

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Course title	RESEARCH METHODS IN COMPARATIVE LITERATURE
Category (Mention the appropriate category (a/b/c) in the course description.)	<ul style="list-style-type: none"> a. b. Existing course with revision(Minor change of 10 percentage)
Course code	MACOMLRMC698
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday4-6/ Thursday 2-4
Name of the teacher/s	Dr. Ajay Mathew Jose
Course description	<p>Course Description:</p> <p>This course is offered as part of the 2year MA Degree in Comparative Literature, are open to all second-year postgraduate students who need credits from the School of Literary studies in the domain of electives or core credits.</p> <p>It is a compulsory core course for 3rd semester Comparative Literature.</p> <p>The course intends to discuss research methodology in Arts and Humanities in general. It will bring to the class room various conceptual and methodological tools required to conduct research in Literary Studies and modes of choosing appropriate methodology for your research. The course will have academic writing exercises, with focus on writing a research paper, writing a proposal, and so on.</p> <ul style="list-style-type: none"> i) Objectives of the course in terms of Programme Specific Outcomes (PSOs): PSO 1, PSO 2 ii) Learning outcomes— <ul style="list-style-type: none"> a) Enable students to undertake research in Humanities (c) b) Enable students to write dissertation or research paper in Humanities(c)

Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written submissions and one seminar</p> <p>End-semester (mode of evaluation):Termpaper</p> <p>*</p>
Reading list	<p>Introduction to Research in Humanities. What is Research? Research topic to research question/ Engaging Sources/Research Ethics.</p> <p>Textual Analysis: involves a close reading of Literary Texts, relying on literary and cultural theory.</p> <p>Discourse Analysis: studies language patterns to reveal ideology and social relations of power. Literary works reflect complex relations of power. The analysis of -i) language in use, in relation to text and context ii) wider social practices in relation to structuralism, post structuralism, hermeneutics and Marxism and how they shape social relationships and institutions iii) semiotic dimensions of social practices</p> <p>Archival Methods: range of meanings Associated with Archives</p> <p>Oral History as a Research Method in Literary Studies</p> <p>EthnographicMethods: Key aspects of ethnography and its productivity in literary research. Audience response criticism/ travel writing /autobiographies as autoethnographies</p> <p>Visual Methods/Semiotics: How Visual Culture forms an object of study.</p> <p>Interviewing/ texts of Interviews: How to Process interviews in Research</p> <p>Literary Studies and Digital Humanities: Electronic/ digital texts in contemporary research</p> <p>Academic Writing: Argument, Academic Language, Abstracts, Proposals, Statements, Documentation</p>

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TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Literature and Social Movements
Category (Mention the appropriate category (a/b/c) in the course description.)	New Course
Course code	MACOMLC666
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 11-1, Friday 11-1
Name of the teacher/s	Dr. Sherin B.S.
Course description	<p>Course Description</p> <p>This course explores the interrelationship between literature and social movements, emphasizing how literary and cultural production has historically intersected with collective struggles for justice, equality, and emancipation. Drawing from diverse geopolitical contexts—India, Africa, the Americas, and beyond—the course addresses how literature has functioned as both a product and producer of social consciousness.</p> <p>Students will engage with literary texts alongside theoretical writings to understand how caste, race, gender, sexuality, colonialism, environmental degradation, and political repression are represented, challenged, and reimagined through literature. The course adopts an interdisciplinary approach, integrating fiction, life writing, poetry, performance, and critical theory to investigate how marginalized voices disrupt dominant narratives and produce new imaginaries.</p> <p>Course Learning Outcomes</p> <p>CLO1: Analyze the relationship between literary expression and social movements across diverse geopolitical and historical contexts. (a)</p> <p>CLO2: Interpret how literature engages with issues of caste, race, gender, sexuality, colonialism, environmental justice, and political resistance. (a)</p>

