: Texts and Avant-Textes</i>. Philadelphia, PA: University of Pennsylvania Press, 2004 (Selections).</p> <p>3) Leitch, Vincent B., et al, ed. <i>The Norton Anthology of Theory and Criticism</i>. New York, NY: Norton, 2018 (Selections).</p> <p>4) Mongia, Padmini, ed. <i>Contemporary Postcolonial Theory: A Reader</i>. New York, NY: Arnold, 2009 (Selections).</p> <p>5) Parker, Robert Dale, ed. <i>Critical Theory: A Reader for Literary and Cultural Studies</i>. Oxford: Oxford University Press, 2014 (Selections). 6) Rivkin, Julie, and Michael Ryan, ed. <i>Literary Theory: An Anthology</i>. Oxford: Blackwell, 2002 (Selections).</p> <p>7) Warhol, Robyn R., and Diane Price Herndl, ed. <i>Feminism: An Anthology of Literary Theory and Criticism</i>. New Brunswick, NJ: Rutgers University Press, 1997 (Selections).</p>

### Course Description

Course title	<b>The 18 Century English Novel</b>
Category	Existing course with 80% revision.
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-620(III Sem), MAENGLITC520(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-620(III Sem), MAENGLITC520(I Sem)
Semester	Semester I and III
Number of credits	5
Maximum intake	30
Day/Time	Tuesday 2.00 p.m to 4.00 p.m and Wednesday 11.00 am to 1.00 pm
Name of the teacher	<b>Prof. C. Sharada</b>
Course description	<p><b>Overview:</b> The focus of this course is on the contexts of the rise, the emergence and consolidation of the novel form in the 18 century in England. The four representative texts prescribed for study will be analyzed and evaluated in relation to the historical, cultural, political and economical contexts. The reading of the texts includes a reflective consideration of social issues of the 18<sup>th</sup> century England. The course will examine the relevance of the prescribed texts in the present times</p> <p><b>Objective:</b> The main objective of this course is to introduce the students to the characteristic features and tendencies of the eighteenth century English novel.</p> <p><b>Learning Outcome:</b> Upon completion of this course, the students should be able to evaluate the texts from contemporary critical perspectives and develop an ability of advanced analysis with regard to textual interpretation and contextual reasoning. The course helps the students to take up teaching assignments and research projects.</p>
Course delivery	Lecture and seminar
Evaluation scheme	Internal: Two sit-down exams and one research paper submission (40%) End-semester: Sit- down exam (60%)
Reading list	<b>Essential reading</b> Daniel Defoe: <i>A Journal of the Plague Year (1722)</i> Jonathan Swift: <i>Gulliver's Travels (1726)</i> Samuel Richardson: <i>Clarissa or The History Of a Young</i>

Lady ( 1748)

Ann Radcliffe: *The Mysteries of Udolpho* (1794)

**Additional reading**

Baugh, A.C., ed. *A Literary History of England*.  
Routledge and Kegan Paul Ltd London: 1967.

Bowers, Toni O'Shaughnessy, and Elizabeth Bergen Brophy. "Women's Lives and the 18th-Century English Novel." *Eighteenth-Century Studies* 26, no. 1 (1992): 115.

Castle, Tery. *Masquerade and Civilization in Eighteenth-Century English Culture and Fiction*, 1986.

Dobree, Bonamy. *English History in the Early Eighteenth Century*, *Oxford English History*, 1959.

Donald Frederic Bond. *The Eighteenth Century*. AHM Publishing Corporation, 1975.

James Vinson .*Great Writers of the English Language: Novelists and Prose Writers*. St. Martin's Press, 1979.

James Vinson .*St. James Reference Guide to English Literature: The Restoration and 18th-century*. St. James Press, 1985

London, April. *The Cambridge Introduction to the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2012.

McMurran, Mary Helen . "Introduction". *The Spread of Novels Translation and Prose Fiction in the Eighteenth Century*. Princeton, 2009.

Molesworth, Jesse. *Chance and the Eighteenth-Century Novel: Realism, Probability, Magic*. Cambridge: Cambridge University Press, 2010.

