



अंग्रेज़ी एवं विदेशी भाषा विश्वविद्यालय

हैदराबाद - ५००००७

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD – 500 007**

**Department of Indian and World Literatures
MA Literatures in English
SEMESTER III (August-December 2025)
COURSE DESCRIPTION**

Course title	LITERARY THEORY AND INDIAN AESTHETICIANS
Category	a.New course
Course code	MAIWLC-642 (Rubric 4: Literary Theory and Criticism)
Semester	III
Number of credits	5
Maximum intake	Open
Day & Time	Tuesday 11am-1pm & Friday 9am-11am
Name of the teacher	Prof. Narasimha Rao Kedari
Course description	<p>Literary Theory is an ever-expanding body that has brought new strains of discourse in the serious study of literature. Parting with liberal humanism, the ascendancy of Literary Theory revealed that the interpretation of and commentation on texts is not as important as its interest in dealing with human discourse in general. Literary Theory enriched by the knowledge and practice of other disciplines has acquired new pursuits of analyses of history, moment, milieu and language.</p> <p>Concurrent to the Western thought, a critical understanding of the canons and perspectives of our own (Indian) tradition equally needs appreciation. A perceptive study of the aspects of poetic aestheticism from creation to critical expression by the great Indian thinkers enunciates our legacy.</p> <p>Course Components:</p> <p>A.</p> <ul style="list-style-type: none"> i) New Critics ii) Reading for Form iii) Political Reading iv) Gendered Reading v) Post Structuralism vi) Postcolonial Studies <p>B.</p> <ul style="list-style-type: none"> i) Bharata ii) Dandin iii) Anandavardhana iv) Vamana <p>Objectives of the Course:</p> <ul style="list-style-type: none"> • To attain an informed view about the interpretations and judgments of the literary theorists to study literature in a more constructive and objective manner for a balanced critical response to the literary texts. • To respond, in even critical terms, to the poetic activity and creative expression of great Indian Aestheticians. • To develop insights into the theoretical bases that stemmed from cross-disciplinary studies, which resulted in the outgrowth of new ideas of textual criticism and cultural matters. • To view literary theory as unsettling and reflective to bring completeness to narrate and correct the experience of literature in measurable terms.

	Learning outcomes: 1) [PO1- Knowledge and Understanding: a) Domain specific outcome] – be able to distinguish between Literary Criticism and Literary Theory and gain insights into the domains beyond the nature and function of literature. 2) [PO5- Skills: b) Value addition] – will enable the learners question some hypothetical assumptions which stole their way into the study of literature.
Course delivery	The course will be delivered through lectures and classroom discussions
Evaluation scheme	Internal (Weightage 40%): - Three Take-Home Assignments End-semester (Weightage 60%): - In-class (sit-down) examination 30% - One Final Assignment 30%
Reading list	Essential reading: 1) Lodge, David with Nigel Wood (Ed). <i>Modern Criticism and Theory – A Reader</i> 2) Atkins G Douglas & Laura Morrow (Ed). <i>Contemporary Literary Theory</i> 3) Cohen, Ralph (Ed). <i>The Future Literary Theory</i> 4) Newton, K M (Eds). <i>Twentieth-Century Literary Theory – A Reader</i> 5) Hoeg, Leonard Mette. <i>Uncertainty and Undecidability in Twentieth-Century Literature and Literary Theory</i> . 6) Chaitnaya, Krishna. <i>A New History of Sanskrit Literature</i> . 7) Gupta, D.K. <i>A Critical Study of Dandin</i> Additional reading: 1) Cole Andrew. "The Function of Theory at the Present Time." PMLA, 13.3, 2015 2) Claudia, Hillebrandt. "Emotional Functions of Unreliable Narratives. An Outline for Future Research," vol.5, issue.1, 2011. 3) Kale, MR. (Ed). <i>Dasakumaracharita</i>



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Department of Indian and World Literatures
MA Literatures in English
SEMESTER III (August-December 2025)
COURSE DESCRIPTION

Course title	CONTEMPORARY WORLD DRAMA
Category	b. Existing course with 30% revision
Course code	MAIWLC-660 (Rubric 6: World Drama)
Semester	III
Number of credits	5
Maximum intake	Open
Day/Time	Monday & Wednesday 9am-11am
Name of the teacher	Prof. T. Subramanyam
Course description	<p>Brief overview of the course: Contemporary drama confronts the wider social, political, economic and ethnic issues 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. Plays prescribed:</p> <ol style="list-style-type: none"> 1. Wole Soyinka – <i>Madmen and Specialists</i> (1970) 2. Dario Fo – <i>Can't Pay? Won't Pay!</i> (1974) 3. Jack Davis – <i>No Sugar</i> (1985) 4. David Mamet – <i>Oleanna</i> (1992) 5. Wendi Lill – <i>All Fall Down</i> (1994) 6. Manjula Padmanabhan – <i>Harvest</i> (1997) 7. Suzan Lori Parks – <i>Topdog/Underdog</i> (1999) 8. Harold Pinter – <i>Press Conference</i> (2002) 9. Amy Evans – <i>Many Men's Wife</i> (2006) 10. Edwardo Machado – <i>Havana is Waiting</i> (2011) <p>Objectives: 1. Crises (identity, spaces, emergent new voices); 2. Resistance, imperialism, language, gender, race, sexuality, ethnicity, genocide, violence, etc.; 3. Technicalities of stagecraft.</p> <p>Learning outcomes: a) Transforming the dramatic content of the page along with its minute and hidden details (including punctuation, subtext, etc.) into the staging activity. Connecting the page/stage stuff with everyday life against the backdrop of sociopolitical, economic and ethnic conflicts and tensions. And also motivating the students to be the active participants/observers and making them to enact the crucial scenes from the theatrical texts.</p>
Course delivery	Lecture mode
Evaluation scheme	<p>Internal (Weightage 40%):</p> <ul style="list-style-type: none"> - Two Take-Home Assignments <p>End-semester (Weightage 60%):</p> <ul style="list-style-type: none"> - One Final Assignment

Reading list	<p>Essential reading:</p> <p><i>Modern British Drama</i> (2002) by Christopher Innes</p> <p><i>Acting Up: Gender and Theatre</i> (2015) by A. Mangai</p> <p><i>The Methuen Drama Guide to Contemporary South African Theatre</i> (2015) by P. Paul Schnierer</p> <p><i>Contemporary Issues in Canadian Drama</i> (1995)</p> <p>Additional reading:</p> <p><i>Modern and Contemporary World Drama</i> (2022) ed. by Easther Kim Lee</p>
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**Department of Indian and World Literatures
MA Literatures in English
SEMESTER III (August-December 2025)
COURSE DESCRIPTION**

Course title	RESEARCH METHODOLOGY (for Semester III students of MA Literatures in English)
Category	a. Existing course
Course code	MAIWLC-601
Semester	III
Number of credits	5
Maximum intake	30 (for MA course only)
Day/Time	Monday & Wednesday 2pm-4pm
Name of the teacher/s	Dr. 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 plans -</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 is 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 are 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	Internal (modes of evaluation): Presentation (40%) End-semester (mode of evaluation): Term Paper (60%)
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>

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