

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of Indian and World Literatures (LIE)

COURSE DESCRIPTIONS

MA Programme in English

Course title	Twentieth-Century European Fiction in Translation
Category	Existing course without changes
Course code	LIT9 04/IWL C002
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served basis)
Day/Time	Tuesday, 2-4 pm; Friday, 11 am - 1 pm
Name of the teacher/s	Prof. N. Ramadevi Prof. Jibu Mathew George
Course description	<p>The objective of this course is to introduce students to the immensely rich and internally diverse corpus of fiction produced in Continental Europe during the twentieth century, as represented by four monumental texts – two from German literature and one each from French and Greek. The course explores the possibility of relating the authors and texts to various strands of occidental culture, in the context of, but not necessarily bound by, contemporary critical trends. The texts will be analyzed primarily in terms of the life-worlds which produced them, their singular concerns, their endeavours to grapple with the complexities of ‘the human condition,’ their narrative poetics, and questions of representation. Some of the prescribed novels crop up, though infrequently, in discussions surrounding movements and schools. For instance, Thomas Mann’s <i>The Magic Mountain</i> borders both high-modernist fiction and the “realist novel.” György Lukács, who discusses the distinction between the two from a Hegelian Marxist’s point of view, would give Mann’s <i>Buddenbrooks</i> as a typical example of the bourgeois realism that ran parallel to modernism. The course will also examine the contemporary relevance of these texts, or, to put it more bluntly, why at all should they be studied, in an attempt to answer the otherwise rhetorical question “so what?”.</p> <p>Texts prescribed for study</p> <p>Marcel Proust, <i>Swann’s Way</i>, vol. 1 of <i>Remembrance of Things Past (À la recherche du temps perdu)</i> Thomas Mann, <i>The Magic Mountain (Der Zauberberg)</i> Nikos Kazantzakis, <i>Zorba the Greek (Alexis Zorbas)</i></p>

	<p>Günter Grass, <i>The Tin Drum</i>(<i>Die Blechtrommel</i>)</p> <p>Course outcomes</p> <p>By the end of the course, participants will be able to:</p> <ol style="list-style-type: none"> 1) understand the condition of European modernity in its historical, social, economic, and political dimensions and explain how modernism, with its diverse movements and sometimes mutually contradictory tendencies, constitute a complex cultural response to it; 2) gain critical knowledge of the social, political, and cultural condition in Europe before, during, and after the two world wars, and how fictional texts of the period reflect, refract, or negotiate with it; 3) discern the salient features of modernist/postmodernist fiction written in the face of crises, through close reading of the texts that are prescribed for study; 4) apply the skills gained from this exercise to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics; 5) make a distinction between literary/artistic movements as period-bound, culturally and historically specific phenomena and in terms of characteristics that can be found in multiple epochs of history; 6) evaluate on the basis of the self-reflexive/self-conscious literary reappraisals of twentieth-century Europe and theoretical debates thereof the role played by contexts, institutions, discourses, and ideologies in defining art/literature and possible arbitrariness involved in the exercise; and 7) write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements as demonstrated by European literary praxis in the twentieth-century.
Course delivery	Lecture, classroom discussion, and research-based learning
Evaluation scheme	Internal (40%):two mid-term assignments End-semester (60%): one research paper
Reading list	<p>Essential reading</p> <p>Same as texts prescribed for study</p> <p>Additional reading</p> <p>Adorno, Theodor W. “Reconciliation under Duress.” Trans. Rodney Livingstone. <i>Aesthetics and Politics</i>. Ed. Ernst Bloch. London: NLB, 1977.</p> <p>Bradbury, Malcolm and James McFarlane. “The Name and Nature of Modernism.” <i>Modernism 1890-1930</i>. Ed. Malcolm Bradbury and</p>