Sim, Stuart. *The Eighteenth-Century Novel and Contemporary Social Issues: An introduction*. Edinburgh: Edinburgh University Press, 2008.

Spacks, Patricia Ann Meyer. *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. New Haven, Conn: Yale University Press, 2006.

Toscano, Angela Rose. "Resemblances: on the Re-use of Romance in Three 18th-Century Novels." University of Iowa, 2018.

Varey, Simon. *Space and the Eighteenth-Century English novel*. Cambridge: Cambridge University Press, 1990.

Course title	<b>Nineteenth-Century British Novel</b>
Category	New course
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-630(III Sem), MAENGLITC530(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-640(III Sem), MAENGLITC540(I Sem)
Semester	I/III Semester AUGUST TO NOVEMBER 2024
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	<b>Monday 4.00 p.m to 4.00 p.m &amp; Tuesday 11.00 a.m to 1.00 p.m</b>
Name of the teacher	<b>Dr. B. Venkat Rao</b>
Course description	This course introduces participants to the Nineteenth-Century Novel. Through a close study of major novels of the period the participants will come to understand and analyze the texts and contexts; and its complexities in relation to the social, cultural, political and historical issues of the era. This will also prepare participants for their active participation in classroom discussions and subsequently they are encouraged to come up with own ideas and interpretations.
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): End-semester (mode of evaluation): *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
Reading list	Essential reading Jane Austen- <i>Emma</i> Emily Bronte- <i>Wuthering Heights</i> Charles Dickens- <i>Hard Times</i> Thomas Hardy- <i>Tess of the d'Urbervilles</i> Joseph Conrad- <i>Heart of Darkness</i> Additional reading:

Course title	<b>Literature, Disease, and Society: An Introduction to Medical Humanities</b>
Category	Existing course without changes
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-661 (III Sem), MAENGLITC561 (I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-681 (III Sem), MAENGLITC581 (I Sem)
Semester	I and III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	<b>Tuesday: 9 am to 11 am and Thursday: 9 am to 11 am</b>
Name of the teacher/s	<b>Dr. Jai Singh</b>
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>Linguistic artifacts, especially literature and allied discourses, have always played a very important role in the cognition of disease. Hence, it is pertinent to understand how diseases are represented in literature. One of the earliest examples of the representation of disease in literature is <i>The Nature of Things</i> by Lucretius a Roman poet and philosopher. Lucretius, while deliberating on the disease, makes use of the principles of natural science to understand the disease and brings in the atomic theory as its philosophical foundation. The representation of disease also becomes a contested field wherein “the struggle for rhetorical ownership of illness: how it is possessed, assimilated in argument and in cliché. The age-old, seemingly inexorable process whereby diseases acquire meanings” (Sontag: 93-94). This course will focus on various aspects of the relationship between the disease and its discursive understanding.</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><b>Objectives:</b> To discuss how does literature help us understand the nature of human illness and suffering? Can written works of</p>

	<p>art, classic and contemporary, that depict moments of compassion and compassionate acts lay bare the moral, psychological, and physical reality of suffering?</p> <p>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)</p> <p><b>Learning Outcomes:</b>  a) Discuss and demonstrate the use of literature as one method of enhancing empathy, imaginative identification, and the moral imagination.  b) Describe how the arts and humanities provide insight into the human condition, suffering, and compassion.</p> <p>Medical Humanities is emerging as promising area within health care industry. There are good chances that students will be absorbed in this industry. There are many good fellowships (at International level) that students can avail if they opt for higher studies.</p>
Course delivery	<p><b>Lecture</b>/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)</p>
Evaluation scheme	<p>Internal (modes of evaluation): Research Paper  End-semester (mode of evaluation): Research Paper  *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><b>Texts Prescribed for Study:</b>  Sylvia Plath, "Lady Lazarus" (poem)  T S Eliot's selected poems  S T Coleridge's <i>The Rime of the Ancient Mariner</i>  J.M. Coetzee, <i>Disgrace</i>  Anne Sexton, "Doctors" (poem)  Mary Oliver, "When Death Comes" (poem)  Anton Chekov, "Ward #6" (short story)  Susan Sontag "Illness as Metaphor" (book/essay)  Sylvia Plath <i>The Bell Jar</i> (book)</p>



