

**I Semester Course Outlines for July –December 2024**

**Department of English**

**University of Hyderabad**

**M. A. I Semester, August- December, 2024**

**Renaissance Literature and Thought**

Instructor: Yakaiah Kathy

**Credits: 4**

**(Tentative Course Outline)**

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This course aims to create an awareness and understanding of Renaissance literature and the socio-political contexts that shaped it during the 16th and 17th centuries. Through a close engagement with the prescribed texts, the course explores prominent themes such as race, gender, politics, religion, family, and humanism. Students will gain an understanding of how these thematic elements were grounded in and reflective of the historical realities of the Renaissance period.

**Aims & Objectives:**

1. To provide a comprehensive understanding of the major literary works and authors of the English Renaissance.
2. To explore the historical, cultural, and intellectual contexts of Renaissance English literature.
3. To analyze the themes, styles, and genres prevalent in Renaissance literature.
4. To develop critical thinking and analytical skills through the study of primary texts and scholarly criticism.

**Learning Outcomes:**

By the end of this course, students will be able to:

1. Demonstrate a thorough understanding of Renaissance English literature and thought.
2. Analyze and interpret the major works and authors of the period.
3. Critically evaluate the cultural and historical contexts that influenced Renaissance literature.
4. Engage with and critique scholarly debates surrounding Renaissance literary studies.

William Shakespeare: *Hamlet*

Christopher Marlowe's *Doctor Faustus*

Sir Walter Raleigh: 'What is our Life?'

Shakespearean Sonnets: "when I do count the clock that tells the time?" (12), and  
"A Woman's face with nature's own hand painted" (20)

Sir Philip Sidney: 'Some Lovers speak, when they their muses entertain' (06) (From  
*Astrophil and Stella*)

John Donne (1572-1631) "The Flea" "The Sun Rising", "The Good Morrow"

George Herbert (1593-1633) "The caller" "Death"

Andrew Marvell (1659-1679) "A Dialogue Between the Soul and  
the Body"

Ameilia Lanyer: "My Pain, still smothered in my grieved breast", (68) and

Mary Sidney Herbert: "Psalms 119"

Mary Wroth (1587-1651?) “Like to the Indians scorched with the sun”  
John Milton (1625-1660) “On the Morning of Christ’s Nativity”  
Ben Jonson: ‘To Heaven’  
Thomas Carew: ‘To Saxham’/ “a rupture”

Sir Francis Bacon: “Of life” and “Of Travel”  
Thomas Hobbes: “Of Sense” “Of Imagination” From *Leviathan*

**Primary texts:**

The texts to be taught in class will be drawn from the following:  
Drama, Poetry, Prose

**Recommended Reading:**

Braunmuller, A.R., and Michael Hattaway, editors. *The Cambridge Companion to English Renaissance drama*. CUP, 1990.

Corns, Thomas N. *A History of Seventeenth Century English Literature*. Wiley Blackwell, 2013.

De Grazia, Margreta and Stanley Wells, ed. *The New Cambridge Companion to Shakespeare*. CUP, 2010.

Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature: The Sixteenth Century/The Early Seventeenth Century*. W. W. Norton & Company, 2018.

Gurr, Andrew. *The Shakespearean Stage 1574-1642*. 4<sup>th</sup> Ed. CUP, 2009.

McDonald, Rusa. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Bedford/ St. Martin’s 2001.

Smith, Emma, and Garrett A. Sullivan Jr., eds. *The Cambridge Companion to English Renaissance Tragedy*. CUP, 2010.

Corns, Thomas N.ed. *The Cambridge Companion to English Poetry, Donne to Marvell*. CUP, 1993.

Corns, Thomas N. *A History of Seventeenth Century English Literature*. Wiley-Blackwell, 2013.

Danielson , Dennis. Edi. *The Cambridge Companion to Milton*. CUP, 1999.

**Assessment: 40% internal assessment**  
**60% End Semester examination**

**Department of English  
University of Hyderabad**

**M.A. English (Semester I)  
(4 Credits)**

**Instructors: Saradindu Bhattacharya and D.Murali Manohar  
EN402: Introduction to English Language and Literary Studies  
Section 1**

**Instructor: Saradindu Bhattacharya**

**Course Objectives**

1. To examine the category of the “literary” in terms of its characteristic features.
2. To identify specific formal conventions that constitute various literary “genres”.
3. To analyse the use and application of literary devices in select texts.

**Unit I: Introduction: Defining Literature**

Jonathan Culler: “What is Literature and Does it Matter?” [from *Literary Theory: A Very Short Introduction*]

**OR**

Terry Eagleton: “What is Literature?” [from *Literary Theory: An Introduction*]

**Unit II: Poetry**

- (a) Imagery, Symbolism, Figures of Speech

William Shakespeare: Sonnet 73; “If I profane with my unworshièst hand”  
(from *Romeo and Juliet*)

Emily Dickinson: “‘Hope’ is the thing with feathers”

Sylvia Plath: “Metaphor”/ “Morning Song”

Fleur Adcock: “Advice to a Discarded Lover”

- (b) Tone, Persona, Voice

Craig Raine: “A Martian Sends a Postcard Home”

Rita Joe: “I Lost My Talk”

Carol Ann Duffy: “Warming Her Pearls”/ “Anne Hathaway”/ “The Love Poem”

**Unit III: Fiction & Drama**

- (a) Plot, Character, Point of View:

Katherine Mansfield: “Miss Brill”

Alice Munroe: “Runaway” **OR** Nadine Gordimer: “The Moment Before the Gun Went Off”

