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| Course Title | Contemporary World Drama |
| Course Code | IWL - C006 |
| Core (C)/Optional (O) (if applicable): | CORE Course |
| Semester | I/III rd Semester (August – December 2023) |
| Number of Credits | 5 |
| Name of Faculty Member(s) | Prof. T. Subramanyam |
| Time Table Slots | Monday and Wednesday – 9am to 11am |
| Course Description | Contemporary drama confronts the wider social, political, economic and ethnic issues/disorders across the cultures, nations and identities in today's primitive world. Challenging the dominant readings of the conservative practices in the discourse of postcolonialism, postmodernism and feminism -contemporary drama/theatre has made great strides. It has disoriented itself both from the traditional dramaturgy of 'mimeticism' as well as the drawbacks of modernism. Arguably, it touches upon the trajectories of 'anti-realist', 'experimental', 'interventionist', 'alternative', Marxist, feminist theatre movements, etc. among others. |
| Objectives | <p>1. Crises (identity, spaces, emergent new voices); 2. Resistance, imperialism, language, gender, race, sexuality, ethnicity, genocide, violence, etc.; 3. Technicalities of stagecraft.</p> <p>Plays prescribed:</p> <ol style="list-style-type: none"> 1. Dario Fo – <i>Can't Pay? Won't Pay!</i> (1974) 2. Wole Soyinka- <i>Madmen and Specialists</i> (1970) 3. Harold Pinter – <i>One for the Road</i> (1984) 4. Jack Davis – <i>Honey Spot</i> (1987) 5. Wendi Lill – <i>All Fall Down</i> (1994) 6. Edward Albee – <i>Fragments (A Sit-Around)</i> (1994) 7. Manjula Padmanabhan – <i>Harvest</i> (1997) 8. Suzan Lori Parks – <i>Topdog/Underdog</i> (1999) 9. Amy Evans – <i>Many Men's Wife</i> (2006) 10. Eduardo Machado – <i>Havana is Waiting</i> (2011) |
| Learning Outcomes | <ol style="list-style-type: none"> i. Transforming the dramatic content of the page along with its minute and hidden details (including punctuation, subtext, etc.) into the staging activity; ii. Connecting the page/stage stuff with the everyday life against the backdrop of sociopolitical, economic and ethnic conflicts and tensions; and iii. Motivating the students to be the participants/observers and to enact the crucial scenes from the theatrical texts. |
| Scheme of Evaluation | 40% (Midterm monthly Assignments) and External - 60% (Final Assignment) |

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| Course Title | Native American Literature |
| Course Code | IWL C004 |
| Core/Elective | Core Rubric: American Literature |
| Semester | I and III (August 2023) |
| No. of Credits | 5 |
| Class Timings | Tuesday 11.00am – 1.00pm , Friday 11.00am – 1.00pm |
| Name of Faculty Member(s) | Dr. Rajunayak Vislavath |
| Course Description | <p>It is very common in many universities in Europe or in the United States to “study” South Asian literatures. Similarly, it is not very uncommon in the Indian universities to study American, Canadian or Australian literatures. However, rarely we come across a course on the Native American literature, which has played a major role in the constitution of the native American identity and the race relations in the US. Native American literature is also known as American Indian literature, which includes the oral and written literatures of the indigenous peoples of the Americas. It is usually seen as a mode of resistance against the dominance of contemporary mainstream literature in America. Thus, why not have a course to understand such an important historical phenomenon at our own university? After all, in the age of globalization and digital technology, marginalized sections all over the world are trying to connect with and learn from one another in order to fight for equality, dignity, self-respect and work towards liberation.</p> <p>This course aims to offer a comprehensive idea of the various issues surrounding the native people in America from a literary perspective. It attempts to understand the existing critiques that deconstruct the false identity or the misrepresentation of the natives as well as the mainstream administrative policies that ill-treat the Natives in America. Through a close engagement with selected texts from the native writers, the course will serve as a critical mode of thinking about ‘difference’ and explore strategies of articulating politicized identities.</p> |
| Reading List: | <p><i>Son of the Forest</i> by William Apess</p> <p><i>Popol Vuh</i> by Dennis Tedlock</p> <p><i>From Deep Woods to Civilization</i> by Charles Alexander Eastman</p> <p><i>Custer Died for Your Sins</i> by Vine Deloria, JR.</p> |

