

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD
Department of Indian & World Literatures

MA Literatures in English

Course title	Contemporary Women's Fiction
Category	New Course
Course code	MAIWLC614(III Sem), MAIWLC516 (I Sem)
Semester	I and III
Number of credits	5
Maximum intake	30 (on first-come-first-served basis- for MA course only)
Day/Time	Thursday and Friday 11.00 a.m to 1.00 p.m
Name of the teacher/s	Dr N Rama Devi and Dr Chinnadevi Singadi
Course description	<p>This course will take up for study some of the most influential texts by women novelists from across the world. The select texts emphasize the diversity of women's authorial worlds both through time and space. Of course, more equally scintillating points of convergence are also bound to emerge during the discussions given the underlying articulation of the universality of the human/female condition as well as the importance of literature as a means to express and understand that condition.</p> <p>Objectives: The course intends to place each novel in its historical, cultural, social, intellectual, and literary context and explore the various ways in which these writers have managed to transform their female experience of the world into fiction that has extended and influenced the growth of the novel immensely.</p> <p>The following are some of the issues that will be discussed and debated in the classroom: How does women's fiction attempt to depict the complex realities of women's lives? What is the interaction between gender and genre? In what ways are creativity and procreativity modes of defying prevailing ideologies? Is there a distinctively female imagination with a symbolic language of its own? Is there such a thing as a chain of literary influence linking women writers to each other? Does a woman's psychological development have an effect on the plots of these writers? What kind of shift is seen in the recent upsurge of women's writing? How is the reformulation of colonial, anti-colonial, and post-colonial power relations attempted by the new women writers? How are the recurrent themes - racism, classism, feminism, violence, migration, complex identities, and cross cultural empathy examined across different times?</p>

	<p>Course Outcomes: The student will be able to</p> <p>a. demonstrate an understanding of modernist literary techniques such as stream of consciousness, interior monologue, non-linear narrative and intertextuality</p> <p>b. comprehend the historical, cultural contexts of post-war, colonial and post colonial periods, political dynamics behind gender and genre</p> <p>c. locate the chain of literary influences linking women writers of different times</p> <p>d. demonstrate an understanding of the impact of the Women's Movement and/or Feminism and/or Gender Politics on contemporary women's fiction;</p> <p>e. analyse and evaluate contemporary women's fiction in terms of its political, historical and social context and content and themes like identity, nationalism, multiculturalism, displacement, globalization, cultural hybridity, love, forbidden desire, social hierarchy etc.,</p> <p>f. understand the reformulation of colonial, anti-colonial, and post-colonial power relations attempted by the new women writers</p> <p>g. articulate and express the concerns of today's women on public platforms</p> <p>h. apply their critical, theoretical and analytical skills to locate and interpret the recurrent themes - racism, classism, feminism, gender and sexuality, violence, colonial oppression, displacement, migration, cultural hybridity and complex identities, mental health and child issues and cross cultural empathy and sisterhood- examined in the prescribed texts to the real life situations.</p>
Course delivery	Lecture/Seminar
Evaluation scheme	Internal: 1 Take home Paper + 1 presentation/2 Take home papers (40 marks)
Reading list	<p>Essential Reading:</p> <p><i>The Bell Jar</i> (1963) by Sylvia Plath (American)</p> <p><i>Sula</i> (1973) by Toni Morrison (African American)</p> <p><i>The Translator</i> (1999) by Leila Aboulela (African)</p> <p><i>The God of Small Things</i> (1997) by Arundhati Roy (Indian)</p> <p><i>A Concise Chinese English Dictionary for Lovers</i> (2007) by Xiaolu Guo</p>

Course title	AN INTRODUCTION TO THE THEATRE OF GENOCIDE
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing Course with 30% revision
Course code	MAIWLC 664 (III Sem), MAIWLC 564 (I Sem)
Semester	MA I/III August – November 2024
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA course only)
Day/Time	Monday & Wednesday: 9am to 11am
Name of the teacher/s	Prof. T. Subramanyam
Course description	<p>i) A brief overview: The aim of the course is to introduce the students how the governmental/ institutional/ racial/ regional/ religious hatred is strategically employed in the cruel acts of genocide in different nations across the globe. Unarguably, humans have neither education nor values nor humanity as we have seen around 'fifty genocides' since the WW II. Have we consciously failed both the Brechtian theatre and the Beckettian theatre so to continue the wholesale slaughter? It seems –yes. That is why the 'theatre of genocide, a new catch-phrase has been introduced with naked facts to warn the mass murderers and rapists stating 'Never again'.</p> <p>ii) Objectives: To examine how the indigenous populations and the other helpless minorities underwent terror and trauma by the cruel perpetrators from the Armenian genocide to the recent mass murders in Cambodia, Bosnia, Rwanda, etc. To open up discussion on the possibilities to prevent genocides worldwide by educating the theatergoers using the theatrical experiments. To justify the anti-genocidal playwrighting is a sincere attempt to bring awareness and to generate resistance against the culprits.</p> <p>iii) Learning outcomes: upon completion of the course, the students are able to: 1. become 'observers' as well as 'spect-actors' to counter misinformation, propaganda, myths in everyday life (PO 1,2,3) 2. enact some of the important scenes adding warmth and colour to the pieces of 'production' during the class work as participatory learning (PO 5,6) 3. be familiar with the techniques of stagecraft and playwrighting to undertake careers in that field apart from finding employment in academia (PO 10, 11)</p>
Course delivery	Lecture as well as experiential learning