Henry James: “The Turn of the Screw” **OR**, Edgar Allan Poe: “The Tell-Tale Heart”

Margaret Atwood: “Gertrude Talks Back”

- (b) Setting, Action, Dramatic conflict, Dramatic irony

Select scenes from Shakespeare’s *Much Ado About Nothing*

**Additional Texts** (for assignments, seminars)

A.S. Byatt: "The Tale of the Eldest Sister"  
Ernst Hemingway: "Hills Like White Elephants"  
Rabindranath Tagore: "The Hungry Stones", "The Parrot's Tale"  
Lee Kok Liang: "Five Fingers"  
Judith Wright: "Eve to Her Daughters"  
Agha Shahid Ali: "The Correspondent"/ "Vacating an Apartment"  
T.S. Eliot: "Preludes"  
Martin Amis: *Time's Arrow*

### References

David Mikics: *A New Handbook of Literary Terms* (Yale UP, 2007)  
John Frow: *Genre* (The New Critical Idiom Series) [Routledge, 2005]  
David Punter: *Metaphor* (The New Critical Idiom Series)  
John Lennard: *The Poetry Handbook* (OUP, 2005)  
David Lodge. *The Art of Fiction* (Vintage, 2011)  
Shlomith Rimmon-Kenan. *Narrative Fiction* (2002)

**Evaluation:** Internal assessment: 40 marks; End-semester examination: 60 marks.  
Continuous internal assessment will comprise written assignments, class tests and seminars.

**Note:** The course instructor reserves the right to add or remove texts from the syllabus.

## Section 2

### The English Language

Instructor: D. Murali Manohar

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This course will introduce students to some of the basic concepts such as Phonetics, Morphology, Sentence Structure (Syntax) and Semantics. The primary concern is on English, but students are expected to bring in samples of their own languages. The assumption is that the class is a mixture of various culture groups. Since it is a language course, students are expected to do a lot of work in and outside classroom.

**Unit I:** Phonetics: Classification of speech sounds -Vowels, consonants and diphthongs.

**Unit II:** Morphology: Word, morpheme, affix; derivations, inflections.

**Unit III:** Phrase Structure Grammar: Noun Phrase, Prepositional Phrase, Adjective Phrase, Adverbial Phrase and Verb Phrase.

**Unit V:** Tense in English; Intensive Verb, Transitive verb, Intransitive Verb, Di-transitive Verb, Complex Transitive Verb, Perfect Aspect, Have and Do Forms, Properties of Modals

Assessment: 40% continuous assessment consisting of Tests and 60% final examination.

### Recommended Reading:

Akmajian, A., et al. (1984). *Linguistics: An Introduction to Language and Communication*. New Delhi: Prince-Hall of India.  
Burton-Roberts, Noel. (1986). *Analysing Sentences*. London: Longman.

Carstairs-McCarthy, Andrew. (2002). *An Introduction to English Morphology: Words and their Structure*. Edinburgh: Edinburgh University.

Cutting, Joan. (2002). *Pragmatics and Discourse*. London: Routledge.

Chomsky, Noam. (1965). *Aspects of the Theory of Syntax*. Massachusetts: The M.I.T Press.

Chomsky, Noam. (1971). *Syntactic Structures*. Paris: Mouton.

Fabb, Nigel. (2005). *Sentence Structure*. London: Routledge.

Gimson, A.C. (1970). *An Introduction to the Pronunciation of Language*. London: ELBS & Edward Arnold Ltd.

Lyons, John. (1970). *Chomsky*. Glasgow: Collins.

O' Connor, J.D. (1967). *Better English Pronunciation*. Cambridge: CUP.

Roach, Peter. (1983). *English Phonetics and Phonology*. Cambridge: CUP.

Yule, George. (2000). *The Study of Language*. Cambridge: CUP.

### **Course Learning Outcomes Proposed by the Instructor**

After completing this course successfully, the students will be able to:

- CLO 1 Demonstrate an awareness of the communication skills among humans and non-humans with reference to the properties of language
- CLO 2 Demonstrate an awareness of speech organs and air stream mechanisms through illustrations of vowels, consonants and diphthongs.
- CLO 3 Develop acquaintance with morphology: morpheme, word, affixation with inflexional and derivatives after a background introduction to the language of humans and non-human language, phonology etc.
- CLO 4 Apply phonology, morphology and syntax, logically leading to phrase structure grammar unlike in the traditional grammar mode
- CLO 5 Apply the basics of phrases, tenses and verbs such as Transitive, Intransitive, Intensive, Di-transitive, Complex Transitive and Prepositional verbs.
- CLO 6 Apply the features of Perfect aspect, Have and Do forms and properties of Modals

**Department of English**  
**University of Hyderabad**  
**M. A. I Semester, July-Nov. 2024**  
**Indian Writing in English**  
Instructor: B. Krishnaiah  
**Credits: 4**

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This course will introduce student to the Indian Writing in English with selected texts of poetry, prose, fiction and drama. It is a reading intensive course that will expect students to study both primary and secondary sources for the comprehension of the issues of nation, caste, class, gender and identity. The following is the tentative outline of the course:

**Prose:**

Ram Mohan Roy: Petitions Against the Press Regulations (1823)

M.K. Gandhi: Hind Swaraj (selections) (1909)

Salman Rushdie: "Imaginary Homelands" (1991)

**Poetry:**

Henry Derozio: "To India – My Native Land"

Rabindranath Tagore: "Leave this Chanting" (11<sup>th</sup> poem from *Gitanajali*)

Sarojini Naidu: "The Pardah Nashin"

Nissim Ezekiel: "Poet, Lover, Birdwatcher"

Kamaladas: "An Introduction"

**Fiction:**

Mulk Raj Anand: *Untouchable*

Raja Rao: *Kanthapura*

Kiran Desai: *The Inheritance of Loss*

Avni Doshi: *Girl in White Cotton*

**Drama:**

Girish Karnad: *Hayavadana*

Mahesh Dattani: *Final Solutions*

**Suggested Reading:**

Iyengar, K.R. Srinivas. *Indian Writing in English*. New Delhi: Sterling Publishers, 1989.