C.S. Lewis *A Grief Observed* (book)  
Albert Camus, *The Plague* (novel)  
Virginia Woolf, excerpt from *Mrs. Dalloway* (novel)  
Franz Kafka, "The Metamorphosis" (story)  
Atul Gawande, "When Doctors Make Mistakes" (essay)  
*Consumption and Literature: The Making of the Romantic Disease* by  
Clark Lawlor  
Additional reading  
*Consumption and Literature: The Making of the Romantic Disease* by  
Clark Lawlor  
*Disease and Death in Eighteenth-Century Literature and Culture* Edited by Allan Ingram and Leigh Wetherall Dickson  
*Fictions of Disease in Early Modern England Bodies, Plagues and Politics* by Margaret Healy  
*Imagining Contagion in Early Modern Europe* Edited by Claire L. Carlin  
*Medical Humanities Companion volume one Symptom* Edited by Martyn Evans, Rolf Ahlzén, Iona Heath, and Jane Macnaughton  
*Medicine, Health and the Arts Approaches to the medical humanities* Edited by Victoria Bates, Alan Bleakley, and Sam Goodman  
*Plague And The Athenian Imagination: Drama, history and the cult of Asclepius* by Robin Mitchell-Boyask  
*Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England* by Kaara L. Peterson  
*Romanticism and Colonial Disease* by Alan Bewell  
*Routledge Handbook of the Medical Humanities* Edited by Alan Bleakley  
*The Literary Culture of Plague in Early Modern England* by Kathleen Miller

Course title	<b>Modern American Fiction</b>
Category	a. Existing course without changes
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-680(III Sem), MAENGLITC580(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-660 (III Sem), MAENGLITC 560 (I Sem)
Semester	I & III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Wednesday & Friday 2.00 p.m to 4.00 pm
Name of the teacher/s	<b>Dr. Anumula Sreedevi</b>
Course description	<p><b>iv) A brief overview of the course</b></p> <p>This course, "Modern American Fiction", traces the development of American fiction from the 1920s till the contemporary times. It examines the formal and thematic elements of the failure of 'American Dream' that led to the displacement of 'Lost Generation' writers, cultural movement 'Jazz Age' that influenced Art and Literature of that period and the emergence of 'Black Aesthetic Movement' (1980s), where African American writers re-appropriated and revised the definition of race.</p> <p>Besides providing the information on concepts like 'Lost Generation', 'Jazz Age' and 'Black Aesthetic Movement' (1980s), this course facilitates students with critical thinking, reading and writing - through the interpretation of texts written by the following writers.</p> <ol style="list-style-type: none"> <li>1. Scott Fitzgerald (lecture)</li> <li>2. William Faulkner (lecture)</li> <li>3. John Steinbeck (lecture)</li> <li>4. Tony Morrison (lecture)</li> </ol> <p><b>v) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the</b></p>

**course is being offered)**

This course is designed to make students -

1. Learn major characteristics, concerns of modern American novel.
2. Trace the main concern of modern American novel with focus on the stylistics of its formations.
3. Acquire knowledge of some of the historical social and ideological preoccupations of early 20th century America.
4. Relate the comprehension of the modern American novel to the role and relativity of the reader's own discursive context.
6. Evaluate and appreciate the modern American novel critically.
8. Develop critical thinking and write critical essays using various approaches on the prescribed topics.
9. Acquire knowledge of various literary movements of Modern Period.

**vi) 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) Course Outcomes**

Upon completion of the course, participants will be able to

- a) Understand about American novel in its historical, social, economic, and political contexts.
- b) Gain critical knowledge of the literature in its variously articulated versions, such as African American, Native American, Jewish American and recognize their implications for contemporary everyday life.
- c) Understand how authors that are categorized as American novelists engage with the literary /artistic condition of the time.
- c) Identify and appreciate the salient features of American novel through close reading of the representative texts that are prescribed for the study.
- c) Apply the skills gained from this exercise for the analysis of other texts across genres.