	<p>CLO3: Critically evaluate literary and cultural texts as interventions that challenge dominant ideologies and produce alternative social imaginaries. (b)</p> <p>CLO4: Apply interdisciplinary approaches by integrating insights from fiction, poetry, life writing, performance, and critical theory.(a)</p> <p>CLO5: Develop original arguments that center marginalized voices and articulate the role of literature in shaping collective struggles for justice and emancipation.d)</p>
Course delivery	Lecture/Seminar/Experiential learning
Evaluation scheme	<p>Internal (modes of evaluation): 2 Assignments, Presentation</p> <p>End-semester (mode of evaluation): Term paper</p>
	<p>Course Modules & Reading List</p> <p>Module I: Theoretical Frameworks – Literature as Resistance</p> <ul style="list-style-type: none"> • T.V. Reed – <i>The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle</i> (Intro & Ch. 1) • Walter Mignolo – “The Geopolitics of Knowledge and the Colonial Difference” • Kimberlé Crenshaw – “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” • Achille Mbembe – <i>Necropolitics</i> (Selections) • Edward Said – <i>Culture and Imperialism</i> (Introduction) • Gauri Viswanathan – <i>Masks of Conquest</i> (Introduction) <p>Module II: The Black Movement and Diasporic Resistance</p> <ul style="list-style-type: none"> • Lorraine Hansberry – <i>A Raisin in the Sun</i> • James Baldwin – <i>The Fire Next Time</i> • M. NourbeSe Philip – <i>Zong!</i> • Saidiya Hartman – <i>Lose Your Mother</i> (Selections)

- Frantz Fanon – *Black Skin, White Masks* (Chapters 1 & 5)
- Angela Davis – *Women, Race and Class* (Selections)

Module III: Feminist Movements – Global and Indian

- Urmila Pawar – *The Weave of My Life* (Selections)
- Sara Ahmed – *Living a Feminist Life* (Selections)
- Srilatha Batliwala – “Feminist Leadership for Social Transformation”
- Nawal El Saadawi – *Woman at Point Zero*
- Saba Mahmood – *Politics of Piety* (Selections)

Module IV: The Caste Question and Dalit Movements

- B.R. Ambedkar – *Annihilation of Caste*
- Ajay Navaria – *Unclaimed Terrain*
- Kumud Pawde – “The Story of My Sanskrit”
- Anupama Rao – *The Caste Question* (Selections)
- Gail Omvedt – *Dalits and the Democratic Revolution* (Selections)
- Satyanarayana & Tharu (eds.) – *No Alphabet in Sight* (Introduction)

Module V: Queer Movements and Sexual Dissidence

- Vivek Shraya – *I’m Afraid of Men*
- Alok Vaid-Menon – *Beyond the Gender Binary*
- Audre Lorde – “Uses of the Erotic,” “The Master’s Tools Will Never Dismantle the Master’s House”
- Cobalt Blue: Sachin Kundalkar
- Kari: Amruta Patil

- J. Halberstam – *The Queer Art of Failure* (Selections)
- Ashley Tellis – “Disruptive Queerness: Politics, Aesthetics, Ethics”

Module VI: Native American and Indigenous Voices

- Linda Hogan – *Solar Storms*
- Leslie Marmon Silko – *Ceremony* (Selections)
- Leanne Betasamosake Simpson – *As We Have Always Done* (Selections)
- Hansda Sowvendra Shekhar – *The Adivasi Will Not Dance*
- Archana Soreng – Essays on Indigenous knowledge systems and eco-resistance

Module VII: Environmental Movements and Eco-Resistance

- Arundhati Roy – *The Greater Common Good*
- Vandana Shiva – *Staying Alive: Women, Ecology, and Development*
- Amitav Ghosh – *The Great Derangement* (Part I)
- Ramachandra Guha – “Radical American Environmentalism and Wilderness Preservation”
- Linda Tuhiwai Smith – *Decolonizing Methodologies* (Ch. 1 & 7)

Module VIII: Protest Theatre and Performance

- Mahasweta Devi – *Mother of 1084*
- Safdar Hashmi – *Selected Plays and Writings*
- Ngũgĩ wa Thiong’o & Micere Githae Mugo – *The Trial of Dedan Kimathi*
- Brecht, Bertolt – *The Good Person of Szechwan*
- Himani Bannerji – Essays on political theatre in India
- Janelle Reinelt – “The Politics of Discourse: Performativity and the Public Sphere”