Mehrotra, A. K. *History of Indian literature in English*. New York: Columbia University Press, 2003.

Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademy, 1982.

Singh, Veena. "Women Novelists of the Post-colonial India." *Indian Writing in English*. Ed. Mohit K. Ray. Delhi: Atlantic Publishers, 2003. 166-175.

King, Bruce. *Modern Indian Poetry in English*. OUP, 2001.

Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. Oxford Studies in Postcolonial Literature, OUP, 2009.

**Evaluation:** Continuous Assessment: 40%, End Semester: 60%

**Note:** The instructor retains the right to bring in minor alterations as and when necessary.



**DEPARTMENT OF ENGLISH  
THE UNIVERSITY OF HYDERABAD**

**M.A. I Semester, July– December 2024  
American Literature and Thought  
Instructor: Sireesha Telugu  
Credits: 4**

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The United States of America is a nation prosperous in diverse cultures and voices, continually seeking to define its identity. This course offers a survey of American literature and literary history over the past few centuries, exploring key texts such as novels, short stories, poetry, drama, and prose that contribute to the evolving notion of American identity. Students will gain an understanding of the American literary canon, examining the underlying principles and varied perspectives that shape its formation.

Puritans and Revolutionary Era (1650-1750)

William Bradford *Of Plymouth Plantation*/John Winthrop *A Model of Christian Charity* (Excerpts)  
Anne Bradstreet (Selections)  
Jonathan Edwards “Sinners in the Hands of an Angry God”  
Phillis Wheatley (Selections)

Romanticism and Transcendentalism (1750-1850)

Ralph Waldo Emerson “The American Scholar.”  
Frederick Douglass “What to the Slave is the Fourth of July.”  
Nathaniel Hawthorne *Scarlet Letter*.

Realism, Naturalism and Modernism (1850- 1950)

Emily Dickinson (Selections)  
Langston Hughes (Selections)  
Herman Melville “Bartleby, the Scrivener.”  
Mark Twain *Adventures of Huckleberry Finn*

Postmodernism and Multiculturalism (1950 – Present)

Martin Luther King “I have a Dream”/ Lorraine Hansberry *A Raisin in the Sun*  
Chimamanda Adichie “American Embassy”/Alice Walker “Selections”  
Amy Tan “Mother Tongue”/ Jhumpa Lahiri “Selections”  
Suggested Reading



- Nina Baym. *The Norton Anthology of American Literature*, Seventh Edition, 2007
- Emory Elliot. *Columbia Literary History of the United States*, Emory Elliott. 1988
- Paul Lauter and Others. *The Heath Anthology of American Literature*. 2 Volumes, 1990
- Richard Grey. *A History of American Literature*. 2004
- Sacvan Bercovitch. *The Cambridge History of American Literature*. 1999

\* Active reading is expected in this course.

\* Under no circumstances will re-tests be given unless an emergency demands it.

\*Additional texts might be added to the reading list as needed. The instructor reserves

the right to change the texts based on necessity and availability.

### **OBE**

After successfully completing this course, students will be able to:

CLO 1 Broaden their horizons and build their imagination, thinking beyond the texts.

CLO 2 Understand the leading trends and movements in American literature and thought from

colonial times to the first decade of the present century.

CLO 3 Engage with different trends, movements, and period styles of writing and thought.

CLO 4 Identify prominent American writers who have pioneered new writing and set a future

cultural agenda for intellectual thought.

CLO 5 Critically, theoretically, and thematically analyze the texts.

University of Hyderabad  
Department of English  
**Eighteenth Century Literature and Thought**  
(Tentative course outline)  
MA – Sem. I, July – Dec. 2024  
(4 Credits)

Instructor: Siddharth Satpathy & Girish D. Pawar

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This course explores the prolific and dynamic literary history of the eighteenth century, focusing on the intersection of literature, social trends and colonial encounters. Students will engage with a diverse range of texts and critical perspectives to understand how literary production during this period was shaped by and responded to historical and cultural transformations.

**Unit I: The Long and Global Eighteenth Century: The Practice of Literary History**

Required Readings

1. Lee Morrissey, "Periodising in Context: The Case of the Restoration and Eighteenth Century." *Studying English Literature in Context: Critical Readings*. Ed. Paul Poplawski, Cambridge UP, 2022, pp.151-166.
2. Felicity Nussbaum, "Introduction." *The Global Eighteenth Century*. Johns Hopkins, 2003, pp. 1-18.

Recommended Readings

1. Felicity Nussbaum and Laura Brown, "Revising Critical Practices: An Introductory Essay." *The New Eighteenth Century: Theory, Politics, English Literature*. New York: Methuen, 1987, 1-20.
2. Ted Underwood, "The Invention of Historical Perspective" "The Invention of the Period Survey Course." *Why Literary Periods Mattered: Historical Contrast and the Prestige of English Studies*. Stanford UP, 2013, pp. 55-81, and pp. 81-114.