	<p>d) Gain knowledge of literary and artistic movements of the time.</p> <p>e) Write and publish academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideas demonstrated by the (selected) American novelists.</p>
Course delivery	Lecture mode
Evaluation scheme	<p>Internal (mode of evaluation): Sit in /written exam.</p> <p>End-semester (mode of evaluation): Sit in/ written exam.</p>
Reading list	<p><b>Essential reading</b></p> <ol style="list-style-type: none"> <li>1.Scott Fitzgerald - "Echoes of the Jazz."</li> <li>2.Brooks, Cleanth. "William Faulkner: The Yoknapatawpha Country."</li> <li>3.Irvine, Lindesay "Meeting John Steinbeck in Somerset."</li> <li>4.Brockes, Emma. "Toni Morrison: 'I want to feel what I feel. Even if it's not happiness.'"</li> </ol> <p><b>Additional Reading</b></p> <ol style="list-style-type: none"> <li>1. Adamson, Lynda G. <i>Thematic Guide to the American Novel</i>. Westport, Conn.: Greenwood Press, 2002.</li> <li>2. Bradbury, Malcolm. <i>The Modern American Novel</i>. New ed. New York: Penguin Books, 1994.</li> <li>3. Deneen, Patrick J., and Joseph Romance, eds. <i>Democracy's Literature: Politics and Fiction in America</i>. Lanham, Md.: Rowman &amp; Littlefield, 2005.</li> <li>4. Elliott, Emory, et al., eds. <i>The Columbia History of the American Novel</i>. New York: Columbia University Press, 1991.</li> <li>5. Kazin, Alfred. <i>An American Procession: The Major American Writers from 1830 to 1930, the Crucial Century</i>. New York: Alfred A. Knopf, 1984.</li> <li>6. Lauret, Maria. <i>Liberating Literature: Feminist Fiction in America</i>. New York: Routledge, 1994.</li> <li>7. Minter, David L. <i>A Cultural History of the American Novel: Henry James to William Faulkner</i>. New ed. New York: Cambridge University Press, 1994.</li> <li>8. Wagner-Martin, Linda. <i>The Mid-Century American Novel, 1935-1965</i>. New York: Twayne, 1997.</li> </ol>

Course title	<b>The Early Modern Period: A Survey Course</b>
Category	a. Existing course without changes
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-610(III Sem), MAENGLITC510(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-610(III Sem), MAENGLITC510(I Sem)
Semester	Semester I & III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Wednesday and Friday 11.00 a.m to 1.00 p.m
Name of the teacher/s	<b>Dr. Y Suresh Babu and Prof. M.E Veda Sharan</b>
Course description	<p>The beginning of the early modern is marked by a few fundamental changes that occurred in the late fifteenth and early sixteenth centuries.</p> <p>In the realm of ideas, this is manifest in the shift away from the speculative medieval philosophies and a sudden spike in interest in the writings of scholars from ancient Greece and Rome, and a new emphasis on the use of observation as the basis of knowledge. This series of developments, known as the Renaissance, in turn led to paradigm-shifts in science and arts, with new ideas such as the heliocentric solar system and the redefinition of the human.</p> <p>The spread of these new ideas was aided by the development of printing using movable type, devised by Johannes Gutenberg. These developments were reflected/contributed to the birth of capitalism, the new economic system, and new social configurations. In religion, the power of the Catholic Church was considerably reduced through criticism of its theology and practices, which ultimately led to the emergence of Protestantism, that coincided with the emergence of individualism, the lynchpin of capitalism as an ideology.</p> <p>Colonization of non-European countries is another significant trend of this period. What began as Europe's discovery of new lands through voyages, and trade and commerce with the 'new' lands, it ended up as the rule of the major powers in Europe over 80% of the world for over 200 years.</p> <p>Literature and other cultural productions of this period were at the centre of these developments, aiding/reflecting/critiquing the confluence of ideas that</p>