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	INDIAN MODERNITIES : CONTEXTS AND DEBATES
Category (Mention the appropriate category (a/b/c) in the course description.)	<ul style="list-style-type: none"> a. b. Existing course with revision.(The reading materials remain mostly the same. Minor change in the Course title and 5 percentage reading list)
Course code	MACOMLC610
Semester	III
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 2-4; Tuesday 11-1
Name of the teacher/s	Guest Faculty
Course description	<p>The course deals with trends in Indian Literary traditions from 19th century onwards when nation as an entity begins as a political and ideational concept in literature. While debates related to nation addressed the context of colonial modernity, redefining the modern also heavily drew upon what the nation chose to define as tradition, routed through narratives reflecting the ethos of a cultural past, maintaining its hierarchies and tensions. A close reading of the literature of the period also reflects the play of gender, caste and religion in nationalism, invariably etching the contours of the national modern. Beginning with emerging questions pertaining to the nation in 19th century, the course continues to explore the extension of these redefined values and their implications in the postcolonial nation state. The theoretical frame work of the course draws on i) the critiques of colonial modernity and nationalism and ii) the revisiting of the ‘national’ through regional histories and plural modernities. The course follows seminar format, where a prior reading of the course material is compulsory for each session.</p> <p>i) Objectives of the course in terms of Programme Specific Outcomes (PSOs 1.gain advanced knowledge of philosophical, aesthetic and social relevance of</p>

	<p>literature by situating textual processes within language-cultures from a multidimensional perspective</p> <p>PSO 3. develop pluralist, ethical research frameworks to facilitate and enhance interdisciplinary research in the Humanities and Arts, with a focus on South Asia</p> <p>PSO8. utilise analytical and integrative skills for transdisciplinary scholarship, pedagogy and research in literatures and language-cultures</p> <p>ii) Learning outcomes—</p> <ul style="list-style-type: none"> a) Understanding of Literary Modernity in the late colonial era b) Understanding of the evolution and establishment of modern literary genres in Indian Languages c) Understanding of colonial modernity and the conflicts and tensions it had with Indian society d) Critical ability to read literatures from early twentieth century, in relation to nationalist and reformist movements e) Understanding of linguistic debates and literary cultures of the time f) Develop skills in bilingual translations from modern Indian languages to English g) Understand the literary public of early twentieth century
Course delivery	Lecture and Seminar. (prior reading of assigned texts necessary)
Evaluation scheme	<p>Internal (modes of evaluation): Two written submissions and one seminar</p> <p>End-semester (mode of evaluation): Term paper</p> <p>*</p>
Reading list	<p>Essential reading</p> <p>Modernity Vs Religion? Whose Imagined Communities? Partha Chatterjee Home and the World- Tagore/Satyajit Ray The Invention of Modernity in Colonial India: Nicholas Dirks Modernity, Nation, Religion: The Making of a Subcontinental Predicament Author(s): Sugata Bose The Muddle of Modernity : Dipesh Chakrabarty Religion and Colonial Modernity: Rethinking Belief and Identity: Dilip M. Menon Redefining Obscenity and Aesthetics in Print: Charu Gupta</p> <p>Nationalisms? Conflicts of Language, Region and Politics Language of the People in the World of Gods: Ideologies of Tamil before the Nation- Sumathi Ramaswamy/ Sanskrit for the Nation- Sumathi Ramaswamy History and Politics in the Vernacular: Reflections on Medieval and Early Modern South India: V Narayana Rao and Sanjay Subrahmanyam</p>

	<p>Autobiography as a way of writing History: Personal Narratives from Kerala and the inhabitation of Modernity- Udaya Kumar</p> <p>The Persistence of Hindustani : Alok Rai</p> <p>Iqbal, Jinnah and India's Partition: An Intimate Relationship: V. N. Datta</p> <p>Bloody Language: Clashes and Constructions of Linguistic Nationalism in India: A. Aneesh</p> <p>Gender, Caste and the National Question</p> <p>Annihilation of Caste: Dr. B R Ambedkar</p> <p>The Doctor and the Saint: Arundhati Roy</p> <p>Whatever Happened to the Vedic Dasi? Orientalism, Nationalism, and a Script for the Past: Uma Chakravarti</p> <p>Tracing Savitri's Pedigree: Victorian Racism and the Image of Women in Indo- Anglian Literature- Susie Tharu</p> <p>Contentious Traditions: The Debate on Sati in Colonial India: Lata Mani</p> <p>Nationalist Resolution of Women's Question: Partha Chatterjee</p> <p>Women of 'Ill Repute': Ethics and Urdu literature in colonial India: Sarah Waheed</p> <p>One Step outside Modernity: Caste, Identity Politics and Public Sphere: M. S. S. Pandian</p>
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Course title	AI AND THE NOVEL
Category (Mention the appropriate category (a/b/c) in the course description.)	C. New course
Course code	COMPLITE508
Semester	AUG-NOV 2025
Number of credits	05
Maximum intake	30
Day/Time	Monday and Tuesday 9am -11 am