Scheme Evaluation	of Internal: Assignments and End Semester (Term paper/written examination)
Reading list	<p>Essential reading: Kitty Felde's <i>A Patch of Earth</i> (1999), Catherine Filloux's <i>Silence of God</i> (2002), Lorne Shirinian's <i>Exile in the Cradle</i> (2006), J.T. Rogers' <i>The Overwhelming</i> (2006), Michael Bhim's <i>Distance Violence</i> 2006) and Erik Ehn's <i>Maria Kizito</i> (2007)</p> <p>Additional reading: <i>Century of Genocide :Eye Witness Accounts and Critical Views</i> (1997) eds. by Samuel Totten, William Parsons and Israel Charny; <i>Final Solutions: Mass Killing and Genocide in the Twentieth Century</i> (2004) by Benjamin A. Valentino; <i>Genocide: An Anthropological Reader</i>, ed. by Alexander Laban Hinton; <i>Rape: Weapon of War and Genocide</i> (2012) eds. by Carol Rittner and John K. Roth.</p>

Course title	Graphic Narratives
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes b. Existing course with 50% revisions c. New course
Course code	MAIWLE650(III Sem) / MAIWLE552(I Sem)
Semester	I/III
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 2.00 – 4.00 pm Wednesday 2.00 – 4.00 pm
Name of the teacher/s	Dr. Rahul Kamble
Course description	<p>Overview of the course: Comic form creates new languages for the expression and representation. It enables shapes, colours, sounds, emotions, affects and silences of human expressions project themselves in the forms closer to the experiences. By maintaining the graphic nature of experience in expression it multiplies the discursivity of human experience. At a time when 'language' became de-animated, opaque and clichéd, comics engaged through the ways that were witty, refreshing, reflexive and subversive. The fluid sketches of comics not only found alternative modes of literariness but also repoliticised them. The graphic narrative offshoot became a medium to narrate the serious and dark in human history. End result was the massive growth in creation, reception and popularity of graphic narratives across the readers of all ages.</p> <p>Course objectives: The course aims to introduce Comics Studies and Graphic Narratives to study:</p> <ol style="list-style-type: none"> 1. Comics and literariness 2. Art of Comics (spectacularity, colour, space, and affect) and forms (comics strips, comics books, web-comics, cartoons and caricatures, and graphic novels) 3. Graphic narratives (discourse or storytelling) 4. Graphic narratives (Identity/subjectivity, experience, trauma, autobiography, caste, gender, race, space, language) <p>Course Learning Outcomes: The course aims a) domain specific outcomes i.e. comics and graphic studies, b) value addition in terms of graphic modes and language in literary studies, and c) skill enhancement.</p> <p>After completion of the course the students will be able to</p> <ol style="list-style-type: none"> 1. study creative and alternative expressions such as graphic narratives, which foster values such as understanding, compassion, empathy, equality in experiential narratives(PO 2) 2. demonstrate interdisciplinary approach and multicultural

	<p>understanding in the study and research of literatures, cultures, histories, myths and geographies (PO 5)</p> <p>3. apply understanding of experiential narratives of women, children, the war-affected in trauma and memory studies (PO 8)</p> <p>4. to create course materials and content on comics and graphic narratives on various platforms (PO9)</p>
Course delivery	lectures and tutorials
Evaluation scheme	<p>Internal (modes of evaluation): Classroom Presentation/Assignment 40%</p> <p>End-semester (mode of evaluation): Research Paper 60%</p>
Reading list	<p>Essential reading:</p> <p>Alissa Torres, <i>American Widow</i></p> <p>Subhash and Durgabai Vyam, <i>Bhimayana</i></p> <p>Malik Sajad, <i>Munnu: A Boy from Kashmir</i></p> <p>Amruta Patil, <i>Kari</i></p> <p>Jo Sacco, <i>Palestine</i></p> <p>Art Spiegelman, <i>Maus</i></p> <p>Alison Bechdel, <i>Funhome</i></p> <p>Craig Thompson, <i>Blankets</i></p> <p>Zeina Abirached, <i>A Game for Swallows To Die, to Leave, to Return</i></p> <p>Orijit Sen, <i>River of Stories</i></p> <p>Additional reading:</p> <p>Rajkumari and Varun Grover, <i>Biksu</i></p> <p>Scott McCloud, <i>Understanding Comics</i></p> <p>Will Eisner, <i>Comics and Sequential Art</i></p> <p>Hillary L. Chute, <i>Disaster Drawn Visual Witness, Comics, And Documentary Form</i></p> <p>Thierry Groensteen, <i>The System of COMICS</i></p> <p>Jeet Heer and Kent Worcester, <i>A Comics Studies Reader</i></p> <p>Jane Tolmie Ed. <i>Drawing from Life: Memory and Subjectivity in Comic Art</i></p> <p>Lynda Barry, <i>Making Comics</i></p>