	characterises the early modern period.
Course Outcomes	<ol style="list-style-type: none"> <li>1. Get a good understanding of the socio-economic configurations and intellectual traditions during the Early Modern period.</li> <li>2. Understand the connection between art and life by considering Early Modern art and life as an illustrative example.</li> <li>3. Gain a good overview of the relation between Continental movements in art and philosophy and their impact on British thought and art.</li> <li>4. Understand the way European traditions have influenced British artforms and other cultural productions.</li> <li>5. Get an overview of the major literary genres of the period and the key contributors to these genres.</li> <li>6. Gain an in-depth understanding of the period through the detailed study of select poems, plays, prose writings, and life writings.</li> <li>7. Reflect on the way European modernity emerged out of the Middle Ages, and trace the connection between these developments, and our Indian modernity.</li> <li>8. Acquire critical thinking skills to analyse socio-cultural phenomenon to be equipped with skills for a career in teaching and research.</li> </ol>
Evaluation scheme	Internal Assessment through take home assignments, classroom participation, presentations and final End-of-Semester Sit-in-Examination
Reading list	<p>Selections from <i>The Longman Anthology of English Literature</i>, Vol.1</p> <p>Selections from <i>The Norton Anthology of English Literature</i>, Vol.1</p> <p>Secondary Sources: Agnes Heller(1978). <i>Renaissance Man</i>. London: Routledge, 2017.</p> <p>Stephen Greenblatt(1980). <i>Renaissance Self-Fashioning: From More to Shakespeare</i>. Chicago: University of Chicago Press, 2005.</p> <p>Stephen Greenblatt(1992). <i>Marvelous Possessions: The Wonder of the New World</i>. Chicago: University of Chicago Press.</p> <p>Books and Articles on major trends and writers of the period.</p>

Course title	<b>John Milton Poetry</b>
Category	b. Existing course without changes
Course code	<b>MA English Literature (Specialised)</b> MAENGLITC-611 (III Sem), MAENGLITC 511(I Sem)  <b>MA English (Cafeteria)</b> MAENGLITC-611 (III Sem), MAENGLITC 511(I Sem)
Semester	Semester I & III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Monday 2.00 p.m to 4.00 p.m and Tuesday 4.00 p.m to 6.00 p.m
Name of the teacher/s	<b>V Rajashekar</b>
Course description	<p>The module consists of two parts. During the first part, students will have the opportunity to study about the origin and history of the epic as a literary form from the times of Greek writers. The course will begin with an introduction to Homer and the Oral tradition. Students will study about Epic features with examples from specific texts. Later, students will study about the English Epic and its background with specific reference to Paradise Lost.</p> <p>During the second part, students will be introduced to the other major works of John Milton such as "An Ode on the Morning of Christ's Nativity," "Elegy Written in a Churchyard," some Sonnets, and pamphlets.</p> <p>The module will be taught through the lecture mode. The Instructor will give an introduction to the general historical, and socio cultural background, which will explain the nature of the socio-philosophical thought.</p> <p>The texts will be approached through both comparative studies and individual close readings involving the class.</p> <p>Discussion within the group forms an essential element within this module, and therefore, it is absolutely essential that all class members have read the assigned material before the class commences.</p>
Course Outcomes	
Evaluation scheme	Internal Assessment, final term paper. Students will have to submit periodical assignments and the course will conclude with an end-of-term examination.
Reading list	

