

Course Title	<b>Contemporary American Drama</b>
Course Code	IWL 604
Semester	I & III (August – November 2018)
Day & Time:	Monday & Wednesday 9.00 am-11.00 am
No. of Credits	5
Name of Faculty Member(s)	Dr. T. Subramanyam
Course Description: words (100 words)	<p>The course surveys both Post-War and Contemporary periods in the light of left-wing, political, antiestablishment and non-hero theatrical penetrations. The sociopolitical movements such as absurd, civil rights, free speech, the personal is political, hippie, anti-Vietnam war, anti-nuclear war, ecology, feminist, LGBT, anti-globalisation, etc. have become prominent in theatre study. It is about a theatre of transformation, an alternative to Broadway theatre dominance and a landmark departure from the conservative theatre practice of the past. The inception of Off-Broadway and Off-Off Broadway theatres radically altered the structures of American society and also the thinking of theatre-goers. The ‘public issues of the nation’ are reflected in the ‘private life of the individual.’ The death of family unit and societal values is strongly visible; question of gender, race, violence and nude language become vitally important in American playwriting. The course covers the works of major playwrights - Albee (agitpropist), Shepard (pacifist), Baraka (African-American) and Mamet (Jewish) in order to familiarize students to understand American drama/theatre from the points of view of the authors who represent different backgrounds.</p> <p>Plays prescribed:</p> <ol style="list-style-type: none"> <li>1. Edward Albee - <i>Who’s Afraid of Virginia Woolf?</i> (1962)</li> <li>2. Sam Shepard - <i>States of Shock</i> (1991)</li> <li>3. Amiri Baraka - <i>The Motion of History</i> (1975)</li> <li>4. David Mamet - <i>Race</i> (2009)</li> </ol>
Evaluation Scheme	<p>Internal – (40% wightage) One Term paper and one Seminar presentation</p> <p>External- (60% weightage One long Assignment to be submitted)</p>

Course Title	<b>Contemporary British Literature: Poetry, Fiction and Drama</b>
Course Code	IWL 308
Semester	I/III Semesters: (August – November 2018)
Day & Time:	Mondays and Fridays 9.00 am – 11.00 am
No. of Credits	5
Name of Faculty Member(s)	Prof. T. Nageswara Rao
Course Description: words (100 words)	<p>The aim of this Course is to introduce Contemporary British Literature to the students with a view to engaging them in class-room discussions the nuances, narrative techniques, genres, sub-genres such as ‘campus novel’, a revival of ‘epic theatre’, introduction of ‘Political and Portable theatres’, the thematic preoccupations of the poets, the experimental narrative and dramatic techniques deployed by the novelists and playwrights.</p> <p><b>I. Poetry</b></p> <ol style="list-style-type: none"> <li>1 Selections from the poetry collections of Seamus Heaney</li> <li>2 Selections from the poetry collections of Ted Hughes</li> <li>3 Selections from the poetry collections of Tony Harrison</li> <li>4 Selections from the poetry collections of Geoffrey Hill</li> </ol> <p><b>II. Fiction</b></p> <ol style="list-style-type: none"> <li>1. David Lodge, <i>Small World</i></li> <li>2. Margaret Drabble, <i>The Waterfall</i></li> <li>3. Ian McEwan, <i>On Chesil Beach</i></li> </ol> <p><b>III. Drama</b></p> <ol style="list-style-type: none"> <li>1. Tom Stoppard, <i>Travesties</i></li> <li>2. Trevor Griffiths, <i>Comedians</i></li> <li>3. Edward Bond, <i>Bingo</i></li> </ol>
Evaluation Scheme	Internal - 40% (weightage) two small assignments and External- 60% (weightage) a longish research paper for the End-Semester Examination.

Course Title	<b>Contemporary Critical Theory</b>
Course Code	IWL-C007
Semester	1/III semester (August – November 2018)
Day & Time	Tuesday 11.00 am to 1.00 pm (JMG) & Wednesday 11.00 am to 1.00 pm (TNR)
No. of Credits	5
Name of Faculty Member(s)	Prof. T. Nageswara Rao Dr Jibu Mathew George (98497 06932)
Course Description	The course makes a survey of the major schools of 20th and 21st century literary theory, ranging from Russian formalism to post-structuralism (including deconstruction, neo-Marxism, and gender/queer studies). The course covers psychoanalysis and psychoanalytic criticism, phenomenology, hermeneutics, reader-response theory, New Historicism, and postcolonial theory. It emphasizes the continuity of ideas in the history of criticism, as well as the gradual displacement of once-revered concepts such as “meaning” and “beauty” as goals of aesthetic inquiry. A special focus is the ideological debates surrounding multiculturalism, textual authority, and the literary canon. The course aims to unravel the larger worldview behind theoretical writings.
Evaluation Scheme	Internal: Two midterm assignments (40% weightage) External: One research paper to be submitted towards the end of the semester (60% weightage)

