

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programs)

Course title	Modern Poetry
Category (Mention the appropriate category (a/b/c) in the course description.)	<p>b) Existing course with revision. (Percentage of revision – 30 %)</p> <p>(Added more number of poets to the syllabus)</p>
Course code	<p>MAENGLITC440 (Specialised)</p> <p>MAENGLITC450 (Cafeteria)</p>
Semester	II (JANUARY – MAY 2026)
Number of credits	4
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Wednesday & Friday, 2 – 4 pm
Name of the teacher	Dr. Anumula Sreedevi
Course description	<p>i) A brief overview of the course</p> <p>Modern Poetry in English began in the early 20th century with the poetry specially published after WWI. It continued developing to be more innovative and expressionistic in later phases when poets like T.S. Eliot, W. B. Yeats and Wallace Stevens negotiated the writing traditions to establish space for the new ideas of culture, religion, gender and race. Poetry written during this period requires a close reading to understand key poetic debates of the time: the nature of the poetic image; authorial "impersonality" and the poem's relationship with the reader; themes of gender and sexuality; of history and temporality; and of the convulsive politics of the time and intimations of growing complexities with reference to</p>

declining religious and traditional orders.

Walter Pater says “A very intimate sense of the expressiveness of outward things which ponders, listens, penetrates where the earlier, less developed consciousness passed lightly by, is an important element in the general temper of the modern poetry.” In order to understand this general temper of modern poetry one must focus on the formal and stylistic innovations presented in the works.

This course, Modern Poetry, aims to teach the characteristics and multiplicity of theme, form and style of the poetry written in Britain and North America between 1901 and 1950.

The course entails a detailed study of the selected poems written in Britain and North America between 1901-1950.

Poets chosen for the detailed study are:

T.S. Eliot, W. B. Yeats, Wallace Stevens

Adrienne Rich, Dennis Levertov, Maya Angelo

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

This course is designed to make students—

PO2 - Develop aesthetic and philosophical understanding of key concepts, ideas and theories in Modern Age.

PO5- Obtain advanced skills including close reading and critical thinking skills required to analyze and interpret literary and other cultural texts.

PO8- Develop an understanding of, visual cultures, performative, popular, oral cultures, and their relevance in Education.

Application of knowledge and skills.

PO9- Apply critical thinking skills and creative abilities in personal and professional contexts.

PO10 - Interpret and analyze texts in their social, historical, political, and cultural contexts.

PO11- Acquire transferable skills in writing to relatively recent domains

Generic learning outcomes.

PO13 - Develop research writing skills to enable the publication of high quality academic papers.

PO14- Develop holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.

PO15- Develop ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.

PO16 - Empower students to become critical thinkers, and scholars.

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

(Please highlight the portion that subscribes to a/b/c/d)

Learning Outcomes –

a) Domain specific outcomes

a) Understand the condition of modern poetry in its historical and cultural dimensions.

a) Gain critical knowledge of this literature in its variously articulated versions.

b) Identify and explicate the salient features of modern poetry through close reading of the representative texts across genres that are prescribed for study. Learn major characteristics, concerns, techniques, and practices of modern poetry.

b) Trace the main concern of modern poetry with focus on free verse, symbolism, realism, allusion.

b) Acquire knowledge of some of the literary, critical, social and ideological preoccupations of early 20th century poetry.

c) Relate their comprehension of poetry to the role and relativity of the reader's own discursive context.

Evaluate and appreciate poems critically.

c) Develop critical thinking and write critical essays using various approaches on the prescribed topics.

Acquire knowledge of various movements of Modern Period.