Course title	<b>Introduction to Research in Literary Studies (Research Methodology)</b> (for III Semester students of MA English Literature only)
Category (Mention the appropriate category (a/b/c) in the course description.)	A. Existing course without changes
Course code	RMC 698
Semester	III Semester (August to November 2024)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis <b>for MA courses only</b> )
Day/Time	Monday 11.00 - 01.00 pm Friday 11.00 - 01.00 pm
Name of the teacher/s	Dr. Eligedi Rajkumar
Course description	<p><b>I) Course description:</b> Literary research today requires at the very least an openness to other disciplines, but there remain both dangers and opportunities in undertaking interdisciplinary study. Of the dangers, the failure to appreciate the distinctive histories and methodologies of contending disciplines is potentially the most damaging. But at the same time, interdisciplinary study allows unprecedented scope for posing new questions and it enables the pursuit of individual research interests in ways that were inconceivable 30 years ago (David Johnson, 2010).</p> <p>The main objective of this course is to introduce research methods and familiarize students with various aspects of research, and current research trends in literary studies. It explores interconnections between literary studies and other disciplines. The course enables students to write research proposals, research papers, theses, and encourage them to pursue research in Interdisciplinary Literary Studies.</p> <p><b>II) Objectives of the course:</b></p> <ul style="list-style-type: none"> <li>• To introduce research methods in literary studies.</li> <li>• To encourage students to develop scholarly interest at the intersection of literary studies and other disciplines.</li> </ul>



	<ul style="list-style-type: none"> <li>• To encourage students to approach literature with critical mind by learning various critical approaches, applying new methods in literary studies, offering new insights to the texts, contexts and the culture of literature.</li> <li>• To inculcate research rigour and ethics among the new researchers.</li> <li>• To enable students to develop research proposals, research papers and theses.</li> <li>• To address following questions: <ul style="list-style-type: none"> <li>- What is research in humanities or literary studies?</li> <li>- What's a research gap? How do we find it?</li> <li>- What is research hypothesis or research question and how do we formulate it?</li> <li>- What is reading for research and writing? What is a well-structured argument?</li> <li>- What are research approaches and methods?</li> <li>- What are research tools? What is research ethics?</li> </ul> </li> </ul> <p><b>III) Learning outcomes:</b></p> <p>Upon successful completion of this course, students will be able to:</p> <p>a) domain specific outcomes</p> <ul style="list-style-type: none"> <li>• Develop interest in research at the intersection of literary studies and other disciplines.</li> <li>• Identify research areas of interest and discuss various research methods in literary studies.</li> <li>• Demonstrate knowledge of contemporary research trends in literary studies.</li> </ul> <p>b) skill-enhancement</p> <ul style="list-style-type: none"> <li>• Develop critical thinking skills.</li> <li>• Develop research skills by conducting surveys, writing research proposals, research papers and theses.</li> <li>• Empower students to undertake independent research by following research methods and ethics.</li> </ul>
Course delivery	Course will involve <b>lecture</b> mode as well as participation of students in classroom <b>discussions</b> and a <b>seminar</b> presentation.
Evaluation scheme	<p><b>Internal (modes of evaluation): 40%</b></p> <p>Survey on contemporary research in Literary Studies and Quizzes</p> <p>Short Response Paper</p> <p>Research Seminar Presentation (PPT)</p> <p><b>End-semester (mode of evaluation):60%</b></p> <p>Research Proposal &amp; Viva Voce</p>

Reading list	<p><b>Essential reading:</b></p> <p>Griffin, G. (2013). <i>Research methods for English studies</i> (2nd ed). Edinburgh University Press.</p> <p>Sousa Correa, D. da, &amp; Owens, W. R. (Eds.). (2010). <i>The handbook to literary research</i> (2nd ed). Routledge [in association with] the Open University.</p> <p>Booth, W. C., Colomb, G. G., &amp; Williams, J. M. (2003). <i>The craft of research</i>. University of Chicago press.</p> <p>Rugg, G., &amp; Petre, M. (2007). <i>A gentle guide to research methods</i>. McGraw-Hill/Open Univ. Press.</p> <p><b>Additional reading:</b></p> <p>Klarer, M. (2005). <i>An Introduction to Literary Studies</i> (2nd ed). Routledge.</p> <p>Hans Bertens. (2014). <i>Literary Theory: The Basics</i>. Routledge.</p> <p>Tison Pugh, &amp; Johnson, M. E. (2014). <i>Literary studies: a practical guide</i>. Routledge.</p> <p>Childs, P., &amp; Fowler, R. (2006). <i>The Routledge dictionary of literary terms</i>. Routledge.</p> <p>Tyson, L. (2006). <i>Critical theory today: A user-friendly guide</i>. Routledge.</p>
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