**Unit II: The Social Trends: Revolution, Industry, Middle Orders, Rebellion, Reform.**

Required Reading

3. Paul Langford. *Eighteenth Century Britain: A Very Short Introduction*. New York: Oxford UP, 2000. [Chapter selections: "Revolution and its Repercussions" pp. 1-13; "Industry and Idleness" pp. 32-50; "The Making of Middle England" pp. 50-67; "Rebellion and Reform" pp. 82-100]

Recommended Readings

- Linda Colley, *Britons: Forging the Nation, 1707-1837*. Yale UP, 1992
- J.C.D. Clark, *English Society, 1660-1832: Religion Ideology and Politics during the Ancien Regime*. Cambridge UP, 2000.

**Unit III Empires**

Required Readings:

1. Suvir Kaul, 'Towards a Postcolonial History of Eighteenth-century English Literature.' *Eighteenth Century British Literature and Post Colonial Studies*. Edinburgh UP, 2009, Pp. 1-35.

Recommended Readings

1. Srinivas Aravamudan, "Colonialism and Eighteenth Century Studies." *Tropicopolitans: Colonialism and Agency, 1688-1804*. Duke U.P. 1999, pp. 1-29.
2. Daniel Carey, Lynn Festa Eds., *The Postcolonial Enlightenment: Eighteenth-Century Colonialism and Postcolonial Theory*, OUP, 2013. [Selections:

“Introduction: Some Answers to the Question: ‘What is Postcolonial Enlightenment?’” 1-37]

#### **Unit IV: Gender**

##### **Required Reading**

1. Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. New York: Oxford UP, 1987. [Selections]

##### **Recommended Readings**

2. Paula R. Backscheider, *Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Genre*. Baltimore: Johns Hopkins, 2005.
3. Linda Colley, *The Ordeal of Elizabeth Marsh: A Woman in World History*.

#### **Unit V: Literary Canon-Poetry**

Alexander Pope, *The Dunciad* (1728) selections

Jonathan Swift, *A Tale of a Tub* (1704) selections

Samuel Johnson, *London* (1738), selections

Thomas Gray, *An Elegy Written in a Country Churchyard* (1751)

#### **Unit VI Literary Canon-Prose**

Mary Astell, “Some Reflections upon Marriage” [Norton Anthology]

Mary Montagu, *Embassy to Constantinople* (1763) selections

Joseph Addison, *The Spectator* (1711-1712) selections

Oliver Goldsmith, *Citizen of the World* (1760-61) selections

#### **Unit VII: Literary Canon-Novel**

Samuel Richardson, *Pamela; or, Virtue Rewarded* (1740) selections

Henry Fielding, *The History of Tom Jones, a Foundling* (1749) selections

Laurence Sterne, *Tristram Shandy* (1759-67) selections

##### **Recommended Reading**

Norton Anthology of English Literature, edited by Stephen Greenblatt et al., 10th ed., vol. C, W.W. Norton, 2018.

Lee Morrissey, “The Restoration and Eighteenth Century, 1660–1780.” *English Literature in Context*, Ed. Paul Poplawski, Cambridge UP, 2018. [Segment selections: “Literary Overview” “Texts and Issues” “Readings” pp. 218-269]

Steve Hindle, “Representing Rural Society: Labor, Leisure and the Landscape in an Eighteenth Century Conversation Piece,” *Critical Inquiry*, Vol. 41, No. 3. 2015.

Internal Assessment: 40% Marks – Continuous Assessment and  
60% Marks – End-of-Semester Examination

Note: A supplementary reading list may be provided during the course. The course outline is flexible and may be customized based on the instructor’s preferences, available resources and the duration of the course.

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## III Semester Course Outlines for July-December 2024

Department of English  
University of Hyderabad  
**MA III Semester,**  
**Victorian Literature and Thought**  
**Elective Course**  
July-November 2024  
Instructor: Siddharth Satpathy  
(4 credits)

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### **Introduction:**

This course will offer a broad survey of Victorian literature and thought. The survey revolves around four primary social and intellectual concerns of the period, 'Industry', 'State', 'Marriage' and 'Global Visions.' Some of the major writers of the period included in the course are Thomas Carlyle, Elizabeth Barrett Browning, Elizabeth Gaskell, John Stuart Mill, George Eliot, Charles Dickens, Walter Bagehot, Sarah Lewis, Margaret Oliphant, Alfred Tennyson, Anthony Trollope, Robert Browning, and others. It is a reading intensive course that will expect students to engage with both primary and secondary sources. Students will cultivate an expertise in close reading skills as well as an ability to comprehend larger movements of ideas and arguments. The course was first designed for the Winter Semester of 2021, and has been offered once. Some alterations will be brought in to the present syllabus as the class convenes and settles down. It will be a reading intensive course.

### **Learning Outcomes Proposed by the Instructor**

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

CLO 1 Demonstrate an awareness of the major intellectual concerns which animate Victorian literature and thought.

CLO 2 Interact with a set of primary sources, both 'literary' and 'non-literary,' where these concerns are at work.

CLO 3 Construct a dialogue between these varieties of primary sources.

CLO 4 Engage with a set of seminal secondary sources which provide a theoretical structure for conversation.

CLO 5 Demonstrate skills of close reading.

CLO 6 Acquire an understanding of the method of enquiry called 'intellectual history'

### **Course Structure**

**Unit I** Industry: Industrialization—Impact on Victorian society—Middle sort of people—Agrarian world—Working classes—Literary transformations.

**Unit II** The State: Ideologies of the Victorian state—Liberal reform—Novel and the political world—Philosophical essays.