	<p>c) Skill enhancement</p> <p>c)Apply the skills gained from this exercise to interpretive analysis of other texts with an eye for their singularity and categorizable characteristics.</p> <p>c)Make a distinction between literary/artistic movements as period-bound, culturally and historically specific phenomena and in terms of characteristics that can be found in multiple epochs of history.</p> <p>d)Write and publish theoretically nuanced academic papers that show awareness of language and representation, unique textual concerns, literary devices, and ideological/counter-ideological engagements demonstrated by modernist and postmodernist literary trends.</p>
Course delivery	Lecture/Seminar
Evaluation scheme	<p>Internal – 40% Sit in exam/ Seminar</p> <p>End-semester 60% Sit in exam / Research Paper</p>
Reading list	<p>Essential reading:</p> <ol style="list-style-type: none"> 1. David Perkins. A History of Modern Poetry, Volume I: From the 1890s to the High Modernist Mode, Pelknap Press, 1979. 2. David Perkins. A History of Modern Poetry, Volume II: Modernism and After, New Edition. Pelknap Press, 1989. 3. Marjorie Perloff. 21st – Century Modernism: The “New” Poetics. Wiley-Blackwell, 2002. 4. Michael Hamburger. The Truth of Poetry. New Edition. Anvil Press Poetry, 2004.

Additional Reading:

1. Coughlan, Patricia & Davis, Alec eds. "Modernism and Ireland" : The Poetry of the 1930s.
2. Greene, Roland; et al., eds. (2012). "Poetry of England". The Princeton Encyclopedia of Poetry and Poetics
3. Guest, Barbara. "Herself Defined: The Poet H.D. and Her World."
4. Jones, Peter (ed.). "Imagist Poetry."
5. Kenner, Hugh. "The Pound Era".
6. Perloff, Marjorie. "The Poetics of Indeterminacy"
7. Redman, Tim. "Ezra Pound and Italian Fascism."
8. Gammel, Irene. Baroness Elsa: "Gender, Dada and Everyday Modernity."
9. Wesling, Donald, The Chances of Rhyme: "Devices and Modernity."
10. Scully, James (ed) "Modern Poets on Modern Poetry."
11. Steele, Timothy, "Missing Measures: modern poetry and there volt against meter."

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Modern American Fiction
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course with revision
Course code	MAENGLITC480 (Specialized) MAENGLITC460 (Cafeteria)
Semester	II Semester (January – May 2026)
Number of credits	04
Maximum intake	30
Day/Time	Monday 09.00 am – 11.00 am Tuesday 02.00 pm – 04.00 pm
Name of the teacher/s	Dr. Ankit Prasad
Course description	I) Course description: This course introduces students to the major authors, literary movements, and themes of 20th-century American prose fiction. We will begin by exploring literary modernism and the question of the “modern” in the context of the USA. Then, we will look at the literature produced by the Lost Generation, the Jazz Age, and the Harlem Renaissance. Finally, we will examine the literary responses to war and changing social realities (specifically focusing on the movements for racial and gender justice). II) Objectives of the course in terms of Programme Specific Outcomes

	<p>Upon completion of the programme, students will have:</p> <p>P01: gained critical understanding of the changing views on the nature and functions of literature across historical epochs.</p> <p>P02: developed aesthetic and philosophical understanding of key concepts, ideas, and theories in literary studies.</p> <p>P05: obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.</p> <p>P010: interpreted and analysed texts in their social, historical, political, and cultural contexts</p> <p>PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p> <p>III) Learning outcomes:</p> <p>Upon successful completion of this course, students will be able to:</p> <p>a) domain specific outcomes</p> <ul style="list-style-type: none"> • understand the broad contours of 20th-century American fiction • appreciate the major authors, literary movements, and writing styles of this period • critically evaluate and respond to key texts <p>b) skill-enhancement</p> <ul style="list-style-type: none"> • develop critical thinking • engage in scholarly discourse
Course delivery	<p>Lecture</p> <p>Student seminars</p>
Evaluation scheme	<p>Internal (seminar-type presentations):40%</p> <p>End-semester (research paper): 60%</p>