Course Title	<b>Contemporary World Drama</b>
Course Code	IWL- C006
Semester	I/III semester (August-November 2018)
Day & Time	Monday 3.00 pm to 5.00 pm (SB) Tuesdays: 9.00 am to 11.00a.m.(TS)
No. of Credits	05
Name of Faculty Member(s)	Dr.T Subramanyam & Dr. Shyam Babu
Course Description: words (100 words)	<p>Contemporary drama confronts the social-political-cultural-economic issues across the cultures, nations and identities. Challenging the dominant readings of the conservative system in the discourse of post colonialism, postmodernism, and feminism contemporary drama/theatre has taken many strides. It has disorientated itself from the traditional dramaturgy of ‘mimeticism’. It shows the trajectories of ‘anti-realism’, ‘experimental’, ‘interventionist’ and ‘alternative’ theatricality among others. The course spotlights the following:</p> <ul style="list-style-type: none"> <li>• crises(identity, spaces, new voices in theatre);</li> <li>• resistance, imperialism, representation, language, gender, caste, sexuality, ethnicity; genocide, violence</li> <li>• stage-graft</li> </ul> <p>Play-texts:</p> <ol style="list-style-type: none"> <li>1. Caryl Churchill - <i>Far Away</i></li> <li>2. Edward Albee - <i>Three Tall Women</i></li> <li>3. Suzan Lori Parks-<i>Topdog/Underdog</i></li> <li>4. Jack Davis - <i>No Sugar</i></li> <li>5. Francis Davis Imbuga – <i>Betrayal in The City</i></li> <li>6. Athol Fugard – <i>My Children- My Africa</i></li> <li>7. Wendi Lill - <i>All Fall Down</i></li> <li>8. Eduardo Machado - <i>Havana is waiting</i></li> <li>9. Mahesh Dattani - <i>Dance Like a Man</i></li> <li>10. Dario Fo: <i>Elizabeth: Almost by Chance a Woman</i></li> </ol>
Evaluation Scheme	Internal -40/(weightage ): assignment and class test External-60/(weightage) :sit- in-exam/ term paper

Course Title	<b>Theorizing the Orient: Theory and Praxis in the Indian Context</b>
Course Code	IWL 115
Semester	1 <sup>st</sup> and 3 <sup>rd</sup> Semester (August- November 2018)
Day & Time	Tuesday and Thursday 9 am-11am
No. of Credits	5
Name of Faculty Member	Dr. Jai Singh (Contact No. 8897048598)
Course Description	This course will introduce major Orientalists who worked on India such as Sir William Jones, August Wilhelm Schlegel, James Mill, Thomas Babington Macaulay, Friedrich Maximilian Muller, Morris Winternitz, Sir S Radhakrishnan, Sri Aurobindo, Swami Dayananda Sarasvati, Vivekananda, and Samuel Huntington and thinkers who challenged these Orientalist concepts such Said, Aijaz Ahmed. Some of the texts to be studied in this course will be as Edward Said's <i>Orientalism</i> , Thomas Maculay's "Minute on Indian Education", James Mill "The Indian Form of Government", Raymond Schwab "The Asiatic Society of Calcutta", Ronald Inden "Orientalist Construction of India" Shelden Pollock "Indology, Power and the Case of Germany" Richard King "Orientalism, Hinduism and Feminism".
Evaluation Scheme	Total Marks 100 (Internal- 40% ) (External-60%)

Course Title	<b>Introduction to Modernist Fiction</b>
Course Code	IWL 207
Semester	I/III semester (August – November 2018)
Day & Time	Mondays 11 am to 1 pm & Thursdays 2 pm to 4 pm
No. of Credits	5
Name of Faculty Member(s)	Dr. Chinnadevi Singadi Contact No. 9848426486
Course Description:	<p>This course will introduce students to the idea of Modernism in its historical, social, economic, cultural and artistic contexts. The primary focus however will be on understanding the varied aspects of Literary Modernism to be achieved through the study of the following masterpieces of modernist fiction:</p> <p>James Joyce's <i>Ulysses</i>  Franz Kafka's <i>The Metamorphosis</i>  Vladimir Nabakov's <i>Lolita</i>  Virginia Woolf's <i>Mrs. Dalloway</i></p>
Evaluation Scheme	Internal – Classroom presentation (40%) External – Take-home Assignment (60%)