**Unit III** Marriage: Victorian ideologies of gender—Family—Domesticity—New Woman—Poetry—Prose essays—Women and authorship.

**Unit IV:** Global Visions—Victorian World System—Italy, Australia, Japan, and Africa—Drama, Adventure narratives, poetry—Historiography.

### **Tentative Syllabus**

The following is a tentative syllabus. The instructor retains the right to change the course syllabus if the need arises.

### **Unit I. Industry**

#### **Primary Readings**

1. Thomas Carlyle, "Chartism" 1839 [selections]
2. Elizabeth Barrett Browning, "The Cry of the Children" 1843
3. Elizabeth Gaskell, *Mary Barton* 1848 [selections]
4. William Cobbett, *Rural Rides*, 1830 [Pp. 5-21 Project Gutenberg edn.]

#### **Secondary Reading**

1. K. Theodore Hoppen, *The Mid-Victorian Generation 1846-1886*. 1998 [Chapter 1 "Agrarian Interest" Pp. 9-30, Chapter 2 "The Middle Sort of People," Pp. 31-55, and Chapter 3 "Workers by Hand" Pp. 56-90]
2. Catherine Gallagher, *The Industrial Reformation of English Fiction, 1832-1867*, 1985.
3. Gareth Stedman Jones, *Languages of Class, 1832-1982*, 1983.

### **Unit II: The State**

#### **Primary Readings**

1. John Stuart Mill, "On Liberty," 1859
2. George Eliot, *Felix Holt: The Radical*, 1866 [selections]
3. Walter Bagehot, *The English Constitution*, 1867 [Chapter 9]
4. Charles Dickens, "Administrative Reform" June 27 1855 [*The Speeches of Charles Dickens*, Pp.168-178]

#### **Secondary Readings**

1. K. Theodore Hoppen, *The Mid-Victorian Generation 1846-1886*. 1998 [Chapter 4 "The Nature of the State" Pp. 91-127, and Chapter 8 "Reform and Electoral Politics" Pp. 237-275.]
2. Amanda Anderson, *Bleak Liberalism*, 2016 [Ch.2 "Liberalism in the Age of High Realism"]
3. Stefan Collini, *That Noble Science of Politics*, 1983 [Ch. V "Sense and circumstances: Bagehot and the nature of political understanding"]

### **Unit III: Marriage**

#### **Primary Readings**

1. Sarah Lewis, 'Woman's Mission,' 1839 [selections]
2. Alfred Tennyson, *The Princess*, 1847 [selections]
3. Margaret Oliphant, "The Condition of Women" 1858
4. Frances Power Cobbe, "Celibacy v. Marriage," *Fraser's Magazine*, 1862.
5. Sarah Grand, 'The New Aspect of the Woman Question,' 1894

#### **Secondary Readings**

1. Leonore Davidoff and Catherine Hall, Chapter 7 "Our Family is a Little World," Pp. 321-356; Chapter 9 "Loft Pine and Clinging Vine" Pp. 397-415 in *Family Fortunes: Men and Women of the English Middleclass 1780-1850*, 1987.
2. Mary Poovey, *Uneven Developments*, 1988.
3. Nicola Diane Thompson Ed., *Victorian Women Writers and the Woman Question*, 1999.

### **Unit IV: Global Visions**

#### **Primary Readings**

1. Robert Browning, "The Bishop Orders his Tomb at Saint Praxed's Church," 1845
2. Anthony Trollope, *Australia and New Zealand*, 1873 [selections]
3. W.S. Gilbert and Arthur Sullivan, *The Mikado*, 1885
4. H. Rider Haggard, "A Tale of Three Lions," 1887

#### **Secondary Readings**

1. John Darwin, *The Empire Project*, 2009.
2. Wendy R. Katz, *Rider Haggard and the Fiction of Empire*, 1987.

### **Web Resources**

Britain, Representation and Nineteenth Century History,

<http://www.branchcollective.org/>

The Victorian Web <http://www.victorianweb.org/>

The National Archives <https://www.nationalarchives.gov.uk/education/>

### **Assessment Policy and Schedule**

Examination and evaluation policies will follow the established norm: Internal Assessments (40%) followed by a final End of the Semester Examinations (60%). A total of three Internal Assessment Tests will be conducted: these will examine a student's ability to offer a close reading of a given passage with reference to its context. Attendance in a minimum two of these three tests is mandatory. Best two

grades secured will be counted towards the course grade. Plagiarism in any form will not be tolerated.

Department of English  
University of Hyderabad  
MA – III Elective Course, July-Dec. 2024  
**Strange Weather and Planetary Perils**  
Credits: 4, Instructor: Pramod K Nayar

This course looks at the imagination/construction of the planet as imperiled. To this end, it brings together *two* specific forms of imagining planetary precarity: nuclear tests/bombings and ecological crises. It moves from texts dealing with the irradiated bodies and landscape of nuclear testing/disaster to a nuclear aesthetic often termed the 'atomic sublime'. Responding to this sublime was an effort at a global anti-nuke cosmopolitanism. In the subsequent sections, it studies texts about ecological disaster and environmental justice. A third component, on the genre of eco-horror, may be added, subject to time constraints and the class.

*Enrolled students will be expected to read shorter and longer texts, some of which may include scenes of violent injury/bodily harm.*

### **1. Irradiated Sites: The Atomic Sublime**

William Stafford, 'At the bomb testing site'  
Denise Levertov, 'Watching "Dark Circle"'  
Toge Sankichi, 'The Shadow'  
Hone Tuwhare, 'No Ordinary Sun'  
Agyeya [S. H. Vatsyayan], 'Hiroshima'

Selections from Keiji Nakazawa, *Barefoot Gen*; the Marukis, *The Hiroshima Murals*; *Effects of the Atomic Bombs: Report of the British Mission to Japan*; Jonathan Fetter-Vorn, *Trinity: A Graphic History of the First Atomic Bomb*.