Course title	Magic(al) Realism
Category	New course
Course code	MAIWLC613(III Sem), MAIWLC515(I Sem)
Semester	I/III
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis)
Day/Time	Wednesday 2 pm - 4 pm & Thursday 2 pm - 4 pm
Name of the teacher/s	Dr. Lavanya Kolluri
Course description	<p>Course Overview Magic(al) realism originated as a term for a painting style in the German Weimar Republic of the 1920s, but is today chiefly associated with mid-20th century literature from the (so-called) Latin American countries, representing their multi-racial, multi-ethnic cultures. Its global popularity, particularly in the postcolonial English-speaking world, is often attributed to its oxymoronic juxtaposition of 'the magical' and 'the realist', offering an alternative to the western conceptualization of reality. Nevertheless, it is a contested category with varying definitions and classifications – literary form, movement, genre, narrative strategy, mode of writing, cultural concept, alternative conceptualization of reality. This course will examine and unravel all of these categorizations through representative literary texts and theoretical works on magic(al) realism.</p> <p>Course Objectives(in terms of Programme Specific Outcomes of the MA Literatures in English programme):</p> <ol style="list-style-type: none"> 1. PO1 (Knowledge & Understanding): The course aims to provide exposure to creative thoughts and life-changing ideas from world literatures, pertaining to literary aesthetics and such global phenomena as colonisation, decolonisation, migration, globalization, cosmopolitanism. 2. PO5 (Skills): The course will encourage students to demonstrate an interdisciplinary approach and multicultural understanding in the study and research of literatures, cultures and geographies. <p>Learning outcomes</p> <ol style="list-style-type: none"> a) domain specific outcomes – knowledge of world literatures and cultures c) skill-enhancement– interdisciplinary, multicultural approach

	to literary study
Course delivery	Lecture and Seminar
Evaluation scheme	Internal (modes of evaluation): Written assignment, class presentation End-semester (mode of evaluation): Term paper
Reading list	<p>Essential reading</p> <p>Students will be introduced to select literary texts by writers from different locations whose work is commonly described as magic(al) realist: Latin America (Alejo Carpentier, Jorge Luis Borges, Gabriel Garcia Marquez, Isabel Allende); Europe (Massimo Bontempelli, Günter Grass, Italo Calvino, Nikolai Gogol); postcolonial English-speaking countries in Africa and Southeast Asia (Ben Okri, Amos Tutuola, Salman Rushdie, Amitav Ghosh); and North America (Michael Ondaatje, Toni Morrison, Maxine Hong Kingston).</p> <p>Additional reading</p> <p>Bowers, Maggie Ann. <i>Magic(al) Realism The New Critical Idiom</i>. Routledge: 2004.</p> <p>Zamora, Parkinson & Faris, Wendy B. <i>Magical Realism. Theory, History, Community</i>. Duke University Press: 1995.</p>

Course title	Literature from Margins
Category (Mention the appropriate category (a/b/c) in the course description.)	A and B Existing course without changes
Course code	MAIWLC692(III Sem), MAIWLC592(I Sem)
Semester	I & III
Number of credits	
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 11-1 pm and Thursday 9-11
Name of the teacher/s	Prof. Narasimha Rao & Dr. Rajunayak
Course description	<p>The course introduces the once-excluded voices resisting the imperial cartography arguing for the process of change. They are significant for deconstructing the earlier hegemonies and for intensifying the debate within the cultural, civilizational, national or ethnic spaces. The starkness lies in novels acquiring a hybridized form not merely through an oral tradition but through the incorporation of other registers and discourses.</p> <p>To give a wider scope to the defiant tones, the course aims at providing a better understanding of the history of exploitation of the marginalized sections across continents.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Internal (modes of evaluation): 40% End-semester (mode of evaluation): 60%
Reading list	<p>Essential reading:</p> <ol style="list-style-type: none"> 1. Om Prakash Valmiki's <i>Joothan</i> 2. Rohinton Mistry's <i>A Fine Balance</i> 3. Sharan Kumar Limbale's <i>Akkarmashi</i>

4. Peter Abrahams *Tell Freedom*
5. C.K Janu *The Mother Forest*
6. Hansda Sowvendra Shekhar *The Adivasi Will not Dance*
7. Temsula Ao *These Hills Called Home*
8. Bama Karukku
9. Kalyan Rao *The Untouchable Spring*
10. Ezekie Mphlele *Down Second Avenue: Growing Up in a South African Ghetto*

Additional reading

Ambedkar, 'Annihilation of Caste', 'Manu and Shudra', 'The Untouchables Who were they and why they became Untouchables'.

Geeta Kamat, 'Anthropology and Global Capital: Discovering the Noble Savage'

Usha Tharu and K. Lalitha *Women Writing in India Vols 1 and 2* (Oxford University Press)

Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' (in *Can the Subaltern Speak?*)

Usha Addlakha et al eds. *Disability and Society in India: A Reader* (Oxford University Press)

Arjun Appadurai, *Modernity and its Discontents* (Oxford University Press)

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