Course Title	<b>Comics Narratives</b>
Course Code	(IWL 905)
Semester	I/III Semesters (August - November 2018)
Day & Time:	Tuesday (3.00 pm -5.00 pm) and Friday (11 am to 1 pm)
No. of Credits	05
Name of Faculty Member(s)	Rahul Kamble
Course Description: words (100 words)	<p>Comics liberates the expression from the confines of horizontal and vertical lines of alphabetised language. It enables shapes, colours, sounds, emotions, affects and silences of human expressions to project themselves. By maintaining the sepctacularity of experience in the expression it multiplies discursivity of human experience. At a time when alphabetised modes of communicating experiences began to be stereotypical and clichéd, comics engages through the ways that are comic, witty, refreshing and subversive. The upsurge in alternative modes of literariness and the visualisation of experiences have been accommodated by the fluid sketches of comics. End result is the massive growth in creation, reception and popularity of comics across the readers of all ages.</p> <p>This course aims to introduce Comics Studies and Narratives including enquiries such as –</p> <p>Comics and post-generic Literariness?  Comics and forms (comics strips, comics books, web-comics, graphic novels, cartoons and caricatures)  Comics as narrative(discourse, storytelling and social function)  Art of Comics (spectacularity, colour, space and affect)  Comics and issues (experience, trauma, autobiography, caste, gender)</p>
Evaluation Scheme	Internal – Classroom Presentation 40% External- End-Semester Examination 60%

Course Title	<b>Performance Theory</b>
Course Code	IWL-C008
Semester	I/III Semesters (Aug-Nov 2018)
Day & Time:	Wednesday 3.00 pm to 5.00 pm (SB) & Thursday 11.00 am to 1.00 pm (RNK)
No. of Credits	05
Name of Faculty Member(s)	Dr Shaym Babu & Dr Rahul Kamble
Course Description: words (100 words)	<p>Performance is innate in all human activities. Similar to normativisation of human acts their performance too is normativised on the lines such as personal and communitarian; cultural or political/ideological; spatialized or interiorized; occasional or ritualistic and so on. Study of performance as a discipline (dealing with drama, theatre, stage, reception, etc.) takes into account orientations such as these along with the evolution of performance traditions; performativity in various cultures; performance studies and criticism and sudden upsurge in the new age performative dimensions.</p> <p>Performance theory and studies, having a unique place in World Literatures, leverage on their contiguity with the visual media and direct reach, the strong reasons for connecting globally. The paradigmatic shift in arts in understanding their performative relevance and the human needs contingent upon them have many answers and expectations, likewise, in performance theory. This course deals as to how theatre performances evolved in the late Twentieth century in the conjunction with arts, theatre, visual expression, anthropology, culture and media studies.</p> <p>Prescribed Texts:</p> <ol style="list-style-type: none"> <li>1. Austin, J. L. (1955/1962). <i>How to Do Things with Words</i></li> <li>2. Bacon, Wallace.(1984). <i>Literature in Performance</i></li> <li>3. Boal, Augusto. <i>Theatre of the Oppressed</i></li> <li>4. Schechner, Richard. (1973). <i>Environmental Theatre</i></li> <li>5. --- .(2004). <i>Performance Theory</i></li> <li>6. Turner,Victor.(1982). <i>From Ritual to Theatre: The Human Seriousness of Play</i></li> <li>7. Lichte, Erika Fischer (2008) <i>The Transformative Power of Performance: A New Aesthetics</i></li> </ol>
Evaluation Scheme	Internal – Mid-sem Presentation 40% External – End -sem Exam 60%

Course Title	<b>Redefining the Nomadic: Nationality and Nativism in Tribal Literature</b>
Course Code	IWL 808
Semester	I/III Semester
Day & Time:	Monday 11.00am to 1.00pm & Friday 11.00 am to 1.00 pm
No. of Credits	5
Name of the Faculty Member(s)	Dr.V. Rajunayak
Course Description: 150/200 words	Nomadic people have long and interesting histories across the world and there have also been serious debates on their literature. However, this literature and history produced a lot of confusion among academics as well as the nomadic people. This course offers a comprehensive study of the theoretical issues involved in defining the Nomadic, conceptualizing the nationality and critically looking at the term Nativism in the broader perspective. This course also conceptualizes “tribal literature” and emphasizes the urgent need to rethink some of the terms mentioned above as well as other fundamental concepts in relation to “tribal” communities keeping in view the Indian geopolitical and socio-economic conditions. The texts to be discussed will be given separately.
Evaluation Scheme	(40%--Internal Assessment 60% End semester take home examination)