Name of the teacher/s	Amith Kumar P V
Course description	<p>iii) 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 seeks to ask a few questions; such as, how has AI altered our perception of reality? In a future world, could the human and the AI merge into one consciousness or could there be a possibility of maintaining distinctions? How are we to understand the question of agency in fictions where AI has a strong presence?</p> <p>iv) Objectives of the course in terms of Programme Specific Outcomes (PSO of the Programme under which the course is being offered)</p> <p>Course Learning Objectives:</p> <ol style="list-style-type: none"> 1. To introduce students to an emerging field of literary writings terms as Science and AI fiction and to deliberate upon the trends and thematic concerns of these kinds of fictions 2. To develop a comparative framework by which students would be able to explore AI fictions from cross-cultural and multidisciplinary frameworks. 3. To examine the genre dynamics through a deeper scrutiny of the novels by way of investigating the speech discourses, novelization and finalization, patterns of dialogue and unfolding of the narrative structures.

	<p>4. To focus on a Global South perspective in terms of analysis and interpretations of the AI fiction and juxtapose the same with the dominant and canonized perspective emerging from the west.</p> <p>v) Learning outcomes—a) domain specific outcomes b) value addition/ c) skill-enhancement/ d) employability quotient</p> <p>(Please highlight the portion that subscribes to a/b/c/d)</p>									
		a) Domain Specific				b) Value Addition			c) Skill Enhancement	
		PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9
	CLO1	✓								
	CLO2			✓			✓			
	CLO3								✓	
	CLO4							✓		
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"> <i>Neuromancer</i> (1984) by William Gibson <i>Klara and the Sun</i>(2021) by Kazuo Ishiguro <i>Machines Like Me</i> (2019) by Ian McEwan <i>Do Androids Dream of Electric Sheep?</i> (1968) by Philip k Dick <i>I, Robot</i> (1950) by Isaac Asimov (this is a collection of short stories) <i>The Glitch</i>(2018) by Elizabeth Cohen 									

7. *William* (2014) Mason Coile

Additional reading:

Bal M (2009) *Narratology: introduction to the theory of narrative*. University of Toronto Press, Toronto

Barrett M, Barrett D (2001) *Star Trek: the human frontier*. Routledge, New York

Belton O, Devlin K (2020) *The measure of a woman: fembots, fact and fiction*. In: Cave S, Dihal K, Dillon S (eds) *AI narratives: a history of imaginative thinking about intelligent machines*. Oxford University Press, Oxford, pp 357–381

Cave S, Dihal K (2019) *Hopes and fears for intelligent machines in fiction and reality*. *Nat Mach Intell* 1:74–78

Cave S, Dihal K (2020) *The whiteness of AI*. *Philos Technol* 33:685–703

Cave S, Dihal K, Dillon S (2020) *Introduction imagining AI*. In: *Ibid* (ed) *AI narratives: a history of imaginative thinking about intelligent machines*. Oxford University Press, Oxford, pp 1–21

Devlin K (2018) *Turned on: science, sex and robots*. Bloomsbury Publishing, London

Suin D (1972) *On the poetics of the science fiction genre*. *Coll Engl* 34(3):372–382

Suin D (1979) *Metamorphoses of science fiction: on the poetics and history of a literary genre*. Yale University Press, New Haven

Telotte JP (1995) *Replications: a robotic history of the science fiction film*. University of Illinois Press, Champaign

Telotte JP (2016) *Robot ecology and the science fiction film*. Routledge, New York