This course intends to provide the important features and genres of Dalit Literature. It answers the questions such as Who are Dalits in India? How they entered the domain of literary writing? What are the movements that influenced Dalit Writers significantly? What are the concerns they choose for their writing? It foregrounds the questions of untouchability, discrimination, oppression, atrocities, exploitation, gender discrimination, etc. of the Dalits in India. It also focuses on the protest/rebellious voice of the Dalit writers who condemn the inhuman treatment is meted out to the Dalits in Indian society.

**Background Study:**


**Autobiography**


**Poetry**


**Fiction**

Drama

Criticism

Suggested Reading:

Assessment
Continuous assessment 40% credit: End-Semester Exam 60% credit.
The course will have a first-hand reading on a few literary texts to contextualize in larger picture of Dalit Literature. The available texts will be examined to utilize for the project. Tentative titles are as follows:


More texts will be added in the due course.

The internal assessment will be for 40% and an end semester exam for 60%.

Suggested Reading:


Department of English  
University of Hyderabad  
Ph. D English  
Semester – I, August – November 2016  
4 credits  
Student: Asima Baral  
B. Krishnaiah  
Wednesday 09-11  
Tentative Title: ‘Introduction to Dalit Literature’

This course intends to provide the important features and genres of Dalit Literature. It answers the questions such as Who are Dalits in India? How they entered the domain of literary writing? What are the movements that influenced Dalit Writers significantly? What are the concerns they choose for their writing? It foregrounds the questions of untouchability, discrimination, oppression, atrocities, exploitation, gender discrimination, etc. of the Dalits in India. It also focuses on the protest/rebellious voice of the Dalit writers who condemn the inhuman treatment is meted out to the Dalits in Indian society.

Background Study:


Autobiography

Poetry


**Fiction**


**Drama**


**Criticism**


**Suggested Reading:**


**Assessment**

Continuous assessment 40% credit: End-Semester Exam 60% credit.
This course intends to offer training in a well-established interdisciplinary field that studies the relationship between Law and Literature. A tentative reading list is attached. There will be three internal assignments followed by a final examination at the end of the semester. Instructor retains the right to bring in alterations as and when necessary.


This course, first of a two part series, intends to offer training in Victorian literature. It lends particular emphasis to the issues of law and legal culture. A tentative reading list is attached. There will be three internal assignments followed by a final examination at the end of the semester. Instructor retains the right to bring in alterations as and when necessary.

**Victorian Novel and Law**
1. Charles Dickens, *Bleak House* (1853)
2. Anthony Trollope, *Orley Farm* (1861)
3. Thomas Hardy, *Tess of the d’Urbervilles* (1892)

**Victorian Poetry, Criticism and Law (selections)**

**Secondary Readings**


Texts for Presentation/ Discussion through Weekly Meetings


Audre Lorde, “Age, Race, Class, and Sex: Women Redefining Difference.” Ibid.

Gilles Deleuze and Félix Guattari, “What is a Minor Literature?” Kafka: Toward a Minor Literature.

U Minnesota P. 1986.

Additional texts
Harold Pinter, Mountain Language, One for the Road
Adrienne Rich, Selections from her Poetry
Nuruddin Farah, Maps
Margaret Atwood, Cat’s Eye, Power Politics
Jeanette Winterson, Written on the Body
Derek Walcott, Selections from Poetry and Prose
David Malouf, An Imaginary Life
On Modernity: Power, Territory and Narrative
PhD Supervisor: Siddharth Satpathy
Hamari Jamatia, Semester III
Hours: Wednesday, 9-1

This course will offer a reading of modernity, both colonial and postcolonial. It lends particular emphasis to the issues of ‘power’, ‘territory’ and ‘narrative’. A tentative reading list is attached. Instructor retains the right to bring in alterations as and when it is necessary. There will be three internal assignments followed by a final examination at the end of the semester.

The Work of the Narrative (selections)

8. Franco Moretti, Signs Taken for Wonders (1988)

Modern Forms of Power (selections)


Postcolonial Critique (selections)

2. Homi Bhabha, The Location of Culture (1991)
4. Partha Chatterjee, Nation and Its Fragments (1992)

**Territory and Criticism (selections)**


**Modernity and the North East (selections)**

12. Ranju Bezbaruah, *North East India; Interpreting the Sources of its History* (2008)
Carol Ann Duffy, poet laureate of the United Kingdom is seen as an accessible poet, responsible for making poetry appealing to the person in the street. This course will survey Carol Ann Duffy’s poetry paying particular attention to both form and content. Thus while the themes of Duffy’s poetry (childhood, gender and sexuality, memory and identity, among others) will be focused upon the scholar will also study the varied forms used by Duffy as well as her linguistic innovations and usages. Duffy’s poetry for children and her plays are not the subject of study within this course, and hence are not included in the lists of texts.

**Primary Texts:**

**Secondary Texts**


**Assessment:**
The 40% internal assessment will be based on take home assignments and class work. At the end of the semester the student will take an examination for the remaining 60%.
DEPARTMENT OF ENGLISH
THE UNIVERSITY OF HYDERABAD
Course: British Women Poets
PhD Semester III, July 2016
Instructor: Anna Kurian
Monica Kanga
Credits: 4

English Literature has a long tradition of women writers from Margery Kempe and Julian of Norwich in Middle English through poets such as Mary Sidney, Mary Wroth, Aemilia Lanyer and others in Renaissance England to novelists and poets such as the Bronte Sisters and Christina Rossetti in the nineteenth century to the poet laureate of the UK today, Carol Ann Duffy. This introductory course will sample the major women poets in English Literature, enabling the student to see the traditions to which Duffy belongs. Thematic concerns which occur repeatedly and questions of voice and tone will be addressed in this survey course.

