

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Academic Reading and Writing
Category (Mention the appropriate category (a/b/c) in the course description.)	<p>a. Existing course without changes</p> <p>b. Existing course with revision. Mention the percentage of revision and highlight the changes made. 40%</p> <p>c. New course</p>
Course code	Course Code: BAENGSEC200
Semester	III
Number of credits	3
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday 11-12, Friday 11-1
Course description	<p>Include the following in the course description</p> <p>Course Description</p> <p>The aim of this course is to develop proficiency of the students in <i>academic reading and writing through tasks and activities</i>. Students will be exposed to different kinds of reading as well as sub skills/strategies of reading. The course also aims at helping the students in developing critical reading skills by equipping them to form a perspective of whatever they are reading against whatever other sources of information they may have access to. As part of academic writing, students will learn the rules of written language and also other skills of writing such as paraphrasing, summarizing, reviewing, and editing. The course also aims at helping the students in identifying and composing different text-types such as descriptive, expository and argumentative. The principles of cohesion and coherence will also be discussed.</p> <p>Learning Outcomes</p> <p>Upon completion of the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. recognize different kinds of texts ; 2. understand lexical items in academic texts; 3. learn the conventions of written language; 4. compose academic texts with a raised level of awareness of genre conventions and language use.

Course delivery	Lecture /Seminar/ Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	Evaluation Scheme Internal assessment <ul style="list-style-type: none"> • Assignment (40%) Semester-end assessment <ul style="list-style-type: none"> • Written test (60%)
Reading list	Prescribed Reading Bailey, S. (2004). <i>Academic Writing: A Handbook for International Students</i> . London: Routledge Hewings, M., Thaine, C., and McCarthy, M. (2012). <i>Cambridge Academic English-C1</i> . Cambridge: Cambridge University Press. Lane, S. (2010). <i>Instant Academic Skills</i> . Cambridge: Cambridge University Press

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY

BA (Honours/Research) Performance Arts & Humanities Programme

Course title	Performative Learning
Category	New course
Course code	BAPAH201
Semester	III
Number of credits	04
Maximum intake	Core course
Day/Time	
Name of the teacher/s	Professor D Venkat Rao
Course description	Course Overview Performance involves essentially putting the body to work. Performance is doing and showing what one does. Performance is a spectacle, show, unfolding of what the body is endowed with. Learning is tending the body to live on in a habitat it finds itself. If the condition of living is putting the body to work, learning is the cultivable mode(s) of performance/living. Yet learning and living are not one and the same. It is always possible to bifurcate learning and

living/performance. When such a rift/gap arises, the body (or the collective of bodies) faces crisis: the crisis could be cultural or civilizational. Historical reflective inquiries indicate that a rift has grown into an abyss in the unfolding of European/Western civilization in its Greek antiquity. In Greek thought the terms theatre and theory share a common etymological source in *thea*. *Thea* designates a privileged place of seeing/judging. If the Greek theatre staged competitive performances before judges for adjudication, Greek theory advanced knowledge as cognitive mastery over the object. The original sense of *theoria* as respectful seeing of what unfolds gets forgotten. Plato, who privileged the life of theory (*bios theoretikos*) condemns the theatre as teatrocracy.

In contrast to the European history, performing traditions of India offer a radically different cultural experience. Divergent cultural formations (*jatis*) bring forth distinctive performative forms (*purana, itihasa, ātta, nāṭya, tamasha etc.*) which cannot be easily brought under a common (political/ “religious”) habitat. Yet they all draw on deeply unstructured “worldly” experience. They offer spectacles in space but privilege neither sight nor site, nor bifurcate learning from modes of being. They evoke experiential knowledge that can only be savoured in every enactment. They reflect on what they do but incorporate these reflections as performative components in their compositions. They receive anything from anywhere but they respond to what they receive in their transformative performance. Above all, in all these modes of being the body acts as the medium and effect for savouring experience in these performing traditions. These performative traditions impart a liveable learning. Such learning, however, faced a fundamental disruption in its interface with the Semitic traditions. We are yet to measure the consequences of this disruption; as a result, our education remains disoriented.

This semester’s course is an introduction to the traditions of performative learning that Sanskrit traditions brought forth over millennia. The course readings include selections from the stories of the Upanishads, the Mahabharata, Natyasastra, selections from Marcel Detienne, Mukund Lath and others

Course Objectives (in terms of Programme Specific Outcomes (Pos) of the BA Performance Arts Programme

- i) To introduce students to the Sanskrit performing traditions of India
- ii) To facilitate an understanding of the distinct nature of the Indian performative traditions from Sanskrit, in contrast to the Greek/ European

Learning outcomes—

	a) domain specific outcomes <ul style="list-style-type: none"> - understanding performative traditions and performative learning from the Sanskrit tradition - understanding the cultural experience of Indian performative traditions c) skill-enhancement – learning to design a project exploring a specific performative tradition of students’ choice.
Course delivery	Lecture, Seminar, Experiential learning
Evaluation scheme	Internal (40%): 1 classroom presentation + discussions, 1 written assignment End-semester (60%): End-semester project involving work on distinct performative forms of students’ choice.
Reading list	Essential reading: stories from Upanishads, the Mahabharata, Natyasastra, selections from Marcel Detienne, Mukund Lath and others.

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Course title	Theories of Acting: Techniques and Practice
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	BAPAH202
Semester	3
Number of credits	3
Maximum intake	30 (on first-come-first-served-basis for BA courses only, others can audit the course)
Day/Time	Monday to Wednesday 4.00 PM to 5.00 PM
Name of the teacher/s	Tharakeshwar V.B.
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>This course explores the historical evolution, theoretical foundations, and practical applications of acting across cultures and performance traditions. Students will critically examine key debates in acting theory, analyze influential methodologies (from Stanislavski to postmodern approaches), and engage in hands-on exercises to bridge theory with performance. By studying diverse traditions—including Asian, Western, and folk practices—students will develop a nuanced understanding of how acting techniques adapt to different theatrical, cultural, and dramaturgical contexts.</p>

ii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)

Course Objectives:

By the end of this course, students will:

1. **Understand** the historical and philosophical underpinnings of acting theories.
2. **Compare** major methodologies (e.g., Stanislavskian realism, Brechtian alienation, Suzuki's discipline).
3. **Apply** theories to performance through voice, body, and improvisation exercises.
4. **Analyze** how dramaturgy (time, space, theme) shapes acting choices.
5. **Evaluate** the relevance of acting theories in contemporary and intercultural contexts.

iii) Learning outcomes

Learning Outcomes for *Theories of Acting: Techniques and Practice*

a) Domain-Specific Outcomes (Theoretical & Practical Mastery)

By the end of the course, students will:

1. **Articulate** key historical and theoretical frameworks of acting (e.g., Stanislavski's realism, Brecht's epic theatre, Suzuki's discipline).
2. **Compare** intercultural acting traditions (Asian, Western, folk) and their philosophical underpinnings.
3. **Analyze** how dramaturgy (text, space, time) influences acting choices in performance.
4. **Demonstrate** foundational techniques in voice, movement, and improvisation derived from studied theories.
5. **Critique** the applicability of classical/modern theories in contemporary theatre, film, and digital performance.

b) Value Addition (Ethical, Cultural, and Aesthetic Sensibility)

Students will gain:

1. **Intercultural Awareness:** Respect for diverse performance traditions (e.g., *Koothu*, Chindu Bhagavatam, Grotowski's poor theatre) and their socio-cultural contexts.

	<ol style="list-style-type: none"> 2. Collaborative Ethos: Ability to work in ensembles, integrating feedback and adapting to directorial visions. 3. Aesthetic Judgment: Discernment in evaluating performances based on theoretical rigor and emotional authenticity. 4. Ethical Representation: Sensitivity to gender, identity, and power dynamics in character portrayal. <p style="text-align: center;">c) Skill Enhancement (Transferable Competencies) Students will develop:</p> <ol style="list-style-type: none"> 1. Physical/Vocal Skills: Body awareness (Laban, Lecoq) and voice modulation (Linklater, Berry techniques). 2. Critical Thinking: Ability to deconstruct performances using theoretical lenses (e.g., "How would Brecht stage this scene?"). 3. Improvisation & Adaptability: Spontaneous creativity through folk theatre and devised exercises. 4. Research & Presentation: Competence in documenting process logs, academic papers, or seminar presentations on acting theories. <p style="text-align: center;">d) Employability Quotient (Career Readiness) This course prepares students for roles such as:</p> <ol style="list-style-type: none"> 1. Actors: Mastery of multiple methods expands versatility in theatre, film, and OTT platforms. 2. Directors/Coaches: Ability to guide performers using theory-backed techniques. 3. Drama Therapists: Leveraging acting exercises for community engagement and healing. 4. Content Creators: Scriptwriting, storytelling, and performance analysis for digital media. 5. Academics/Critics: Foundation for postgraduate studies or arts journalism. <p style="text-align: center;">Alignment with Industry/Further Studies:</p> <ul style="list-style-type: none"> • Portfolio Development: Scene-work recordings, theory analysis papers • Further Pathways: Prepares for advanced training (e.g., FTII, NSD) or interdisciplinary arts research.
Course delivery	<p>Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)</p> <ul style="list-style-type: none"> • Lectures & Discussions: Critical engagement with texts and debates. • Practical Workshops: Voice/body training, improvisation, and folk-performance techniques.

	<ul style="list-style-type: none"> • Performance Projects: Scenes analyzed or performed through different theoretical lenses. • Comparative Analysis: Written or presentation-based critiques of contrasting methods
Evaluation scheme	<p>Internal (modes of evaluation): Assignments, Practical enactment 40% End-semester (mode of evaluation): Written examination 60%</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>Bogart, A. (2001). <i>A Director Prepares: Seven Essays on Art and Theatre</i>. Routledge.</p> <p>Boal, A. (2002). <i>Games for Actors and Non-Actors</i> (2nd ed., A. Jackson, Trans.). Routledge. (Original work published 1992)</p> <p>Bharat Muni. (1951). <i>The Natyashastra</i> (M. Ghosh, Trans.). Asiatic Society. (Original work composed ca. 200 BCE–200 CE)</p> <p>Bogart, A., & Landau, T. (2005). <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i>. Theatre Communications Group.</p> <p>Brecht, B. (1964). <i>A Short Organum for the Theatre</i> (J. Willett, Trans.). In <i>Brecht on Theatre: The Development of an Aesthetic</i> (pp. 179–205). Hill and Wang. (Original work published 1948)</p> <p>Brook, P. (1968). <i>The Empty Space</i>. Atheneum.</p> <p>Chekhov, M. (1953). <i>To the Actor: On the Technique of Acting</i>. Harper & Row.</p> <p>Grotowski, J. (1968). <i>Towards a Poor Theatre</i>. Odin Teatret Forlag.</p> <p>Stanislavski, C. (1936). <i>An Actor Prepares</i> (E. R. Hapgood, Trans.). Theatre Arts Books.</p> <p>Suzuki, T. (1986). <i>The Way of Acting: The Theatre Writings of Tadashi Suzuki</i> (J. T. Rimer, Trans.). Theatre Communications Group.</p> <p>Additional reading</p> <p><i>Foundational & Classical Theories</i></p> <p>Aristotle. (1996). <i>Poetics</i> (M. Heath, Trans.). Penguin Classics. (Original work ca. 335 BCE)</p> <p>Diderot, D. (1957). <i>The Paradox of Acting</i> (W. H. Pollock, Trans.). Hill and Wang. (Original work published 1773)</p> <p><i>Modern & Psychological Realism</i></p> <p>Hagen, U. (1973). <i>Respect for Acting</i>. Macmillan.</p>

	<p>Meisner, S., & Longwell, D. (1987). <i>Sanford Meisner on Acting</i>. Vintage.</p> <p>Adler, S. (1988). <i>The Technique of Acting</i>. Bantam.</p> <p><i>Physical & Experimental Theatre</i></p> <p>Lecoq, J. (2000). <i>The Moving Body: Teaching Creative Theatre</i> (D. Bradby, Trans.). Methuen Drama.</p> <p>Barba, E. (1991). <i>The Paper Canoe: A Guide to Theatre Anthropology</i>. Routledge.</p> <p>Artaud, A. (1958). <i>The Theatre and Its Double</i> (M. C. Richards, Trans.). Grove Press.</p> <p><i>Political & Postmodern Theatre</i></p> <p>Boal, A. (1979). <i>Theatre of the Oppressed</i> (C. A. McBride & M.-O. L. McBride, Trans.). Theatre Communications Group.</p> <p>Lehmann, H.-T. (2006). <i>Postdramatic Theatre</i> (K. Jürs-Munby, Trans.). Routledge.</p> <p><i>Non-Western & Intercultural Traditions</i></p> <p>Zeami, M. (1984). <i>On the Art of the Nō Drama: The Major Treatises of Zeami</i> (J. T. Rimer & Y. Masakazu, Trans.). Princeton University Press.</p> <p>Schechner, R. (2003). <i>Performance Theory</i> (Rev. ed.). Routledge.</p> <p><i>Contemporary & Devised Performance</i></p> <p>Radosavljević, D. (Ed.). (2013). *Theatre-Making: Interplay Between Text and Performance in the 21st Century*. Palgrave Macmillan.</p> <p>Oddey, A. (1994). <i>Devising Theatre: A Practical and Theoretical Handbook</i>. Routledge.</p> <p><i>Acting & Neuroscience</i></p> <p>Kemp, R. (2012). <i>Embodied Acting: What Neuroscience Tells Us About Performance</i>. Routledge.</p>
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Environmental Studies
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	BAENGVAC205
Semester	III
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	
Name of the teacher/s	Dr. Jai Singh
Course description	<p>The course “Environmental Studies” is divided into 8 Units. These are as follows.</p> <p>Unit 1: The Multidisciplinary Nature of Environmental Studies Definition, scope, and importance Need for public awareness</p> <p>Unit 2: Natural Resources Renewable and Non-Renewable Resources: Natural resources and associated problems Forest resources: use and over-exploitation, deforestation, case studies; timber extraction, mining; and dams and their effects on forests and tribal people Water resources: use and over-utilization of surface and ground water; floods, drought, conflicts over water, and benefits and problems of dams Mineral resources: use and exploitation, environmental effects of extracting and using mineral resources, and case studies Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, and case studies Energy resources: Growing energy needs, renewable and non renewable energy sources, use of alternative energy sources, and case studies Land resources: Land as a resource, land degradation, man induced landslides, soil erosion, and desertification.</p> <p>Unit 3: Ecosystems Concept of an ecosystem Structure and function of an ecosystem Producers, consumers and decomposers Energy flow in the ecosystem Ecological succession</p>

	<p>Food chains, food webs and ecological pyramids</p> <p>Introduction, types, characteristic features, structure and function of the following ecosystem:-</p> <ul style="list-style-type: none"> Forest ecosystem Grassland ecosystem Desert ecosystem Aquatic ecosystems (ponds, lakes, rivers, oceans, estuaries) <p>Unit 4: Biodiversity and Its Conservation</p> <p>Introduction – Definition: genetic, species and ecosystem diversity</p> <p>Biogeographical classification of India</p> <p>Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic, and option values</p> <p>Biodiversity at global, national, and local levels</p> <p>India as a mega-diversity nation</p> <p>Hot-spots of biodiversity</p> <p>Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts</p> <p>Endangered and endemic species of India</p> <p>Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity</p> <p>Unit 5: Environmental Pollution</p> <p>Definition</p> <p>Causes, effects and control measures of:</p> <ul style="list-style-type: none"> Air pollution Water pollution Soil pollution Marine pollution Noise pollution Thermal pollution Nuclear hazards <p>Solid waste Management: Causes, effects, and control measure of urban and industrial wastes</p> <p>Role of an individual in prevention of pollution.</p> <p>Pollution case studies.</p> <p>Disaster management: floods, earthquake, cyclone and landslides.</p> <p>Unit 6: Social Issues and the Environment</p> <p>From Unsustainable to sustainable development</p> <p>Urban problems related to energy</p> <p>Water conservation. Rain water harvesting. Watershed management</p> <p>Resettlement and rehabilitation of people: its problems and concerns.</p> <p>Case studies</p> <p>Environmental ethics: Issues and possible solutions</p> <p>Climate change; global warming; acid rain; ozone layer depletion; nuclear accidents and holocaust; case studies</p> <p>Wasteland reclamation</p> <p>Consumerism and waste products</p>
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	<p>Environment Protection Act Air (Prevention and Control of Pollution) Act Water (Prevention and control of Pollution) Act Wildlife Protection Act Forest Conservation Act Issues involved in enforcement of environmental legislation Public awareness Unit 7: Human Population and the Environment Population growth Population explosion – family welfare programme Environment and human health Human rights Value education HIV/AIDS Women and child welfare Role of information technology in environment and human health Case studies Unit 8: Field Work Visit a local area to document environmental assets –river/forest/grassland/hill/mountain Visit to local polluted site – Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds Study of simple ecosystems-pond, river, hill slopes, etc. Course Outcomes Students will be able to:</p> <ol style="list-style-type: none"> 1. understand the importance of environment, the nature of environmental hazards, and ways to deal with them; 2. gain knowledge of ecosystems and biodiversity and their contemporary significance; 3. appreciate the relation between the environment, human population, and social issues; 4. reflect on the exhaustibility of natural resources and ways of conserving them from a long-term perspective; and 4. understand the multifaceted effects of development and devise contextually relevant strategies for sustainable development. <p>Evaluation Scheme</p>
Course delivery	Lecture /Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (40 marks): the pattern is: 1. internal assessment test (20 Marks) 2. assignment (20 Marks) 3. seminar presentation by students (20 Marks). Out of these, the best two will be considered .</p> <p>External (60 marks): semester-end examination</p>
Reading list	Textbook for Environmental Studies For Undergraduate Courses of all Branches of Higher Education by Erach Bharucha for University Grants Commission

	<p>Bateson, Gregory. <i>Steps to an Ecology of Mind</i>. New York: Ballantine. 1972.</p> <p>Caudwell, Christopher. <i>Illusion and Reality</i>. New York: International Publishers. 1937.</p> <p>Genosko, Gray “Introduction” <i>The Guattari Reader</i>, Felix Guattari. Oxford: Basic Blackwell. 1996.</p> <p>Guattari, Felix. <i>The Three Ecologies</i>. Trans. Ian Pindar and Paul Sutton. Continuum: London, 2000.</p> <p>Guattari, Felix and Negri, Toni “<i>Communists like Us: New Spaces of Liberty, New Lines of</i></p> <p>Marx, Karl, <i>Early Writings</i> (New York: Vintage, 1974.</p> <p>Marx, Karl. <i>Capital Vol. I</i>. New York: vintage. 1981.</p>
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Environmental Studies

Upon successful completion of the programme, participants will have

Knowledge and understanding	PO1	demonstrate a broad understanding of the social, cultural, and political history of Environmental Studies;
	PO2	trace the evolution of the relationship between human beings and ecology;
	PO3	Study the establishment of Environmental Studies as an academic discipline;
	PO4	trace the shift in sensibility historically;
Skills required to perform and accomplish tasks.	PO5	understand the salient features of Environmental Studies
	PO6	Understanding the relationship between human life and ecology;
	PO7	Learning presentation skills, debate, declamation, writing skills, that would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.
	PO8	Learning the use of Digital technologies to understand the impact of human life on ecology
Application of knowledge and skills.	PO9	Case study of some locations
	PO10	Impact of life style of human beings on the ecology
	PO11	Impact of pesticides, weedicides, and fertilizers on the rural ecology
Generic learning	PO12	Acquiring practical competence, and cognitive rigour required for

outcomes.		high healthy ecology.
	PO13	strengthen their potential as independent scholars, thinkers, and writers in an interdisciplinary academic environment;
	PO14	Acquiring interdisciplinary approach to understand the relationship between discourses and ecology.
	PO15	enhance scope for developing themselves as customized content writers for varied purposes catering to the academic, entertainment, instructional, reporting, advertisement, and marketing and other business needs. Analyse the use of social commentary and the rise of the realist novel.
	PO16	Initiation of the process of becoming critical thinkers and scholars.