	<p>James McFarlane. Harmondsworth: Penguin, 1976.</p> <p>Foucault, Michel. <i>This Is Not a Pipe</i>. Trans. and ed. James Harkness. Berkeley, CA: University of California Press, 1983.</p> <p>Galef, David. "Shifts and Divides: The Modernist Postmodernist Scale in Literature." <i>Studies in the Literary Imagination</i> 25.2 (1992): 83-93.</p> <p>Mace, John. "Involuntary Memory: Concept and Theory." <i>Involuntary Memory: New Perspectives in Cognitive Psychology</i>. Wiley-Blackwell, 2007.</p> <p>McHale, Brian. <i>Postmodernist Fiction</i>. London: Routledge, 2004.</p> <p>Ortega y Gasset, José. "The Dehumanization of Art." <i>The Dehumanization of Art and Other Essays on Art, Culture, and Literature</i>. Trans. Helene Weyl. Princeton, NJ: Princeton University Press, 1968.</p> <p>Ricœur, Paul. <i>Memory, History, Forgetting</i>. Trans. Kathleen Blamey and David Pellauer. Chicago: Chicago University Press, 2004.</p> <p>Woolf, Virginia. "Modern Fiction." <i>The Common Reader: First Series</i>. London: Hogarth Press, 1968.</p>
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Course title	Literature, Disease, and Society: An Introduction to Medical Humanities
Category (Mention the appropriate category (a/b/c) in the course description.)	a. New course
Course code	IWL-116
Semester	II nd and IV th Semester(January to June 2024)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday: 9 am to 11 am and Thursday: 9 am to 11 am
Name of the teacher/s	Prof. Kedari Narasimha Rao and Dr. Jai Singh
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>The 09 Multidisciplinary credits can be earned by doing MOOC courses offered on the Swayam platform or courses offered through the face-to-face mode by the University, in one or more of the following fields of study:</p> <ul style="list-style-type: none"> • Other Allied Fields of Enquiry (Source: Handbook of PG Programmes 2022-23: Page No. 17) <p>Objectives: To discuss how does literature help us understand the nature of human illness and suffering? Can written works of art, classic and</p>

	<p>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>Learning Outcomes:</p> <p>a) Discuss and demonstrate the use of literature as one method of enhancing empathy, imaginative identification, and the moral imagination.</p> <p>b) Describe how the arts and humanities provide insight into the human condition, suffering, and compassion.</p> <p>c) 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	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): Research Paper</p> <p>End-semester (mode of evaluation): Research Paper</p> <p>*Please note that open-book examination is permissible only for courses offered as part of MA programmes and subject to approval by the Head of the Department/Dean of the School concerned</p>
Reading list	<p>Essential reading</p> <p>Texts Prescribed for Study:</p> <p>Sylvia Plath, “Lady Lazarus” (poem)</p> <p>T S Eliot’s selected poems</p> <p>S T Coleridge’s <i>The Rime of the Ancient Mariner</i></p> <p>J.M. Coetzee, <i>Disgrace</i></p> <p>Anne Sexton, “Doctors” (poem)</p> <p>Mary Oliver, “When Death Comes” (poem)</p> <p>Anton Chekov, “Ward #6” (short story)</p> <p>Susan Sontag “Illness as Metaphor” (book/essay)</p> <p>Sylvia Plath <i>The Bell Jar</i> (book)</p> <p>C.S. Lewis <i>A Grief Observed</i> (book)</p> <p>Albert Camus, <i>The Plague</i> (novel)</p> <p>Virginia Woolf, excerpt from <i>Mrs. Dalloway</i> (novel)</p> <p>Franz Kafka, “The Metamorphosis” (story)</p> <p>AtulGawande, “When Doctors Make Mistakes” (essay)</p> <p>Consumption and Literature: The Making of the Romantic Disease by Clark Lawlor</p> <p>Additional reading</p> <p>Consumption and Literature: The Making of the Romantic Disease by</p>