Reading list	<p><u>Essential reading:</u></p> <p>We will read prose fiction (novels and short stories) from a selection of the following authors:</p> <p>F. Scott Fitzgerald, Zora Neale Hurston, Ernest Hemingway, William Faulkner, Toni Morrison, James Baldwin, Ursula K. Le Guin, Leslie Marmon Silko, Octavia E. Butler, Tim O'Brien</p> <p><u>Additional reading:</u></p> <p>Richard Ruland and Malcolm Bradbury. <i>From Puritanism to Postmodernism: A History of American Literature</i>. Routledge, 2016.</p> <p>Walter Kalaidjian (ed.). <i>The Cambridge Companion to American Modernism</i>. Cambridge UP, 2005.</p> <p>Cheryl A. Wall, <i>The Harlem Renaissance: A Very Short Introduction</i>. Oxford UP, 2016.</p> <p>Julie Armstrong, <i>The Cambridge Companion to American Civil Rights Literature</i>. Cambridge UP, 2015.</p> <p>Eric Carl Link and Gerry Canavan, <i>The Cambridge Companion to American Science Fiction</i>. Cambridge UP, 2015.</p>
--------------	--

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of English Literature

MA Courses

Course title	CONTEMPORARYCRITICALTHEORY
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course without changes
Course code	MAENGLITC563 (Specialised) MAENGLITC584 (Cafeteria)
Semester	II (January –May 2026)
Number of credits	4
Maximum intake	-
Day/Time	Tuesday and Thursday, 11 a.m. – 1 p. m.
Name of the teacher/s	Prof. Jibu Mathew George
Course description	i) A Brief overview of the course The history of literary studies over the centuries has witnessed a transition from interpreting and evaluating literary works and authors, an endeavour captured in an approximate form by the term “literary criticism,” to doing theory as a self-reflexive enterprise in itself. As a meta-cultural exercise, contemporary critical theory deals with assumptions and concepts that underlie the production, reception, and understanding of literary and cultural texts as also definition as well as constitution of literature/culture. More importantly, critical theory, with its interdisciplinary engagements, involves a fundamental rethinking surrounding the subject, history, society, language, and ideology. The course will cover the following topics: Salient Features of Twentieth-Century Literary Theory Function of Theory in Literary Research Structuralism Marxism and Post-Marxism Dialogism

Hermeneutics
Phenomenology
Psychoanalysis and Psychoanalytic Literary Criticism
Frankfurt School
Feminism
Post-Structuralism
Deconstruction
Intertextuality
Postcolonial Theory
Reader Response Theory
Reception Aesthetics
History as Literary Artefact
New Historicism
Genetic Criticism

ii) Objectives of the course in terms of Programme Specific Outcomes (PSOs)

The course aims to:

- 1) offer a survey of the major schools of twentieth and twenty-first century literary theory(PSO1, PSO3, PSO4, PSO5, PSO6, PSO10, PSO12);
- 2) help students gain a critical awareness of the continuity of ideas in the history of criticism, as well as the gradual displacement of once-revered concepts(PSO1,PSO16);
- 3) provide an account of the emergence of critical theory (or high theory) in the twentieth century, whose current scope extends far beyond furnishing frameworks for interpretation of literary texts(PSO4,PSO16);
- 4) introduce students to the philosophical debates surrounding key concepts in theory (PSO2); and
- 5) help students reflect on the larger world view, and changes thereof, behind theoretical writings(PSO9,PSO14).

iii) Learning outcomes

Upon successful completion of the course, the students will:

Domain specific outcomes

- 1) be able to appreciate critically the changing views on the definition, nature, and functions of literature and culture.
- 2) be able to view the text in relation to the author, reader, language, history, and the repertoire of culture as well as conditions of production and reception and come up with novel interpretations based thereof.
- 3) be able to discern in an interdisciplinary fashion the nature of

	<p>rethinking surrounding the subject, history, society, and language that twentieth-century theory involves.</p> <p>4) be competent to take cognizance of the larger world view, and changes thereof, behind works that are considered landmarks in the history of theory.</p> <p>Skill enhancement</p> <p>5) have obtained advanced skills required to analyze literary and cultural texts based on relevant interpretive principles and frameworks and thus discern the function of theory in literary research.</p> <p>6) have developed interdisciplinary reflective skills to bear upon critical questions in literary studies and the humanities at large.</p> <p>7) be able to engage in sustained theoretical reasoning and write research papers that demonstrate such reasoning.</p> <p>Application</p> <p>8) be able to apply the competencies gained through the course to the ideological debates surrounding key concepts in theory, such as race, class, gender, and caste in the context of everyday life.</p>
Course delivery	The course will be delivered through lectures, prescribed readings, and classroom discussions.
Evaluation scheme	The evaluation consists of two assignments (20% each) and an end-of-semester research paper on a topic decided in consultation with the course instructor (60%).
Reading list	<p>Essential Reading</p> <p>1) Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. 3rd ed. Manchester: Manchester University Press, 2009.</p> <p>2) Culler, Jonathan D. <i>Literary Theory: A Very Short Introduction</i>. Oxford: Oxford University Press, 1997.</p> <p>3) Eagleton, Terry. <i>Literary Theory: An Introduction</i>. 2nd ed. Malden, MA: Blackwell, 1996.</p> <p>4) Selden, Ramon, Peter Widdowson, and Peter Brooker. <i>A Reader's Guide to Contemporary Literary Theory</i>. Harlow:</p>