### **2. One World or None: Anti-nuclear Cosmopolitanism**

Neils Bohr's letter to the United Nations  
*One World or None* (documentary)  
*If You Love This Planet* (documentary)  
Selections from Peter Goin, *Nuclear Landscapes*

### **3. Hydrocrisis fiction**

Selections from Stephen Baxter, *Flood*; Paolo Bacigalupi, *The Water Knife*; Anand-Natarajan-Vyams, *Bhimayana*

### **4. Multispecies Loss: Ecological Grief**

Mary Oliver, 'Watching a Documentary about Polar Bears Trying to Survive on the Melting Ice Floes'  
Linda Hogan, 'Stolen Trees'  
Charlotte McConaghy, *Migrations*  
Selections from Joel Greenberg, *A Feathered River Across the Sky: The Passenger Pigeon's Flight into Extinction*

### **5. Ecojustice**

Selections from Marla Cone, *Silent Snow*; Isabelle Allende, *Island Beneath the Sea*; Alexis Wright, *The Swan Book*; Joe Sacco, *Paying the Land*  
Craig Santos Perez, 'Crosscurrents (Three Poems)'

Kathy Jetñil-Kijiner, 'History Project'.

The list of texts may be modified later.

[Internal Assessment: 40%; end-Semester Examination: 60%]

**Department of English  
University of Hyderabad**

MA III Semester, July-December 2024

**Literary Criticism and Theory II**

Instructor: Bhaskar Lama

Credits: 4

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Literary Criticism and Theory II is a core course of 4 credits for the MA III Semester. This course intends to introduce/familiarise students with the practices and concepts of Literary Theory. It will deal with various kinds of literary theories in the twentieth century. Though some texts are originally written in languages other than English, they are all translated and available in English. Some literary texts (excerpts from fiction or poems) will be taken up to understand the usage of theories in decoding/understanding texts.

**TENTATIVE COURSE OUTLINE<sup>1</sup>**

**General Introduction**

Davis and Schleifer, "What is Literary Theory?" from *Literary Criticism: Literary and Cultural Studies*

K.M. Newton, "Introduction" from *Twentieth Century Literary Theory: A Reader*

Patricia Waugh, "Introduction: criticism, theory, and anti-theory" from *Literary Theory and Criticism*

Valentine Cunningham, "Introduction" from *Future of Literary Theory*

**Marxism and Post-Marxism**

Glyn Daly, "Marxism"

Louis Althusser, From "Ideology and Ideological State Apparatus"

Michel Foucault, "Two Lectures"

**Feminism(s)/Gender Studies/Sexualities**

Susan Hekman, "Feminism"; and Donald E. Hall, "Gender and Queer Theory"

Eve Kosofsky Sedgwick, "Introduction: Axiomatic" in *Epistemology of the Closet*

Judith Butler, "Performative Acts and Gender Constitution"

**Structuralism/Poststructuralism/Deconstruction**

Kate McGowan, "Structuralism and Semiotics"; Catherine Belsey,

"Poststructuralism"; and Andrew Benjamin, "Deconstruction"

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<sup>1</sup> This is a tentative outline which is likely to be modified. The course instructor will provide a final reading list as soon as the course commences.



Gérard Genette, "Structuralism and Literary Criticism"  
Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences"

### **Imperialism/Neo-Imperialism**

Elleke Boehmer, "Postcolonialism"  
Edward W. Said, "Introduction" in *Orientalism*  
Vijay Mishra and Bob Hodge, "What is Post(-)colonialism?"

### **Postmodernism**

Linda Hutcheon, "Postmodernism"  
Gilles Deleuze and Félix Guattari, "Introduction: Rhizome"  
Jean-François Lyotard, "Answering the Question: What is Postmodernism?"

### **New Trends**

TBA

### **Primary Texts**

Newton, K.M. *Twentieth Century Literary Theory: A Reader*. 2<sup>nd</sup> ed., Macmillan Education, 1997.  
Leitch, Vincent B., editor. *The Norton Anthology of Theory and Criticism*. 3<sup>rd</sup> ed., W.W. Norton & Company, 2018.

### **Suggested Reading**

Con Davis, Robert and Ronald Schleifer, editors. *Contemporary Literary Criticism: Literary and Cultural Studies*. Longman, 1998.  
Maples, Simon and Paul Wake, editors. *The Routledge Companion to Critical Theory*. Routledge, 2006.  
Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 2<sup>nd</sup> ed., Routledge, 2002.  
Rice, Philip and Patricia Waugh, editors. *Modern Literary Theory: A Reader*. 4<sup>th</sup> ed., Bloomsbury Publishing Plc, 2011.

### **Assessments and Attendance**

The instructor will conduct **three** class assessments from which the students should do at least two. The nature of the assessments will be paper/ppt presentations, take-home assignments, and class tests. The instructor will discuss these in detail in the introductory class.

The marks division (internal and end-sem exam) and attendance remain the same as the university mandates.

**OBE**

Course Title: **Literary Criticism and Theory II**

Instructor: **Bhaskar Lama**

After completion of the course, it is expected that the students will be able to:

- CLO1 Understand the relevance of literary theory in the field of literary studies
- CLO2 Familiarise the students with the main theorists of literary theory;
- CLO3 Examine the arguments propounded by the theorists;
- CLO4 Analyse the stance of literary theorists from the contemporary point of view;
- CLO5 Write their arguments lucidly, which would be enabled by class writing and assignments;
- CLO6 Compare different literary theories and gauge their growth.