	<p>Clark Lawlor</p> <p><i>Disease and Death in Eighteenth-Century Literature and Culture</i> Edited by Allan Ingram and Leigh Wetherall Dickson</p> <p><i>Fictions of Disease in Early Modern England Bodies, Plagues and Politics</i> by Margaret Healy</p> <p><i>Imagining Contagion in Early Modern Europe</i> Edited by Claire L. Carlin</p> <p><i>Medical Humanities Companion volume one Symptom</i> Edited by Martyn Evans, Rolf Ahlzén, Iona Heath, and Jane Macnaughton</p> <p><i>Medicine, Health and the Arts Approaches to the medical humanities</i> Edited by Victoria Bates, Alan Bleakley, and Sam Goodman</p> <p><i>Plague And The Athenian Imagination: Drama, history and the cult of Asclepius</i> by Robin Mitchell-Boyask</p> <p><i>Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England</i> by Kaara L. Peterson</p> <p><i>Romanticism and Colonial Disease</i> by Alan Bewell</p> <p><i>Routledge Handbook of the Medical Humanities</i> Edited by Alan Bleakley</p> <p><i>The Literary Culture of Plague in Early Modern England</i> by Kathleen Miller</p>
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Course title	POST-WAR POLITICAL DRAMA
Category	Existing course with 30% revision and highlighted the changes incorporated.
Course code	IWL -306
Semester	January -May 2024
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday and Thursday - 9am to 11am
Name of the teacher/s	Prof. T. Subramanyam
Course description	<p>The course enlightens the students to be familiar with the Marxist, pacifist, anarchist, subversive strategies employed by these playwrights who are politically committed theatre activists. Jean Genet in his <i>The Balcony</i> (1956) exposes the state of the state using subversive theatre techniques. Peter Weiss's <i>Investigation</i> (1965/1966) is a reenactment of the Auschwitz Nazi extermination camp. Dario Fo dramatizes the funniest and 'grotesque farce' about death in <i>Accidental Death of an Anarchist</i> (1970), in which a communist worker is a victim of police brutality. Harold Pinter's <i>Mountain Language</i> (1988) is a brutal treatment of Kurdish people, dis-allowing them to speak their ethnic language in the capital. Amiri Baraka's <i>Dutchman</i> (1964) captures the condition of the oppressed blacks and their resistance against the exploitation of the racist whites, which prompts them to go for a revolutionary socialism. And the Ngugi-Mugo farce <i>The Trial of Didan Kimathi</i> (1976) is the quintessence of the collective resistance of Kenyans. Ariel Dorfman's <i>Death and the Maiden</i> (1991) is full of 'lethal surprises' and is known for theatrical penetration. The political activism, which is 'explosively provocative' is a common element in post-war theatre. The playwrights are stronger in their 'written-oral-aural-visual' strategies and approaches while exposing the contexts of exploitation and oppression against the individuals.</p> <p>Objectives:</p> <ol style="list-style-type: none"> i. To analyse the cruel tentacles of the political state and its involvement in conspiring against the dissent as dramatized in each play. ii. To motivate the students to understand the textual, staging, production, performance and critical concepts, which are crucial in theatre study. <p>Learning outcomes:</p> <p>After completion of the course the students are -</p> <ol style="list-style-type: none"> i. able to become 'observers' as well as 'spect-actors' to counter the proliferation of fascist ideologies and oppressive practices of the right-wing and the ruling class policies as well in everyday life. ii. able to enact some of the important scenes adding warmth and colour to the production during the classwork.
Course delivery	Lecture, Seminar and Experiential learning
Evaluation scheme	Internal (40% Midterm Assignments and Seminars) End-Semester (60% Final Assignment)
Reading list	<p>Essential reading: 1. <i>Strategies of Political Theatre</i> by Michael Patterson, 2. <i>Modern German Political Drama 1980-2000</i> by Brigit Haas, 3. <i>Modern French Drama 1940-1990</i> by David Bradby, etc.</p> <p>Additional Reading: 1. <i>Modern and Contemporary World Drama (2022)</i>, ed. by Esther Kim Lee 2. World Encyclopedia of Contemporary Theatre: Volume 1, Europe, ed. by Don Rubin</p>