Pearson Longman, 2005.

Additional Reading

1) Culler, Jonathan D. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca, NY: Cornell University Press, 1982.

2) Deppman, Jed, Daniel Ferrer, and Michael Groden, ed. *Genetic Criticism: Texts and Avant-Textes*. Philadelphia, PA: University of Pennsylvania Press, 2004 (Selections).

3) Leitch, Vincent B., et al, ed. *The Norton Anthology of Theory and Criticism*. New York, NY: Norton, 2018 (Selections).

4) Mongia, Padmini, ed. *Contemporary Postcolonial Theory: A Reader*. New York, NY: Arnold, 2009 (Selections).

5) Parker, Robert Dale, ed. *Critical Theory: A Reader for Literary and Cultural Studies*. Oxford: Oxford University Press, 2014 (Selections).

6) Rivkin, Julie, and Michael Ryan, ed. *Literary Theory: An Anthology*. Oxford: Blackwell, 2002 (Selections).

7) Warhol, Robyn R., and Diane Price Herndl, ed. *Feminism: An Anthology of Literary Theory and Criticism*. New Brunswick, NJ: Rutgers University Press, 1997 (Selections).

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	William Shakespeare: Contemporary Interpretations
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course without changes
Course code	MAENGLITC550 (Specialised) MAENGLITC570 (Cafeteria)
Semester	II (January 2026 – May 2026)
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday: 9 am -11 am Thursday: 9 am-11 am
Name of the teacher/s	Dr. Jai Singh
Course description	<p>Include the following in the course description</p> <p>iii) A brief overview of the course This course acquaints students to a range of creative and critical strands and debates related to contemporary interpretations of the plays by William Shakespeare. These interpretations will be based on various contemporary theoretical frameworks and critical practices such as postmodernism, feminism, gender studies, ecocriticism, digital humanities, medical humanities, politics, cultural studies etc.</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>a. To discuss the contemporary relevance of Shakespeare. b. To provide students with an overview of the diverse strands of contemporary interpretations of Shakespeare. c. To enable students to consider and engage critically with key terms and</p>

case-studies related to understanding of Shakespeare in contemporary times.

- d. With attention to contemporary cultural, political and academic debates, and with regard to issues of equality, diversity, inclusion and access.
- e. To acquaint students with interdisciplinary approaches to the understanding of Shakespeare in contemporary times.

The course seeks to fulfill the following Programme Specific Outcomes:

PO1 Acquiring critical understanding of the changing views on the nature and functions of literature in general and Shakespearean literature in particular across historical epochs.

PO2 Acquiring aesthetic and philosophical understanding of Shakespearean literature and understanding contemporary significance of Shakespearean Drama.

PO3 Acquaintance with new research trends, pedagogies, and debates in Literary studies with focus on Shakespearean literature.

PO5 Acquiring advanced skills of interpreting literature using the tools developed by contemporary theories.

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.

PO12 Acquiring linguistic competence, nuanced articulation, and cognitive rigour required for high achievement in multiple domains of employment.

PO14 Acquiring interdisciplinary approach to understand literature in general and Shakespearean drama in particular.

PO15 Learning research ethics and achieving holistic intellectual growth.