**Department of English**  
**M.A. III, July-December 2024**

Elective Course

English Renaissance Poetry

Instructor: Saradindu Bhattacharya

This course will survey some of the major poetic genres and authors of the English Renaissance. It will examine the ways in which poets of the time drew upon and experimented with the conventions of popular literary forms such as the sonnet, the pastoral and the epic. The primary texts have been organized into thematic clusters that correspond with key cultural concerns and discourses of the Renaissance. The instructor reserves the right to add, drop or substitute primary texts listed in the course outline.

**Course Learning Outcomes**

The course will enable students to

1. Identify the generic features of the various 'types' of English poetry popular during the Renaissance.
2. Analyse the poetic techniques and devices through which authors of the period constructed key ideas of gender, art, mortality and spirituality.
3. Comprehend and assess how the poetic output of the period contributed to the fashioning of the fundamental concept of the human 'self'.

**Primary Texts**

**Unit I: Romantic love, Art & Self-fashioning**

Thomas Wyatt: "The long love that in my thought doth harbour"

Henry Howard: "Love, that doth reign and live within my thought"

Edmund Spenser: "Lyke as a huntsman after weary chase" (Sonnet 67, *Amoretti*)

William Shakespeare: Sonnets 29, 129, 134

Richard Lovelace: "To Lucasta, Going to the Wars"

John Suckling: "The Siege"

**Unit II: Gender & Sexuality, Mutability**

Samuel Daniel: "When men shall find thy flower, thy glory, pass" (Sonnet 33, *Delia*)

Edmund Spenser: "One day I wrote her name" (Sonnet 75, *Amoretti*)

Robert Herrick: "Delight in Disorder"/ "To Anthea"

Abraham Cowley: "The Change"/ "The Usurpation"

John Donne: "The Sun Rising"/ "To His Mistress Going to Bed"

Katherine Philips: "A Married State"

**Unit III: Nature, Culture, Social Order**

Christopher Marlowe: "The Passionate Shepherd to His Love"

Walter Raleigh: "The Nymph's Reply to the Shepherd"

Philip Sidney: "The Nightingale"

Ben Jonson: "To Penshurst"

Andrew Marvell: "The Mower Against Gardens"

Michael Drayton: "To the Virginian Voyage"

#### **Unit IV: Faith, Spirituality, Science**

John Donne: Selections from *Holy Sonnets*

George Herbert: "Redemption" / "Affliction (1)"

Henry Vaughan: "Regeneration"

Æmilia Lanyer: "Eve's Apology in Defense of Women" [from *Salve Deus Rex Judaeorum*]

Margaret Cavendish: "Of Many Worlds in this World"

John Milton: Satan's opening soliloquy from *Paradise Lost*, Book IV; the opening conversation between Adam and Eve in *Paradise Lost*, Book IX

#### **References**

For primary texts, we will use the tenth edition of the *Norton Anthology of English Literature*.

The Cambridge Introductions and Companions to major authors like Shakespeare, Donne, Marvell and Milton will serve as useful secondary resources.

*A Companion to Renaissance Poetry*, ed. Catherine Bates, Wiley-Blackwell (2018)

*The Cambridge Companion to the Sonnet*, eds. A.D. Cousins, Peter Howarth (2011)

*English Poetry of the Sixteenth Century*, Gary Waller, Routledge (1986)

*English Poetry of the Seventeenth Century*, George Parfitt, Routledge (1987)

The Oxford History of Poetry in English (Vol. 4): Sixteenth-Century British Poetry, eds. Catherine Bates, Patrick Cheney (2022)

*Perspectives on Renaissance Poetry*, Robert C. Evans, Bloomsbury (2015)

**Department of English**  
**University of Hyderabad**  
**Academic Writing**  
MA III Semester, July 2024  
Tentative Course Outline  
Instructor: Anna Kurian

This course will focus on the basics of academic writing, and is not meant to help with linguistic challenges and gaps.

The components will include:

What is Academic Writing and where can we find it?

We will work to identify the parameters which define what qualifies as academic writing and why. This will involve sampling diverse kinds of writing and identifying what distinguishes a blog piece from a note in an academic journal; what qualifies as an argument and not just an opinion; what is the evidence that is marshalled to illustrate and buttress a statement; different types of writing: argumentative, descriptive, persuasive, analytical, etc.

Stages in the Writing Process: Having done this introductory exercise, we will move to the various stages in the process and devote some time to understanding each stage and putting it into practice. This means that the course will require considerable work by the students who will need to read, make notes, think and write on a weekly basis.

These will include surveying extant scholarship and reviewing it which will lead to literature reviews and identification of gaps;

Developing notes, outlines and summaries;

And finally writing: From the sentence to the paragraph to the essay, and all that it should (not) contain.

Assessment and Attendance: As per UoH norms

Department of English  
University of Hyderabad  
MA-III, Research Methods  
July-Dec 2024  
(2 Credits)  
Pramod K Nayar

This course will introduce the students to select *methods* in literary research and studies.