Course Title	POST-WAR BRITISH DRAMA
Category	Existing course with 30% revision and highlighted the changes
Course code	IWL -307 Course
Semester	January -May 2024
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Wednesday; 9am to 11am
Name of the teacher/s	Prof. T. Subramanyam
Course description	<p>The Course illuminates the students focusing on the four dissenting areas such as angry youngman/kitchen sink, absurd, political, feminist/homosexual drama/theatre. Osbourne, Wesker, Arden, Pinter, etc. are some of the young and distinct voices, who made a reputation for being tough and uncompromising (as they evidenced the fascist anti-Semitic demonstrations and attacks) determined to practice 'the right to fail', a political protest in playwrighting. The plays examine not only the post-war misery of the working class/Jews but also highlight how an individual counters the institutional provocation, violence and cruelty with resistance, protest and revolution. The abolition of the theatre censorship in 1968 allowed the playwrights to set the new standards in shaping the post-war British theatre. Plays prescribed: John Osbourne's <i>Look Back in Anger</i> (1956), John Arden's <i>Live Like Pigs</i> (1956), Harold Pinter's <i>The Birthday Party</i> (1958), Joe Orton's <i>Loot</i> (1965), Peter Barnes's <i>The Ruling Class</i> (1968), Trevor Griffiths' <i>Comedians</i> (1975) and Tom Stoppard's <i>Travesties</i>.</p> <p>Objectives:</p> <ol style="list-style-type: none"> i. To investigate the anti-establishment labels such as 1955, 1956, 1968, 1975, etc. which are considered to be theatrical milestones in the history of post-war British drama/theatre in the light of the chosen theatrical texts; ii. To recognise the collaborative effort of the 'author-actor-audience' activism in theatre; iii. To understand the drabness and drudgery, the poverty and squalor, claustrophobic rooms, unknown or insignificant locations, etc. in which, the plays are set with the working class characters. <p>Learning outcomes:</p> <ol style="list-style-type: none"> i. The students are able to understand how the post-war British drama/theatre is influenced and is able to alter its form, content, stagecraft, playwrighting, etc. by the continental forces like Beckett and Brecht ii. - able to pay attention to the newness, rawness, choice of words and freshness of language used - including pregnant pauses, sustained silences, tautologies, pleonasm, minimalist language, non-sequiturs, etc. iii. - able to understand how the 'dialogue is directed' by stage directions. The purpose of punctuation is to 'communicate' with the readers/theatre goers; iv. able to understand the confrontational mood as well as read the unwritten subtext, etc. v. -able to be familiar with stagecraft as well as playwrighting.
Course delivery	Lecture, Seminar and Experiential learning
Evaluation scheme	Internal (40% Midterm Assignments and Seminars) End-semester (60% Final Assignment)
Reading list	<i>Modern British Drama: The Twentieth Century</i> (2002) by Christopher Innes <i>Modern British Playwriting: The 1950s</i> (2012) by Daid Pattie <i>Modern British Playwriting: 1960s</i> (2012) by Steve Nicholson <i>Modern British Playwriting: 1980s</i> (2012) by Jane Milling

Course title	Rethinking Tribal Literature: Text and Context
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with 25% revision.
Course code	IWL 806
Semester	II and IV Sem
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 11-1pm and Friday 9-11am
Name of the teacher/	Dr.V.Rajunayak
Course description	<p>The course offers a comprehensive study of the theoretical issues involved in thinking about and conceptualizing “tribal literature.” Students will have an opportunity to read and discuss a significant set of influential writings on the subject by some of the well-known sociologists and anthropologists such as Edgar Thurston, Verrier Elwin, Felix Padel, M.N. Srinivas, Xaxa and Bhangya Bhukya and other contemporary literary, and social thinkers just to mention a few. The course emphasizes the urgent need to rethink some of the existing fundamental concepts in relation to “tribal” communities in view of the Indian geopolitical and socio-economic conditions. It is imperative to have a comprehensive understanding of these marginalized communities and their life- worlds in order to move towards an egalitarian society as envisaged in the constitution of India. As Tribal literary discourse is still in the making, its issues are also just taking shape. Beginning with “Who are Tribals? The discourse has broached issues related to Tribal society, history, culture, and language and so on over the last decade. The texts to be discussed will be given separately. This course will have lectures. As part of the course students will watch movies to be screened and discussion follows on the movies that were screened in the class.</p> <p>Objectives of the course:</p>