PO16 Initiation of the process of becoming critical thinkers and scholars.

v) **Learning outcomes:**

This course is designed to allow students to develop knowledge, skills and capabilities in the following areas:

	<p>a. domain specific outcomes / skill-enhancement:</p> <p>Digital Capabilities: students will not only access a range of digital materials relevant to Shakespearean scholarship, adaptation and performance but will also see the initial developments towards the evolutions of these technologies in the plays of Shakespeare.</p> <p>Global and Cultural Capabilities: Shakespeare is by nature global and intercultural, and the course includes important works by Shakespeare and works on Shakespeare.</p> <p>b. Employability: students will learn the key components of analyzing and responding creatively to the works of Shakespeare wherein we find a conglomeration of disciplines: arts, human sciences, and natural science.</p>
Course delivery	Lecture/Seminar/Experiential learning (highlight the portion in the course description that lends itself to these)
Evaluation scheme	<p>Internal (modes of evaluation): Research Paper</p> <p>End-semester (mode of evaluation): Research Paper</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>Primary Works:</p> <p>Stanley Wells, Gary Taylor, John Jowett, ed. <i>William Shakespeare: The Complete Works</i>. 1986.</p> <p>Additional reading</p> <p>Secondary Works:</p> <p>Cohen, Adam Max. <i>Shakespeare and Technology: Dramatizing Early Modern Technological Revolutions</i>. Palgrave Macmillan, 2006.</p> <p>Egan, Gabriel. <i>Shakespeare and Marx</i>. OUP, 2004.</p> <p>Estok, Simon C. <i>Ecocriticism and Shakespeare Reading Ecophobia</i>. Palgrave Macmillian , 2011.</p> <p>Heverkamp, Anselm. <i>Shakespearean Genealogies of Power</i>. Routledge, 2011.</p>

	<p>Parvini, Neema. <i>Shakespeare and Contemporary Theory: New Historicism and Cultural Materialism</i>. Bloombury Academic Publishing, 2012.</p> <p>Peterson, Kara L. <i>Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England</i>. Ashgate, 2010.</p> <p>Powers, William. <i>Hamlet's BlackBerry: A Practical Philosophy for Building a Good Life in the Digital Age</i>. HarperCollins, 2010.</p> <p>Sawday, Neil Rhodes and Jonathan. <i>The Renaissance Computer: Knowledge Technology in the First Age of Print</i>. Routledge, 2010.</p> <p>Shershow, Jean E. Howard and Scott Cutler, ed. <i>Marxist Shakespeare</i>. 2001.</p> <p>Tribble, Evelyn B. <i>Cognition in the Globe Attention and Memory in Shakespeare's Theatre</i>. Palgrave Macmillian, 2011.</p> <p>Wells, Robin Headlam. <i>Shakespeare on Masculinity</i>. CUP, 2000.</p> <p>Yates, Frances A. <i>The Occult Philosophy in the Elizabethan Age</i>. Routledge, 1989.</p>
--	---

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	DISABILITY AND CONTEMPORARY WRITING(s)
Category (Mention the appropriate category (a/b/c) in the course description.)	b. Existing course with revision
Course code	MAENGLITC562(Specialised) MAENGLITC583 (Cafeteria)
Semester	II (January – May 2026)
Number of credits	5
Maximum intake	----
Day/Time	Monday & Thursday 2 pm – 4pm
Name of the teacher	Dr. Y. Suresh Babu
Course description	<p>Brief Overview</p> <p>At the outset, the proposed course aims to scrutinize the portrayal of 'disability' in modern literature and visual media, emphasizing its role as a recurring motif and narrative tool. It seeks to explore how these representations function as narrative devices, stimulating emotional engagement and tension within the audience.</p> <p>Through an analysis of literary and visual depictions of disability, the course aims to address several essential questions. It intends to uncover the purpose behind portraying the 'deformed body' or 'irrational mind' in contemporary works. Furthermore, it seeks to examine how the presence or absence of disability impacts the reading and interpretation of literary works, illuminating hidden issues and concepts embedded within these representations. The course places disability in an intertextual framework and focuses on the nexus between disability and caste, class, gender as well as sexuality.</p> <p>To underscore the nuanced politics of representing disability, the course will engage students in dissecting select contemporary works alongside pertinent secondary materials. It aims to foster discussions surrounding broader socio-</p>

economic, political, and cultural aspects.