- I. Method *versus* methodology;  
qualitative *versus* quantitative; area *versus* topic
- II. The Research 'Problem'
- III. Historical-auto/biographical Methods  
Archival  
The sociology of literature  
Ethnography
- IV. Textual  
Genre theory  
Discourse Studies/Close Reading  
Reading *for* research  
Visual
- V. Identifying (re)sources  
Credibility and verifiability  
Journals  
Electronic resources
- VI. 'Evidence' in literary studies research  
Internal / textual  
Historical/ethnographic  
Quantitative

**Department of English  
University of Hyderabad**

“Death in My Hand”: Early Modern English Tragedy

MA III Semester, July 2024

Tentative Course Outline

Instructor: Anna Kurian

Focussing on the Early Modern tragedy, this course will offer a survey of sub genres, such as the revenge, the domestic, the political and the historical tragedy even as it focusses on specific themes that repeat across plays. These will include questions of gender and sexuality, power in the political and personal realms, issues of identity and ethnicity. The course will also sample some contemporary adaptations and productions of the primary texts.

**Course Outcomes:**

Students will be able to

- Identify and list the characteristic features of the various modes of Early Modern tragedy;
- Distinguish the conventions of EM tragedy
- Explain how it retains its relevance in today’s world;
- Plan and prepare an adaptation of a part of an EM tragedy set in contemporary India

**Texts:**

Students will be required to read and discuss the prescribed texts. The plays will be chosen from among the following:

- Thomas Kyd: *The Spanish Tragedy*
- Christopher Marlowe: *Edward II/Dr Faustus/The Jew of Malta*
- William Shakespeare: *Antony and Cleopatra/King Lear*
- Thomas Middleton: *Women Beware Women*
- John Webster: *The White Devil/The Duchess of Malfi*

**Reading List:**

*Students will use prescribed editions of the primary texts in class so that everyone can be on the same page, literally.*

Smith, Emma and Garrett A Sullivan, Jr. Ed. *The Cambridge Companion to English Renaissance Tragedy*. Cambridge UP, 2010.

Hoenselaars, Ton. Ed. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge UP, 2012.

Cadman, Daniel, Andrew Duxfield and Lisa Hopkins. Ed. *The Genres of Renaissance Tragedy*. Manchester UP, 2019.

Bushnell, Rebecca. Ed. *A Companion to Tragedy*. Blackwell, 2005.

Eagleton, Terry. *Sweet Violence: The Idea of the Tragic*. Blackwell, 2002.

Assessment: As per UoH norms

**University of Hyderabad**  
**Department of English**  
**M. A. III, Aug-Dec 2024**  
**ENGLISH ROMANTIC LITERATURE AND THOUGHT**  
**(Elective)**  
Instructor: Girish D. Pawar  
**Credits: 4**

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The course is designed to revisit one of the most celebrated ages of the English Literature, the Romantic Age. The course will focus on two major strands of the age; aesthetic and political. These strands have influenced and shaped the literary production and a new readership of the Age. The objective is to explore the prevalent debates of political, cultural and philosophical thoughts in literature and other text types. The discussions on 'Beauty and seeing', 'Sublime', gothic, 'the Noble Savage', literacy, women's rights, children and literature, and imperialism would be of primary attention. The course will be divided in three major sections:

1. History - Revolution/s
2. Romantic Sensibility – 'New' Theory and Pedagogy
3. Aesthetics - Creation and Imagination

The students are required to have hard copies of the primary texts in class and to read these texts in advance.

**Primary Texts:**

**POETRY:**

William Blake: *Songs of Innocence* and *Songs of Experience* (selections)

Robert Burns: "To a Mouse", "Holy Willie's Prayer",

William Wordsworth: "Tintern Abbey", "The Old Cumberland Beggar"

Samuel Taylor Coleridge: "Kubla Khan", "This Lime-Tree Bower My Prison",  
"Youth and Age"

George Gordon Byron: *The Vision of Judgment*, "So We Will Go No More A  
Roving",

Percy Bysshe Shelley: "The Cloud", "The Mask of Anarchy"

John Keats: "Ode on a Grecian Urn", "On First Looking into Chapman's *Homer*",  
"Ode to Autumn"

Charlotte Smith: "To Sleep", "To Night"

Mary Robinson: "The Poet's Garret", "To the Poet Coleridge"

Felicia Hemans: "England's Dead", "Casabianca",

**PROSE:**

Edmund Burke: Extracts from *Reflections on the Revolution in France* and *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*

Mary Wollstonecraft: Extracts from *A Vindication of The Rights of Women*

Thomas Paine: Extracts from *Rights of Man*

Dorothy Wordsworth: Extracts from *The Grasmere Journals*

Charles Lamb: "Old China"

William Hazlitt: "On Going a Journey"

Thomas De Quincey: "On the Knocking at the Gate in *Macbeth*",



William Godwin: Extracts from *Enquiry Concerning Political Justice* Vol. 1

**FICTION:**

Jane Austen: *Mansfield Park*

Mary Shelley: *Frankenstein*

**Recommended Reading:**

Anne K. Mellor. *Romanticism and Gender*. Rutledge, 1993.

Cynthia Chase (ed.) *Romanticism*. Longman, 1996.

James Chandler (ed.) *The Cambridge History of English Romantic Literature*. Cambridge UP, 2009.

Marilyn Butler. *Romantics, Rebels and Revolutionaries*. OPUS, 1981.

Michael Gamer. *Romanticism and the Gothic: Genre, Reception, and Canon Formation*, Cambridge UP, 2004.

Nigel Leask. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge UP, 1992.

Stuart Curran (ed.) *The Cambridge Companion to British Romanticism*. Cambridge UP, 2010.

\*A supplementary reading list will be provided during first few classes.

**Evaluation:**

40% continuous internal assessment

60% end-of-semester examination

**NOTE:** This is a tentative course outline. Essays on theoretical framework will be shared in the revised course outline.