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| | <p><i>Way to Rainy Mountain</i> by N. Soctt Momaday</p> <p><i>Ceremony</i> by Leslie Marmon Silko</p> <p>“The History of the Everyday, Unhistorical Natives, and Willa Cather’s <i>Death Comes for the Archbishop</i>.” <i>Novel: A Forum on Fiction</i>. 46.2 (2013); 179-192</p> <p><u>Law in Native American Literature by Beth Piatote</u></p> <hr/> <p>As a part of the course we will also screen movies and documentaries that are made on natives.</p> |
| <p>Evaluation Scheme</p> | <p>Two Mid-Term Assignments (15 marks each; Extent: 10-15 pages each)</p> <p>Classroom Presentation (10 marks)</p> <p>One End-Term Assignment (60 marks; Extent: 20-25 pages)</p> <p>Total: 100 marks</p> |
| <p>Learning Outcomes:</p> | <p>After the Completion of the Course the students will be knowing about the natives in America</p> <ol style="list-style-type: none"> a. major literary works on native societies and how it articulates the issues related to the natives will be discussed in the classroom to sensitize the students on the native communities. b. Texts mentioned enlightens the students on the socio political conditions of the native societies c. Apply various literary terms to discuss, interpret, and critically analyze how the natives are represented in the given texts. d. Deal with history memory and past and their survival questions related to ethnicity, and culture e. Understand historical background of the natives in America |

The English and Foreign Languages University, Hyderabad
Department of Indian and World Literatures

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| Course Title | Introduction to Childhood Studies |
| Course Code | (IWL 901) |
| Type of Course | Core for MA Literatures in English |
| Semester | Aug – Nov 2023 (I/III Semester) |
| No. of Credits | 05 |
| Timings | Monday and Thursday 11.00 am - 1.00 pm |
| Name of Faculty | Rahul Kamble |
| Course Description: 150/200 words | <p>Objectives: To promote understanding of childhood studies, children’s literature in World Literatures</p> <p>Childhood Studies is an emerging area of research. This course explores the notion of childhood by combining childhood studies with literary studies. It studies the development of societal approach towards children and childhood as reflected in world literatures. Three key aspects of societal approaches are prioritized in the following three sections. First section of the course is devoted to the study of children’s cultures (behavioural), which include the innocence, fantasy, curiosity, wonder, adventure, and <i>selfless</i> love for game. It is to identify that the bases, natures and manifestations of their cultures are different from adult cultures and require different treatment.</p> <p>Second section is about deconstructing the representations of children and childhoods in various texts, media, and discourses (all controlled by adults), and knowing the ‘Anthropology of childhood’. This exercise should entail verification whether such representations conform to the ‘ideology of childhood’ genuinely or motivated by concerns grown out of material stakes of adults. Third section undertakes to examine the invasions in children’s world— war and ethnic crises; riots and forced migrations; sexual and other forms of abuse; and race/class/caste/gender issues—which deviate the normal growth of children and spoil the childhood.</p> <p style="text-align: right;">Course Outcomes:</p> <p>1. The learners will be able to frame proper questions raising concerns of children, deliberate upon measures to prevent invasions on childhood and ensure safe present and future of childhood. 2. The course will encourage interdisciplinary research in childhood studies and World Literatures</p> |
| Evaluation | A Mid-term Presentation (40%) and Semester-end Research Paper (60%) |