	<p>This course deals with terms that were used on the tribes in India and tries explaining in what context those terms were used. It also helps the students to understand the tribal worldviews and politics behind the terms that were used.</p> <p>Students engage with readings, which describe tribes in different texts using their context in which they develop a discourse. Students will also learn how to analyze the movies in a socio economical perspective.</p> <p>Learning out come: Students will develop projects on Tribal literature and may do research on the tribal narratives.</p>
Course delivery	Lectures, movies, and documentaries
Evaluation scheme	<p>Internal: Two internal Assignments and Presentation (modes of evaluation): 40 Marks</p> <p>End-semester (mode of evaluation): 60 Marks Take home Assignment</p>
Reading list	<p>Essential reading</p> <p>Hansda Sowvendra Shekhar, “The Adivasi Will Not Dance”</p> <p>“Desire, Divination, Death” <i>The Adivasi Will Not Dance Stories</i>. Speaking Tiger Publishing, New Delhi, 2017. Tuesday</p> <p>Crispin Bates & Alpa Shah “Introduction, Savage Attack: Adivasis and Insurgency in India”</p> <p>Vishvajit Pandya “Events, Incidents and Accidents: Re-Thinking Indigenous Resistance in the Andaman Islands” ed. <i>Savage Attack: Tribal Insurgency in India</i>. Social Science Press, New Delhi, 2014.</p> <p>Sneha Tresa Ekka “The Displaced Voice”</p> <p>Dominic Leo Thaikho “ Reclaiming the Foundational Value of Land: A Poumai Naga Narrative”</p> <p>Victor Narzary and Bibharani Swargiary “ Tribal Lands, Identity and the State: An Overview of Conflicting Paradigms” Edited Alex Akhup, <i>Tribal and Adivasi Studies Perspectives from Within: Identities and their Struggles in North East</i>. Adivaani Publishers, Kolkata, 2015.</p> <p>Indrani Mazumdar “Unfree Mobility: Adivasi Women’s Migration”</p>

Felix Padel “In the Name of Sustainable Development: Genocide Masked as ‘Tribal Development’

Meena Radhakrishana “Epilogue: Violence of ‘Development’ and Adivasi Resistance-An Overview” ed Meena Radhakrishna *First Citizens: Studies on Adivasis, Tribals, and Indigenous People in India*. Oxford University Press, New Delhi, 2016.

“It all starts with dirt”

‘Corporate Takeover’ Edt Felix Padel & Samarendra Das, *Out of This Earth: East India Adivasis and the Aluminum Cartel*. Orient BlackSwan, New Delhi, 2012.

Additional reading:

Hills Called Home Ma Uppara

Course title	Drama, Theatre, and Performance
Category	b. Existing course with revision. (60% revision)
Course code	IWL 611
Semester	II/IV Semesters (Jan-Apr 2024)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Thursday 11.00 am - 1.00 pm
Name of the teacher/s	Rahul Kamble
Course description	<p>i) Course description: Drama is textual, theatre is spatial, and performance is an experiential aspect of the same phenomenon. They are innate in all human activities. Similar to normativisation of human acts their performance too is normativised on the lines such as personal and communitarian; cultural or political/ideological; spatialized or interiorized; occasional or ritualistic and so on. Study of performance as a discipline (dealing with drama, theatre, stage, reception, etc.) takes into account orientations such as these along with the evolution of theatre and performance traditions; performativity; forms and traditions of theatres in various cultures; performance studies and criticism and sudden upsurge in the new age performative dimensions.</p> <p>Performance studies, having a unique place in World Literatures, leverage on their contiguity with the visual media and direct reach, the strong reasons for connecting globally. The paradigmatic shift in arts in understanding their performative relevance and the human needs contingent upon them have many answers and expectations, likewise, in drama, theatre and performance theory.</p> <p>ii) Objectives of the course: This course deals as to</p> <ol style="list-style-type: none"> 1. how world drama, theatre, and performance evolved in the late twentieth century 2. read drama, theatre in conjunction with other arts, visual culture, anthropology, archeology and media studies. <p>iii) Learning outcomes— Students will be able to</p> <ol style="list-style-type: none"> a) domain specific outcomes: <ol style="list-style-type: none"> 1. undertake research in the area of theatre and performance b) skill-enhancement: <ol style="list-style-type: none"> 1. train themselves in various aspects and skills of theatre and performance
Course delivery	Course will involve lecture mode as well as participation of students in performance related activities as part of experiential learning .
Evaluation scheme	Internal (modes of evaluation): Presentation (40%) End-semester (mode of evaluation): Term Paper (60%)
Reading list	<p>Essential reading:</p> <p>Nicoll, Allardyce (1949) <i>World Drama From Aschylus to Anouilh</i></p> <p>Leach, Robert (2008) <i>Theatre Studies The Basics</i></p> <p>Lehmann, Hans-Thies (2006) <i>Postdramatic Theatre</i></p> <p>Shank, Theodore (1982) <i>American Alternative Theater</i></p> <p>Schechner, Richard. (2004). <i>Performance Theory</i></p> <p>Boal, Augusto. (1979) <i>Theatre of the Oppressed</i></p> <p>Additional reading:</p> <p>Carlson, Marvin “What is Performance?”</p>

	<p>Schechner, Richard "Six Axioms for Environmental Theatre"</p> <p>Turner, Victor. (1982) <i>From Ritual to Theatre: The Human Seriousness of Play</i></p> <p>Schechner, Richard. (1973) <i>Environmental Theatre</i></p> <p>Hodge, Alison. (2001) Ed. <i>Twentieth Century Actor Training</i></p> <p>Bacon, Wallace. (1984) <i>Literature in Performance</i></p> <p>Shapiro, Sherry B. (1999) "Body and Knowledge: Towards Relational" (in <i>Pedagogy and the Politics of the Body: Critical Praxis</i>)</p> <p>Zimmerman, Mary "The Archaeology of Performance"</p> <p>Graves, Russel "Nature of Mime" and Fifield, William "The Mime Speaks: Marcel Marceau"</p> <p>Kaye, Nick and Gabriella Giannachi "Acts of Presence: Performance, Mediation, Virtual Reality"</p>
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Course title	Research Methodology (for IV Sem students of MA Literatures in English only)
Category	c. New Course
Course code	IWL 1101
Semester	Semester IV (Jan-Apr 2024)
Number of credits	05
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Wednesday 2.00 pm - 4.00 pm
Name of the teacher/s	Rahul Kamble
Course description	<p>i) Course description: This course aims to help students familiarize themselves with various aspects of research in literary studies and learn the research methodology from the perspectives and practices in Indian and World Literatures.</p> <p>ii) Objectives of the course: This course deals as</p> <ol style="list-style-type: none"> 1. to introduce research methods and practices in literary studies to the students 2. to encourage them 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 3. to promote interdisciplinary research 4. to inculcate research rigour and ethics among the new researchers 5. to address following questions through practice: <ol style="list-style-type: none"> a) What is research in humanities? b) What's a research gap? How do we find it? c) What is research hypothesis or research question and how do we formulate it? d) What is reading for research? e) What are research approaches and methods? f) What are research tools? g) What is reading for writing? h) What is a well-structured argument? i) What is an academic document style? j) What is research ethics? <p>iii) Learning outcomes— After completing the course students will be able to</p> <ol style="list-style-type: none"> a) domain specific outcomes: <ol style="list-style-type: none"> 1. develop interest in research 2. learn the methods of interpretation, analysis and comparison of literatures 3. identify the areas of research interest b) skill-enhancement: <ol style="list-style-type: none"> 1. carry out research activity by applying research methods of literary studies 2. increase research output in the form of dissertation, articles, and book chapters by following research ethics.
Course delivery	Course will involve lecture mode as well as participation of students in research activity, research writing as part of seminar