**Primary Texts**

The poetry will be drawn primarily from the selections available in the six volume Norton Anthology of English Literature.


**Secondary texts**


Additional secondary texts, especially journal essays on specific poets, will be added during the course.

**Assessment:**

The 40% internal assessment will be based on take home assignments and class work. At the end of the semester the student will take an examination for the remaining 60%.
A number of Indian writers have emerged on the global literary scene since the end of the colonial era offering a substantial contribution to world literature. Many of the writers featured in this course have had a significant impact in places like the United States, Canada and England, where they have won prizes and earned recognition. But what is Indian diasporic literature, and what does it mean to write as a diaspora from that complex location? This course will therefore explore more on the idea of migration and identity creation through a literary lens. It proposes to look at the literary representation of these diasporic writers who take different positions and deploy generic conventions when it comes to the discourses of their diasporic experiences and politics of identity.

Core Texts:

Suggested Readings:

This is an interactive course that concentrates on the novels with a supplementary reading of Indian diasporic contexts. 40% is allotted for internal assessment and 60% for the semester end
examination. Internal Assessment is in the form of class tests and take home assignments.

* Based on the discussions, the Instructor might have the liberality to change the texts during the course of time.
This course introduces the major movements and developments of India and its influence on Indian writers writing in English through a detailed study of specific literary works. It focuses specifically at the changes in the development of Indian English literature from the early prose to the recent twitter fiction. It will further explore a detailed study of different forms of literature evolved during the course of its journey. An attempt would be made to tackle with the issues of nation, gender, class, caste and identity which are mirrored in the literatures produced by the writers living in this country and as well as the writers in diaspora.

Fiction

Short Fiction (*Selections From*)

Poetry (*Selections From*)
- Toru Dutt. *Early Indian Poetry in English: An Anthology* by Eunice De Souza. Oxford University Press, 2010

Prose (*Selections From*)


**Drama**
- Uma Parameswaran. *Sons Must Die and Other Plays*. Prestige, 1998

**Popular Literature**
- Gurinder Chadha. *Bend It Like Beckham*. 2002 (Film)
- Vaishali. [www.holycowvegan.net](http://www.holycowvegan.net) 2007 (Food Blog)

**Reading List**

This is an interactive course and the students are expected to read the texts and participate in active discussions. The mode of internal assessment is written consisting of FOUR Assignments out of which the best TWO would be considered for the final internal marks.

**Assessment:**
40% is allotted for continuous internal assessment
60% for the semester end examination.
*The instructor reserves the right to change or add texts during the course.*
The present course is designed to study the idea of 'nation' and 'nation building' in select Indian autobiographies. Theories like nationalism, post-colonialism and neo-colonialism will be the major theoretical frameworks for the course. The student/s will be encouraged to critically analyze and observe the evolution of the idea of 'nation' in Indian context.

Suggested Reading:


This course is designed to study autobiography, biography and memoir writings. The student/s will be encouraged to critically analyze, read and discuss major traits like history of life writings, real vs. fiction, characterization, narrative structure, editing, printing, publishing and marketing, etc.

**Suggested Reading:**


**NOTE:**

- Primary texts will be decided by the course instructor. Students are most welcome for suggestions.
A supplementary reading list will be supplied during the course.

40% Marks - Continuous Assessment
60% Marks - End-of-Semester Examination

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Vinita Teresa

4 credits

Instructor: Arvind Susarla (CRS)

RS703 "Reading the City"
This course reads the representation of waste, garbage and trash in a variety of literary texts.

It examines the rise of ‘trash aesthetics’ in such representations as a preliminary to the ethics of trash. At this point, it speculates that such aesthetics has the following components: **materiality, affect, the social/sociality.** It is possible that this course could become the core of a chapter on trash aesthetics.

It addresses the following questions emerging from the literary texts:

- How does excess become effluence in these representations, if at all?
- Is trash aesthetics an aesthetics of materiality - of objects and processes that ‘produce’ trash?
- Is such an aesthetics also informed by social markers, of class, caste, race and gender?
- What are the aesthetics of recycling?
- Is trash aesthetics an eco-aesthetics?
- What are the affective components – disgust, revulsion, horror – that accompany the aesthetics in these texts/representations?

**Primary Texts:** [More to be added in consultation with the student]

AR Ammons, *Garbage*

Don DeLillo, *Underworld*

Mulk Raj Anand, *Untouchable*

**Secondary Texts**

Susan S. Morrison. *The Literature of Waste: Material Ecopoetics and Ethical Matter.)*

WI Miller. The Anatomy of Disgust.

Evaluation: 40% continuous internal assessment
60% end-of-semester examinations
English may not be offered as a foreign language. M.A. degree conferral. The M.A. degree is awarded in October, January and May. Courses in other departments may be substituted for those of the Department of Political Science with the prior written approval of the Director of Graduate Studies. All courses offered in fulfillment of sequential M.A. and M.Phil. degree requirements must be taken for Examination, credit. Students must maintain a minimum GPA of 3.5 in order to be eligible to take comprehensive exams. Students whose first language is not English are required to take the English Proficiency Test offered by the American Language Program before being allowed to teach. Dissertation Seminar.