Course Objectives

1. Examine depictions of disability in selected modern literary and visual texts.
2. Understand disability as a narrative device shaping meaning, emotion, and interpretation.
3. Identify socio-political, cultural, and ideological patterns embedded in representations of disability.
4. Apply key concepts from disability studies to the analysis of cultural texts.
5. Explore ethical questions related to representing marginalised identities.
6. Evaluate how literary and visual cultures construct, reinforce, or resist stereotypes.
7. Encourage critical reflection on embodiment, identity, and difference.
8. Develop analytical depth through engagement with primary and secondary sources.

Course Outcomes

After successful completion of the programme, the students will have:

P03

Understood research models, research trends, pedagogies, and debates in Literary studies.

P04

Acquired knowledge of Digital and Critical Humanities, Indian, colonial and postcolonial Knowledge Systems.

P08

Developed an understanding of Digital technologies, visual cultures, performative, popular, oral cultures, health humanities, and their relevance in Education.

P09

Applied critical thinking skills and creative abilities in personal and professional contexts.

P011

Acquired transferable skills in writing to relatively recent domains such as digital world.

P012

Accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.

Learning Objectives

By the end of the course, students will be able to:

1. Identify key patterns, motifs, and ideologies present in disability representation.
2. Analyse how disability shapes narrative structure, character formation, and thematic focus.
3. Evaluate cultural assumptions embedded in portrayals of physical, sensory, and cognitive differences.
4. Apply disability studies theories to interpret literary and visual texts.
5. Recognize the ethical complexities involved in the representation of marginalised bodies.
6. Understand how social forces shape the construction of disability in cultural imagery.
7. Compare diverse narrative and visual strategies across genres and media.
8. Develop coherent academic arguments based on textual and theoretical analysis.

Value Addition

1. Provides interdisciplinary insight by connecting literature with cultural studies, social theory, and visual studies.
 2. Develops awareness of how representation shapes public understanding of disability and difference.
 3. Encourages an ethical, inclusive, and critically informed approach to reading cultural narratives.
 4. Enhances understanding of identity politics, embodiment, and social justice in cultural contexts.

	<p>Skill Enhancement</p> <ol style="list-style-type: none"> 1. Strengthens critical and analytical reading of literary and visual texts. 2. Enhances interpretive skills grounded in theoretical frameworks. 3. Improves academic writing and scholarly communication. 4. Develops confidence in interdisciplinary discussion and close textual analysis. <p>Employability Quotient</p> <ol style="list-style-type: none"> 1. Builds foundation for careers in teaching, research, media criticism, disability studies, and cultural studies. 2. Equips students with analytical, interpretive, and writing skills relevant to publishing, NGOs, content creation, and policy sectors. 3. Supports readiness for advanced academic study in humanities and interdisciplinary fields. 4. Cultivates ethical awareness and sensitivity valuable in professions involving community work, education, or advocacy.
Course delivery	Lectures with interactive discussions/Seminars/Film screening
Evaluation scheme	Internal (mode of evaluation): Take-home assignments, class room participation & Presentation (40%) End-semester Submission of Research paper (mode of evaluation)(60%)
Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> 1. Haddon, Mark. The Curious Incident of the Dog in the Night-Time.* Vintage Books, 2004. 2. Gupta, Shivani. No Looking Back: A True Story. Rupa Publications, 2014. 3. Sinsion, Graeme. The Rosie Project. Simon & Schuster, 2013. 4. Davis, Lennard J., and Rebecca Sanchez, editors. "The Disability Study Reader." 2021. 5. Hall, Alice. "Literature and Disability." 2016. 6. GhaI, Anita. "Disability in South Asia: Knowledge & Experience." 2019. 7. Mehrotra, Nilika, editor. "Disability Studies in India: Interdisciplinary Perspectives." 2020. 8. Mitchell, David T., and Sharon L. Snyder. "Narrative Prosthesis: Disability and the Dependencies of Discourse." 2014.

9. Snyder, Sharon L., Brenda Jo Brueggemann, and Rosemarie Garland-Thomson. *Disability Studies: Enabling the Humanities*. 2022.
10. Couser, G. Thomas. *Signifying Bodies: Disability in Contemporary Life Writing*. 2009.
11. Adams, Rachel, Benjamin Reiss, and David Serlin, editors. *Keywords for Disability Studies*. 2015.
12. Siebers, Tobin. *Disability Theory*. University of Michigan Press, 2008.
13. Garland-Thomson, Rosemarie. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia University Press, 1997.
14. Barker, Clare, and Stuart Murray, editors. *The Routledge Companion to Disability and Literature*. Routledge, 2018.
15. Kanga, Firdaus. *Trying to Grow*. Penguin India, 2008.

Additional reading

1. Miller, Laura. "Representing Disability: A Content Analysis of Pulitzer Prize-Winning Fiction."
2. Breger, Claudia. "Disability in Twentieth-Century American Literature."
3. Shakespeare, Tom. "Narratives of Disability in Literature and the Arts."

Films and Webseries

Films:

1. "A Beautiful Mind." Directed by Ron Howard, performances by Russell Crowe, Jennifer Connelly, Universal Pictures, 2001.
2. "Crip Camp." Directed by James Lebrecht and Nicole Newnham, Netflix, 2020.
3. "The Theory of Everything." Directed by James Marsh, 2014.

Web Series:

1. "Special." Created by Ryan O'Connell, performances by Ryan O'Connell, Jessica Hecht, Punam Patel, Netflix, 2019.
2. "Atypical." Created by Robia Rashid, performances by Keir Gilchrist, Jennifer Jason Leigh, Brigette Lundy-Paine, Netflix.

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

TEMPLATE FOR COURSE DESCRIPTIONS (for all the Programmes)

Course title	Feminism: Travel, Dialogue, and Ideology
Category (Mention the appropriate category (a/b/c) in the course description.)	c. Existing course without changes
Course code	MAENGLITE564 (Specialised) MAENGLITE581(Cafeteria)
Semester	II (January – May 2026)
Number of credits	4
Maximum intake	-
Day/Time	Wednesday & Friday 11.00 to 1.00 p.m.
Name of the teacher/s	Dr. Eligedi Rajkumar
Course description	<p>Include the following in the course description</p> <p>I) Course description:</p> <p>In the globalised world, ideas and theories travel from one language to another and one culture to another. The course explores ‘feminism’ as a travelling concept journeying from one space to another. There is resistance to writing/translating feminist texts and theory. Feminist thinkers use literature/translation as a tool to stimulate a debate on feminist ideology and politics. The course aims to introduce key concepts, ideas and debates in feminist literary studies through a survey of literature by women from various contexts. It also explores question of race in Black feminist writing and question of caste in Indian feminist writing while examining various forms of feminist writing including its diverse ideological positions across the world. The</p>

course also focuses on dialogue between Indian/global feminisms and literary studies and contribution of feminist writers to the growth of world literature.

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

- To introduce key concepts, ideas and debates in interdisciplinary feminist literary studies.
- To enable students to read, discuss and critically engage with various feminist literary theories.
- To familiarize students with life and work of feminist writers and their reception across the world.
- To develop critical thinking and research at the intersection of feminist studies, and literary studies.

The course seeks to fulfill the following Programme Specific Outcomes.

Upon successful completion of the programme, participants will have

PO2: developed aesthetic and philosophical understanding of key concepts, ideas, and theories in literary studies.

PO3: Understood research models, research trends, pedagogies, and debates in Literary studies.

PO5: Obtained advanced skills including close reading and critical thinking skills required to analyse and interpret literary and other cultural texts.

PO7: Developed presentation skills, employability skills, and advanced communication skills which would be valuable in professional undertakings such as government, IT, corporate agencies, publishing houses, educational sector, advertising, HR, marketing and media.