Evaluation scheme	<p>Internal (modes of evaluation): Presentation (40%) End-semester (mode of evaluation): Term Paper (60%)</p>
Reading list	<p>Essential reading: <i>The Handbook to Literary Research</i> Edited by Delia da Sousa Correa and W. R. Owens <i>A Gentle Guide to Research Methods</i> by Gordon Rugg and Marian Petre <i>Research Methods for English Studies</i> Edited by Gabriele Griffin (Second Edition)</p> <p>Additional reading: <i>An Introduction to Literary Studies</i> by Mario Klarer (Second edition) <i>The Routledge Dictionary of Literary Terms</i> by Peter Childs and Roger Fowler <i>Critical Theory Today: A User-friendly Guide</i> by Lois Tyson (Second edition) <i>Literary Theory: The Basics</i> by Hans Bertens (Third edition)</p>

Course title	Theorising the Literary
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	IWL -718
Semester	II/IV (January-April 2024)
Number of credits	05
Maximum intake	15 (on first-come-first-served-basis)
Day/Time	Wednesday 11 am to 1 pm & Thursday 2 pm to 4 pm
Name of the teacher/s	Lavanya Kolluri
Course description	<p>Understanding and appreciating the nature of the ‘literary’ in literature is elemental to the discipline of literary studies, and is different from the practice of criticism (which may be influenced by such an understanding). Eschewing ‘universal principles’ about literature and practices of textual evaluation, this course seeks to explore how the nature of the ‘literary’ has been understood, enunciated and received. The following foundational Greek, Indian and European texts will be studied.</p> <p>Greek: Plato’s <i>Dialogs</i> (Ion, Republic); Aristotle’s <i>Poetics</i>; Horace’s <i>Ars Poetica</i>; Longinus’ <i>On the Sublime</i></p> <p>Indian: Bharata’s <i>Nāṭyaśāstra</i>; Rajasekhara’s <i>Kāvyaśāstra</i>; [Overview of major schools of Indian poetics - Rasā, Alamkāra, Dhvani, Vakrokti, Guna/Dosha, Riti, Aucitya]</p> <p>European: Selections from the work of Ferdinand de Saussure and Roman Jakobson</p> <p>.....</p> <p>Course Objectives (in terms of Programme Specific Outcomes for MA Literatures in English):</p> <ol style="list-style-type: none"> i. To enable conceptual and foundational understanding of the nature of literature and literary theory; ii. To facilitate acquisition of disciplinary knowledge, reflective thinking, and multicultural understanding through a comparative perspective on literary theory from Indian, Greek and European traditions.

	<p>Learning outcomes</p> <ul style="list-style-type: none"> i. Understanding Greek and Indian intellectual traditions of literary theory and tracing the evolution of literary theory ii. Appreciation of the nature of ‘the literary’ and its key concepts in Greek and Indian traditions. iii. Critical reading of key texts describing the nature of literature in Greek, Indian and European traditions. <p>[a] domain specific outcomes]</p>
Course delivery	Lecture/Seminar supplemented with digital resources
Evaluation scheme	Internal (modes of evaluation):written assignments&class seminar(best 2 of 3) End-semester (mode of evaluation):in-class/sit-in examination
Reading list	Essential reading: All texts mentioned in the course description. Additional reading: