

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	COMPARATIVE LITERATURE: THEORY AND PRACTICE
Category	c. New course
Course code	COMPLITC411
Semester	I
Number of credits	4
Maximum intake	30
Day/Time	Wednesday and Thursday 9 a.m. to 11 a.m.
Name of the teacher/s	Prof. Ipshita Chanda
Course description	<p>a)Course Description:</p> <p>This course introduces students to the foundational framework, history and practices , in the formationsof Comparative Literature, tracing its historical emergence from the Eurocentric perspective into plural global contexts.The students will be introduced to the institutional history of Comparative Literature in the west and the refiguring of the discipline across the neocolonised world, including the Indian subcontinent. The philosophical framework of “comparison”, ie the willing engagement with alterity from a plural, relational perspective, will form the basis of understanding textual process and the act of interpretation comprising situation, interliterariness, reception and crosscultural aesthetics and poetics.</p> <p>b) ii) Objectives of the course in terms of Programme Specific</p> <p>Outcomes (PSO of the Programme under which the course is being offered) PSO 2,5,6,8</p>

	<p>c)Course Learning Outcomes</p> <p>By the end of this course, students will be able to:</p> <p>a)CLO1: Trace the historical development and evolving scope of Comparative Literature as a discipline, with a nuanced understanding of its key intellectual trajectories in both Western and Indian contexts.</p> <p>a)CLO2: Critically engage with major theoretical frameworks such as world literature, interliterariness, and reception theory, and apply these concepts to cross-cultural literary analysis.</p> <p>b)CLO3: Analyze literary texts across linguistic, national, and cultural boundaries, demonstrating awareness of issues related to translation, circulation, and transcultural dialogue.</p> <p>b)CLO4: Evaluate the role of readers, audiences, and genres in shaping the meaning, production, and reception of texts across different media and socio-cultural contexts.</p> <p>c)CLO5: Develop a comparative practice and perspective that is ethically grounded, plural and relational framework.</p>
Course delivery	Lecture/Seminar
Evaluation scheme	<p>40% – Continuous Internal Assessment</p> <p>60% – End-Semester Examination</p>
Reading list	<p>Essential reading</p> <p>PERSPECTIVE</p> <p>Edward Said, <i>Humanism and Democratic Criticism</i>. New York: Columbia University Press, 2004.</p> <p>Bernard Franco, “European Comparative Literature as Humanism.” <i>CLCWeb: Comparative Literature and Culture</i> 15.7 (2013): Special Issue <i>New Work in Comparative Literature in Europe</i>, pp. 3 of 8.</p> <p>Link: https://docs.lib.purdue.edu/clcweb/vol15/iss7/4/</p> <p>Tara Sethia, <i>Ahimsa, Anekanta, Jainism</i>. Delhi: Motilal Banarsidass Pvt Ltd, 2004.</p>

	<p>William James, <i>A Pluralistic Universe</i>, ed. H. G. Callaway. Newcastle upon Tyne: Cambridge Scholars Publishing, 2008.</p> <p>“Plurality as Ideology in Literary Studies.” In <i>Criticism, Literary Theory, and Ideology</i>, eds. Dorothy Figueira & Jean Bessière. Paris: Honoré Champion, 2024, pp. 39–52.</p>
	<p>NATURWISSENSCHAFTEN</p> <p>Syed A. Sayeed, “Notes on Comparative Literature,” in response to Dorothy Figueira. <i>Papers in Comparative Literature</i>, Vol. 1, CAS, Jadavpur University, Kolkata, 2013.</p> <p>Link: https://englishandforeignlanguagesuniversity.academia.edu/SyedSayeed</p> <p>Syed A. Sayeed, “Science and Literature.” In A. Dev (ed.), <i>Literature, Science and Aesthetics</i>.</p> <p>Link: https://englishandforeignlanguagesuniversity.academia.edu/SyedSayeed</p> <p>Syed A. Sayeed, “Being Seen Through Literature.” <i>Viswa Bharati Quarterly</i>, 2000.</p> <p>Link: https://www.academia.edu/42750299/Being_Seen_Through_Literature</p>
	<p>HISTORY</p> <p>René Wellek & Austin Warren, <i>Theory of Literature</i>. New York: Harcourt, Brace and Co., 1948.</p> <p><i>The Blackwell Companion to Comparative Literature</i>, eds. Ali Behdad and Dominic Thomas. Wiley-Blackwell, 2011.</p> <p><i>Contextualizing World Literature</i>, eds. Jean Bessière and J. Gillespie. Peter Lang, 2015.</p> <p><i>Criticism, Literary Theory, and Ideology</i>, eds. Jean Bessière and Dorothy Figueira. Paris: Honoré Champion, 2023.</p> <p>Dionýz Ďurišin, <i>Theory of Literary Comparatistics</i>. Trans. Jessie Kocmanová. Bratislava: Slovak Academy of Sciences, 1984.</p> <p>Also see: “Dionýz Ďurišin and a System Theory of World Literature”</p> <p>Link: https://www.academia.edu/1146429/Dion%C3%BDz_%C4%8Euri%C5%A1</p> <p>Claudio Guillén, <i>Literature as System</i>.</p> <p>Claudio Guillén, <i>The Challenge of Comparative Literature</i>.</p> <p>César Domínguez, Haun Saussy, and Darío Villanueva (eds.), <i>Introducing Comparative Literature: New Trends and Applications</i>. Routledge, 2016.</p>

PRACTICE

Roland Barthes, "From Work to Text," in *The Rustle of Language*. Berkeley: University of California Press, 1989.

Victor Erlich, *Russian Formalism: History, Doctrine*. Berlin: Walter de Gruyter, 1980.

Victor Shklovsky, "Art as Technique / Art as Device" (1917).

Link:

<https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fullist/first/en122/lecturelist-2015-16-2/shklovsky.pdf>

Raymond Williams, *Marxism and Literature*. Oxford: Oxford University Press, 1977.

MariánGálik, "Interliterariness as a Concept in Comparative Literature." *CLCWeb: Comparative Literature and Culture* 2.4 (2000).

Link: <https://doi.org/10.7771/1481-4374.1089>

Amiya Dev, "Comparative Literature in India." *CLCWeb: Comparative Literature and Culture* 2.4 (2000).

Link: <http://docs.lib.purdue.edu/clcweb/vol2/iss4/10>

Amiya Dev, "Comparative Literature from Below" and "Literary History from Below."

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	AI AND THE NOVEL
Category (Mention the appropriate category (a/b/c) in the course description.)	C. New course
Course code	COMPLITE408
Semester	AUG-NOV 2025
Number of credits	04
Maximum intake	30
Day/Time	Monday and Tuesday 9am -11 am
Name of the teacher/s	Amith Kumar P V
Course description	<p>i) A brief overview of the course</p> <p>The course aims to introduce students to one of the most ‘happening’ and ‘contemporary’ themes in literary studies today, namely: the representation of artificial intelligence (AI) and dystopian reality. Advanced technology has transformed our lives in multiple ways by creating a world where the human intelligence and the artificial intelligence co-habit. Several fiction writers have represented AI characters in a simulated reality constituted not merely by the human-beings, but also the humanoids, androids and such other tech-generated apparatuses. The resultant turmoil in the future urban setting concerning ethical, socio-political and even emotional conflicts have been narrativized by fiction writers exemplifying apocalyptic worlds. In such worlds, the human agency is just one more element in the cybernetic universe where every technological entity is a ‘being’ eternally evolving (getting reloaded) and ‘becoming’ a new ‘being’. The course seeks to engage students into a deliberation concerning the ever-growing presence of AI in the everyday existences of humans and</p>

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Course delivery	Lectures and Seminars
Evaluation scheme	<p>Internal (modes of evaluation): 40% for Assignments and Presentations</p> <p>End-semester (mode of evaluation): 60% End-Semester Project</p>
Reading list	<p>Essential reading:</p> <ol style="list-style-type: none"> 1. <i>Neuromancer</i> (1984) by William Gibson 2. <i>Klara and the Sun</i>(2021) by Kazuo Ishiguro 3. <i>Machines Like Me</i> (2019) by Ian McEwan 4. <i>Do Androids Dream of Electric Sheep?</i> (1968) by Philip k Dick 5. <i>I, Robot</i> (1950) by Isaac Asimov (this is a collection of short stories) 6. <i>The Glitch</i>(2018) by Elizabeth Cohen 7. <i>William</i> (2014) Mason Coile <p>Additional reading:</p> <p>Bal M (2009) <i>Narratology: introduction to the theory of narrative</i>. University of Toronto Press, Toronto</p> <p>Barrett M, Barrett D (2001) <i>Star Trek: the human frontier</i>. Routledge, New York</p> <p>Belton O, Devlin K (2020) The measure of a woman: fembots, fact and fiction. In: Cave S, Dihal K, Dillon S (eds) <i>AI narratives: a history of imaginative thinking about intelligent machines</i>. Oxford University Press, Oxford, pp 357–381</p> <p>Cave S, Dihal K (2019) Hopes and fears for intelligent machines in fiction and reality. <i>Nat Mach Intell</i> 1:74–78</p> <p>Cave S, Dihal K (2020) The whiteness of AI. <i>Philos Technol</i>33:685–703</p> <p>Cave S, Dihal K, Dillon S (2020) Introduction imagining AI. In: <i>Ibid</i> (ed) <i>AI narratives: a history of imaginative thinking about intelligent machines</i>. Oxford University Press, Oxford, pp 1–21</p>

	<p>Devlin K (2018) Turned on: science, sex and robots. Bloomsbury Publishing, London</p> <p>Suin D (1972) On the poetics of the science fiction genre. Coll Engl 34(3):372–382</p> <p>Suin D (1979) Metamorphoses of science fiction: on the poetics and history of a literary genre. Yale University Press, New Haven</p> <p>Telotte JP (1995) Replications: a robotic history of the science fiction film. University of Illinois Press, Champaign</p> <p>Telotte JP (2016) Robot ecology and the science fiction film. Routledge, New York</p>
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	PANINI'S GRAMMAR AND INDIAN LOGIC-I
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course with revision. Revision in the portion of Paninian grammar: extra rules about Krdanta and Taddhita.
Course code	COMPLITE445
Semester	I
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Mon 2-4, wed 2-4
Name of the teacher/s	Nilakantha Dash
Course description	<p>A brief overview of the course:</p> <p>Indian Grammatical Tradition; Panini and his Astadhyayi, Tratyahara technique of Panini, Composition and structure of Astadhyayi, Types of Rules: Definition rules, Meta-rules etc; Sandhi Rules. Indian Logic- Origini and development, Knowledge and language, Theory of PramAna and theory of Perception.</p> <p>Objectives of the course in terms of Programme Specific Outcomes -1,2,8,9</p> <p>Learning outcomes—</p> <ol style="list-style-type: none"> 1. Demonstrate Advanced Understanding of Indian Grammatical and Logical Systems 2. Enhance Linguistic and Analytical Skills 3. Cultivate Comparative and Interdisciplinary Insight 4. Develop analytical clarity and formal reasoning skills transferable to fields like language education, computational linguistics, AI/natural language processing, and logic-based programming.

	5. Prepare for careers in academia, manuscriptology, lexicography, language technology, philosophy, and Indian knowledge systems education.
Course delivery	Lecture
Evaluation scheme	Internal (modes of evaluation): assignments-2-- 40% End-semester (mode of evaluation): Written Test-60%
Reading list	Essential reading: Laghu-siddhanta-kaumudi of Varadaraja and Tarkasamgraha of Annam Bhatta, ed Athalya and Bodas, Pub. BORI, Pune. Additional reading: Introduction to Indian Philosophy: by authors like H. Hiriyana, Jadunath Sinha, Karl H. Potter (vol. II, III, IV and V)

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Course title	LITERARY CULTURES OF THE WORLD
Category (Mention the appropriate category (a/b/c) in the course description.)	b. New course
Course code	COMPLITC591
Semester	1
Number of credits	4
Maximum intake	40
Day/Time	Wednesday2-4/TUESDAY 2-4
Name of the teacher/s	SHERIN B S
Course description	<p>Include the following in the course description</p> <p>iv) A brief overview of the course This course explores the multiplicity and plurality of literary cultures across the world through a comparative and critical framework. Rather than organizing texts by national literatures, it foregrounds thematic constellations such as cosmopolitanism, globalisation and literary canon formation. The course challenges Eurocentric models of “World Literature” and introduces students to alternative ways of reading, including vernacular modernities and indigenous epistemologies. Special attention is paid to the relationship between literature, memory, and global inequality, making this course particularly resonant within the South Asian contex.</p> <p>v) Objectives of the course in terms of Programme Specific Outcomes (PSO 3,4,6,8,10)</p>

	<p>Course Learning Outcomes:</p> <p>CLO1: Engage critically with literary texts across diverse cultural and geopolitical contexts.(a)</p> <p>CLO2: Understand key theoretical debates around world literature.(b)</p> <p>CLO3: Rethink “world literature” through decolonial and postcolonial lenses.(d)</p> <p>CLO4: Develop comparative, interdisciplinary, and multilingual analytical frameworks(a)</p> <p>CLO5: Apply advanced theoretical concepts to interpret literary texts in relation to contemporary issues such as globalization, environmental crisis, and identity politics.(c)</p>
Course delivery	Lecture mode
Evaluation scheme	<p>Internal (modes of evaluation): 2 written assignments and one presentation 40%</p> <p>End-semester (mode of evaluation): One Term paper</p>
Reading list	<p>Essential reading</p> <p>Themes: Civilizational essentialism, critique of West vs. Rest binaries, literature as counter-narrative.</p> <p>Module 1: Theories and Frameworks of World Literature</p> <ul style="list-style-type: none"> • Damrosch, David, <i>How to Read World Literature</i> (2008) • Emily Apter – <i>Against World Literature</i> (Introduction) • Pheng Cheah – <i>What Is a World?</i> (Selections) • Casanova, Pascale, <i>The World Republic of Letters</i> (2004) • Franco Moretti- “Conjectures on World Literature” • Sheldon Pollock: Areas, Disciplines, and the Goals of Inquiry • Walter J. Ong – <i>Orality and Literacy</i> (Ch. 1 & 2) <p>Module: 2. Literature and Globalisation</p> <ul style="list-style-type: none"> • Paul Jay: Beyond Discipline? Globalization and the Future of English’

- Simon Gikandi: ‘Globalization and the Claims of Postcoloniality’
- Jaques Derrida: ‘Globalization, Peace, and Cosmopolitanism’
- Masao Miyoshi: ‘Turn to the Planet: Literature, Diversity, and Totality’
- "Untranslatable" Algeria: The Politics of Linguicide’ - Emily Apter
- Gupta, Suman, Globalization and Literature (2009)
- Jay, Paul, Global Matters: The Transnational Turn in Literary Studies (2010)
- Appadurai : Globalization/ Disjuncture and Difference
- Haun Saussey - “Comparative Literature in an Age of Globalization”

Module 3: Canon and the Question of European Dominance

- Pascale Casanova – *The World Republic of Letters* (Ch. 1: Paris, Literary Capital)
- Ngũgĩ wa Thiong’o – “Europhone or African Memory?”
- Aijaz Ahmad – *In Theory* (Chapter on Fredric Jameson)
- Rabindranath Tagore – *Crisis in Civilization*
- Angel Rama- The Lettered City, “The City of Letters”
- Edward Said – “The Clash of Ignorance” (2001)
- Amartya Sen – *Identity and Violence* (Selections)
- Talal Asad – “Muslims and European Identity” (Selections)
- Sheldon Pollock – “The Cosmopolitan Vernacular”

·Harish Trivedi - “*Comparative Literature, World Literature and Indian literature*”

Additional reading

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	1. LITERARY THEORY AND CRITICISM -I
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	COMPLITC421
Semester	1
Number of credits	4
Maximum intake	
Day/Time	Wednesday 11-1, Friday 9-11
Name of the teacher/s	Dr. AJAY MATHEW JOSE
Course description	<p>Include the following in the course description</p> <p>vi) Course Description: This course introduces students to foundational literary theories from classical antiquity to the rise of Structuralism, drawing from both Western and non-Western traditions. Through the lens of comparative poetics, it examines how diverse cultures conceptualized literature, representation, aesthetics, and interpretation. The course explores Greco-Roman, Indian, Arabic, Chinese, and early modern thought alongside major Western texts, before transitioning to early 20th-century formalist and structuralist developments. Students will engage closely with theoretical texts, situating them within broader historical, philosophical, and cultural contexts.</p> <p>vii) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered) PSO3,6,7,9,11</p>

	<p>viii) Learning outcomes</p> <p>Course Learning Outcomes:</p> <p>Value Addition</p> <p>CLO1: Understand the key theoretical foundations of Western and non-Western literary traditions, including classical and modern concepts of aesthetics, mimesis, rasa, and the sublime.</p> <p>Domain Specific</p> <p>CLO2: Critically engage with multiple literary traditions across various languages, periods, and cultures through the application of comparative literary frameworks.</p> <p>Skill Enhancement</p> <p>CLO3: Apply key concepts from major literary theories (Structuralism, Formalism, Marxism, Postcolonialism, and others) to analyze a range of texts from both Western and non-Western traditions.</p> <p>Value Addition</p> <p>CLO4: Interpret literary works by understanding their cultural, historical, and ideological contexts, and analyze how these conditions influence their meanings and reception.</p> <p>Employability Quotient</p> <p>CLO5: Develop interdisciplinary research skills by integrating insights from philosophy, history, sociology, and other fields to analyze and interpret literary works.</p>
Course delivery	Lecture/Seminar
Evaluation scheme	<p>Internal (modes of evaluation): 40% 2 Assignments/1 Presentation</p> <p>End-semester (mode of evaluation): Term paper 60%</p>
Reading list	<p>Essential reading</p> <p>Module 1: Foundations of Literary Thought</p> <p>Core Readings:</p> <ul style="list-style-type: none"> • Plato – <i>Republic</i>, Book X (on poetry and imitation) • Aristotle – <i>Poetics</i> (selected chapters)

- Bharata – *Nāṭyaśāstra* (Chapter 6: rasa theory)
- Longinus – *On the Sublime* (entire text)
- Abhinavagupta – *Locana* (selections)
- Adonis – “Poetics and Orality in the Jahiliyya”
- Confucius – *The Analects* (selected passages)
- Giorgio Agamben: *Man without Content*

Module 2: Language and Representation

Core Readings:

- Moses Maimonides – *The Guide of the Perplexed* (Part I, Chapters 1–3)
- Abdul Qahir Al-Jurjani – *Asrār al-Balāgha* (on metaphor and rhetoric)
- Anandavardhana – *Dhvanyāloka* (selections)
- Philip Sidney – *An Apology for Poetry*

Joachim Du Bellay – *The Defence and Enrichment of the French Language* (selected passages)

- Dante Alighieri – *De Vulgari Eloquentia* (Book 1, selected chapters)
- C.D. Narasimhaiah – “Towards the Formulation of a Common Poetic for Indian Literatures Today”
- A.K. Ramanujan – “On Ancient Tamil Poetics.”

Module 3: Theorizing the Aesthetic

Core Readings:

- Immanuel Kant – *Critique of Judgment* (selections)

	<p>Friedrich Schiller – <i>Letters on the Aesthetic Education of Man</i> (selected letters)</p> <p>S.T. Coleridge – <i>Biographia Literaria</i> (selected chapters)</p> <p>Rabindranath Tagore – <i>Sāhityer Pathe</i> (selected essays)</p> <p>W.E.B. Du Bois – “Criteria of Negro Art”</p> <ul style="list-style-type: none"> • Charles Baudelaire – <i>The Painter of Modern Life</i> (selections) <p>Georg Lukács – “The Ideology of Modernism”</p> <ul style="list-style-type: none"> • Aurobindo: The Essence of Poetry • Nemade: “Nativism in Literary Culture” <p>Module 4: Form, Structure and Meaning</p> <p>Core Readings:</p> <ul style="list-style-type: none"> • Roman Jakobson – “Linguistics and Poetics” • Viktor Shklovsky – “Art as Technique” • I.A. Richards – <i>Principles of Literary Criticism</i> (Chapter 1) • Northrop Frye – “The Archetypes of Literature” • Claude Lévi-Strauss – “The Structural Study of Myth” • Krishnan Rayan: What is Literariness • Ferdinand de Saussure – <i>Course in General Linguistics</i> (selections) • Roland Barthes – “The Death of the Author” (<i>transitional reading</i>) • Byung Chul Han: “The Crisis of Representation” <p>Additional reading</p>
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THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	INDIAN KAVYA LITERATURE(S)
Category (Mention the appropriate category (a/b/c) in the course description.)	B. Existing course with revision. Mention the percentage of revision and highlight the changes made.
Course code	COMPLITC441
Semester	AUG-DEC 2025
Number of credits	04
Maximum intake	30
Day/Time	Thursday 11:00 am – 1: 00pm & Friday 2:00 – 4:00 pm
Name of the teacher/s	Amith Kumar P V & Nilakantha Dash
Course description	<p>Include the following in the course description</p> <p>i) A brief overview of the course</p> <p>One of the crucial concerns under pedagogical inquiries in Indian Knowledge Systems (IKS) is to explore, investigate and establish the relevance and contemporaneity of the ancient knowledge traditions from India. This course has been designed keeping in mind the objectives of IKS with a focus on knowledges of ancient Indians with regard</p>

to literary traditions, genres and forms. “Indian literature” has a history of over four thousand years, dating back to the Rgveda (2000 BC), the earliest accounted work. The literatures of the ancient periods initially flourished in Vedic Sanskrit and that later evolved into Classical Sanskrit which prevailed in the subcontinent for nearly fifteen centuries. The literatures after Panini gave rise to a large variety of textual traditions ranging from purana, campu, nataka, itihasa, gadya etc. Kavya form of literature composed both in Sanskrit and Prakrit languages, set the tradition in a new direction in both form and content. **The prose/narrative traditions - genre of tale and fable - especially from the Buddhist tradition of story-telling served an entirely different purpose. Meanwhile in the south, Tamil literary traditions rose with a set of unique literary features and concepts during the ‘Sangam’ age.** The course aims to critically survey variegated forms of literatures produced in the subcontinent in the ancient period. The uniqueness of genres peculiar to India will be studied with an intention to comprehend the distinct socio-cultural and spatio-temporal dimensions in which the respective forms emerged and flourished. Also, an attempt would be undertaken to examine the contemporary relevance and universality of the ancient Indian literary traditions.

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

Course Learning Outcomes:

CLO1: Familiarity with the ancient Indian literary modes and forms with a view to develop a comparative understanding of literary genres across cultures

CLO2: . Gaining conceptual knowledge with regard to Kavya traditions of the ancient past – its origin, evolution and classification

CLO3: Comprehending the distinctions that existed with regard to kavyashastra and shastrakavya

CLO4: An ability to scrutinise the Indian literatures of the past from a pluralistic standpoint as against a homogenous understanding that highlights one particular form of literature

CLO5: Understanding the synchronous co-existence of Sanskrit poetics, along with Pali, various forms of Prakrit and Tamil poetics.

- iii) Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient

		a)Domain Specific				b)Value Addition			c) Skill Enhancement	
		PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
	CLO1	✓								
	CLO2			✓						
	CLO3								✓	
	CLO4						✓			
	CLO5									✓
	(Please highlight the portion that subscribes to a/b/c/d)									
Course delivery	Lectures and Seminars									
Evaluation scheme	Internal (modes of evaluation): 40 % Assignments and Presentations End-semester (mode of evaluation): 60% End-Semester project									
Reading list	<p>Essential reading</p> <p>MacDonell, Arthur A. <i>A History of Sanskrit Literature</i>. Alpha Editions, 2019.</p> <p>Maurice. Winternitz. <i>A History of Indian Literature</i>. Vol 1, 2 and 3. New Delhi" Motilal Banarasidas, 1996.</p> <p>Muller, Max. <i>A History of Ancient Sanskrit Literature</i>. London: Williams and Norgate, 1995.</p> <p>Warder, A K. <i>Indian Kavya Literature</i>. Vol 1 and 2., New Delhi: Motilal Banarasidas, 2009.</p> <p>Zvelebil, Kamil V. <i>Companion Studies to the History of Tamil Literature</i>. E J Brill. Leiden, (Netherlands), 1992.</p>									

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	PHONETICS: INDIAN TRADITIONS
Category (Mention the appropriate category (a/b/c) in the course description.)	a)
Course code	COMPLITE449
Semester	I
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday and Thursday 2-4 pm
Name of the teacher/s	Nilakantha Dash
Course description	<p>This course introduces students to the rich phonetic tradition embedded within classical Indian grammatical systems. Through a close study of seminal texts such as <i>Panini's Ashtadhyayi</i>, <i>Paniniya Shiksha</i>, and the <i>TaittiriyaPratisakhya</i>, the course explores rules and systems governing correct pronunciation (<i>śikṣā</i>) in Sanskrit and their relevance to contemporary Indian languages. The course highlights the intersection of grammar, phonetics, and Vedic oral traditions, examining how Indian seers systematized the science of sound for linguistic precision and ritual accuracy. Special attention will be paid to the development of phonetic rules across time and their application in various branches of Vedic chanting. Selected passages from the above texts will be read in detail to understand how sounds were classified, articulated, and transmitted through oral and written means. This course is part of the broader Indian Knowledge Systems (IKS) initiative and offers interdisciplinary engagement with linguistics, philology, and traditional sciences of speech.</p> <p>By the end of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. CLO 1: Describe the principles of phonetic organization as developed in ancient Indian texts such as <i>Ashtadhyayi</i>, <i>Paniniya Shiksha</i>, and <i>TaittiriyaPratisakhya</i>. (a)

	<p>2. CLO 2: Analyze phonetic classifications and articulation methods in the context of Vedic recitation and Sanskrit grammar. (a)</p> <p>3. CLO 3: Conduct close textual readings of primary sources in Sanskrit relating to phonetics and grammar. (c)</p> <p>4. CLO 4: Identify the influence of Sanskrit phonetics on the sound systems of modern Indian languages.(c)</p> <p>5. CLO 5: Reflect on the epistemological underpinnings of Indian linguistic traditions and their relevance to language teaching, computational linguistics, and manuscript studies.(c)</p>
Course delivery	Lecture
Evaluation scheme	<p>Internal (modes of evaluation): assignemnt-2-- 40%</p> <p>End-semester (mode of evaluation):Written Test-60%</p>
Reading list	<p>Prescribed text: 1Indian Phonetics by W.S. Allen</p> <p>2Paniniya Shiksha</p> <p>3Taittiriya Pratisakhya</p> <p>4Laghu-siddhanta-Kaumudi</p>