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| Course Title | CONTEMPORARY CRITICAL THEORY |
| Course Code | IWL-C007 |
| Semester | III rd Semester(August – November 2023) |
| Number of Credits | 5 |
| Name of Faculty Member(s) | Dr. Jai Singh |
| Core (C)/Optional (O) (if applicable: | CORE Course for MA English Cafeteria and for MA Literatures in English , and Elective Course for MA English Literature and department specific MA |
| Time Table Slots: | Tuesday: 9 am to 11am and Thursday: 9 am to 11am |
| Course Description: | <p>The course makes a survey of the major schools of 20th-and-21st-century literary criticism and theory, ranging from Russian formalism and structuralism to New Criticism and post-structuralism (including neo-Marxism, gender and queer studies, psychoanalysis, deconstruction, phenomenology, narratology, hermeneutics, reader-response theory, race and ethnicity studies, post-colonial theory, and cultural studies). Emphasis is on the continuity of key ideas in the history of criticism, as well as the gradual displacement of once-revered concepts such as “greatness,” “meaning,” and “beauty” as goals of aesthetic inquiry. Focus is also laid on the ideological debates surrounding multiculturalism, political correctness, textual authority and the literary canon. The course aims at providing a comprehensive world-view of theoretical writings and body of scholarship pertaining to theory so as to sharpen the critical faculties of the students. Some of the major theories to be covered in this Course are:</p> <p>Texts Prescribed for Study:</p> <ul style="list-style-type: none"> Structuralism Reader-Response Theory Psychoanalysis Marxism and Ideology Deconstruction Feminism and Gender Theory New- Historicism & Cultural Materialism Cultural & Film Studies Postcolonial Studies |
| Evaluation Scheme: | SUBMISSION OF ASSIGNMENTS Midterm Assignment 40 % Final Term Assignment 60 % |

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| Course Title | The Indian <i>Katha</i> (Short Story) Tradition |
| CORE COURSE | Core (Rubric: Indian Literatures in English & Translation) |
| Course Code | IWL 508 |
| Semester | I / III |
| Class Hours | Wednesday 11 am to 1 pm and Friday 9.00 am to 11 a.m |
| No. of Credits | 5 credits |
| Name of Faculty | Dr. Lavanya Kolluri |
| Course Description: 150/200 words | <p>Much before Vedic texts or classical Indian literature became known to the world, the Indian <i>katha</i> (tales, stories, fables) travelled across the world, evoking delight and inspiration. Indians are inveterate story-tellers (like perhaps many other groups across the world); story-telling is also woven into performance and ritual in the Indian tradition, enriching the social and cultural fabric. That this tradition was assiduously nourished is evident in the vast body of oral and written texts in Sanskrit, Pali, Prakrits, and Tamil that have survived and influenced the genre in the modern Indian languages. However, reflections on the nature and poetics of <i>katha</i> in the body of literary inquiries from Bharata to Jagannatha Pandita are scattered and not systematically developed as in the case of poetry and drama. This scattered inquiry further dwindled under the borrowed inheritance of western discourses on narrative. This course attempts to pick up the threads of the search for the roots of the <i>katha</i> by exploring three collections of stories from varying traditions:</p> <ul style="list-style-type: none"> • <i>Panchatantra</i> (Sanskrit tradition) • <i>Jataka Tales</i> (Buddhist tradition) • <i>Kathasaritsagara</i> (multiple folk, oral, classical sources) <p>Readings of selections from these collections will examine the Indian tradition of story-telling in all its dimensions – formal, thematic, affective, philosophical, and modes of proliferation.</p> |
| Course Outcomes | <ol style="list-style-type: none"> 1. Understanding of the origins and development of the Indian short story tradition through illustrious, representative texts. 2. Appreciation of the variety and plurality of this genre in the Indian tradition 3. Ability to interpret the sources and forms of the short story in all its linguistic, formal, and thematic variety. 4. Insight into the evolution of the short story into modern Indian languages and across diverse performative forms, as well as its influence on world literatures. <p>Mapping to Programme Specific Outcomes</p> <p>Course outcomes can be mapped to the following Programme Specific Outcomes of the MA Literatures in English programme:</p> |

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| | <p>1. knowledge of literatures in English and in translation covering major and other significant writers who carved a niche for themselves in Indian, British and World Literatures.</p> <p>2. familiarity with the uniqueness of regional cultures and vernacular traditions.</p> |
| Evaluation Scheme | <p>3 continuous assessments (class seminars and written assignments): 40%</p> <p>Final term assignment: 60%</p> |