	<p>PO10: interpreted and analysed texts in their social,historical,political,and cultural contexts.</p> <p>PO12: accomplished linguistic competence, nuanced articulation, cognitive rigour required for high achievement in multiple domains of employment.</p> <p>PO14: Developed holistic and pluralistic perspectives on regional, national, and global understanding of issues resulting from interdisciplinarity of courses.</p> <p>PO15: developed ethical decision making aligned to the principles of accountability, fairness, integrity, and Life skills.</p> <p>PO16: Empowered students to become critical thinkers, and scholars.</p> <p>III) Learning outcomes:</p> <p>Upon successful completion of this course, students will be able to:</p> <p>a) domain specific outcomes</p> <ul style="list-style-type: none"> • Identify key concepts, ideas and critically engage with feminist literary theories. • Discuss, interpret and analyse feminist literary texts from a theoretical perspective. <p>b) skill-enhancement</p> <ul style="list-style-type: none"> • Demonstrate critical reading and thinking skills at the intersection of feminist studies, and literary studies. • Develop Presentation Skills
Course delivery	Course will involve lecture mode as well as participation of students in classroom discussions and a seminar presentation.
Evaluation scheme	<p>Internal (modes of evaluation): 40%</p> <p>Survey</p> <p>Short Response Paper</p> <p>Research Seminar Presentation (PPT)</p> <p>End-semester (mode of evaluation):60%</p> <p>End-semester Research Paper</p>

Reading list	<p>Essential reading</p> <ol style="list-style-type: none"> 1. Bell Hooks: <i>Ain't I a woman: Black women and feminism</i>. [Introduction] 2. Bell Hooks: Marginality as a site of resistance 3. Bell Hooks: <i>Feminist theory: From margin to center</i> [Selections] 4. Sunaina Arya & Akash Singh Rathore: "Introduction: Theorising Dalit Feminism" from <i>Dalit Feminist Theory: A Reader</i> 5. Smita Patil: Dalit and Black Feminism 6. Shailaja Paik: <i>Building Bridges: Articulating Dalit and African American Women's Solidarity</i>. 7. Chimamanda Ngozi Adichie: We should all be Feminists 8. Sharmila Rege: "Debating the Consumption of Dalit Autobiographies" from <i>Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies</i> 9. Hala Kamal: "'Travelling Concepts' in Translation: Feminism and Gender in the Egyptian Context." 10. Susie Tharu & K. Lalita: "Twentieth Century: Women Writing the Nation" from <i>Women Writing in India 600 BC to the Present. Volume II</i> 11. Herr, R. S: <i>Reclaiming Third World Feminism: or Why Transnational Feminism Needs Third World Feminism</i>. 12. Pandey, R: <i>Locating Savitribai Phule's Feminism in the Trajectory of Global Feminist Thought</i>. Marso, L. J: <i>Fifty-One key feminist thinkers</i>. <p>Additional reading</p> <ul style="list-style-type: none"> • Walters, M. (2005). <i>Feminism: A very short introduction</i>. Oxford: Oxford University Press. • McCann, C. R., & Kim, S.K. (2003). <i>Feminist theory reader: Local and global perspectives</i>. New York: Routledge. • Beauvoir, S. (2010). <i>The second sex</i> (C. Borde & S. Malovany-Chevallier, Trans.). Vintage Books.
--------------	--

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Jewel, A. (2013). Narrative: The Road to Black Feminist Theory. <i>Berkeley Journal of Gender, Law & Justice</i>, 12, 1.) • Hooks, B. (2020). <i>Feminism is for everybody: Passionate politics</i>. New York: Routledge. • Angelou, Maya. (1969). <i>I know why the caged bird sings</i>. New York: Random House. • Davis, K. (2002). Feminist Body/Politics as World Traveller: Translating Our Bodies, Ourselves. <i>European Journal of Women's Studies</i>, 9(3), 223–247. • JOHN, M. E. (2014). Feminist Vocabularies in Time and Space: Perspectives from India. <i>Economic and Political Weekly</i>, 49(22), 121–130. • Woolf, V. (1977). <i>A Room of One's Own</i>. London: Grafton • Mahasweta Devi & Usha Ganguli: <i>Rudali</i> (Translated by AnjumKatyal) • Henrik Ibsen: <i>A Doll's House</i> • Urmila Pawar: <i>The Weave of My Life: A Dalit Woman's Memoirs</i> (Translated by Maya Pandit) • Maya Angelou: <i>Caged Bird, Still I Rise</i> |
|--|---|