

**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)  
TAMBARAM EAST, CHENNAI – 600 059**

Department of English [SFS]

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**BA Degree Course in English Language and Literature  
(Equivalent to BA English offered by the University of Madras)**

**Revised 2017**

**2017 – 18**

➤ *Course of Study and Scheme of Examination:*

Paper	Subject	D	M			Credits	T	L
			CA	ESE	Total			
<b>Semester I</b>								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Value Education	3	50	50	100	1	T	2
Core I	General Course (1 paper to be chosen from GC list)	3	50	50	100	2	T	4
	Fiction I	3	50	50	100	5	T	6
Core II	Elements of Style	3	50	50	100	5	T	6
Allied I	Applied Stylistics in Prose	3	50	50	100	5	T	4
<b>Semester II</b>								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Value Education	3	50	50	100	1	T	2
Core III	General Course (1 paper to be chosen from GC list)	3	50	50	100	2	T	4
	Fiction II	3	50	50	100	5	T	6
Core IV	Drama I	3	50	50	100	5	T	6
Allied II	Myth and Literature	3	50	50	100	5	T	4
<b>Semester III</b>								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Skill Based I	3	50	50	100	3	T	4
Core V	Interdisciplinary Elective – Film and Literature	3	50	50	100	3	T	4
	Personality Development	-	-	-	-	-	T	2
Core VI	Drama II	3	50	50	100	5	T	6
Allied III	Poetry I	3	50	50	100	5	T	6
	English Language Studies	3	50	50	100	5	T/ P	4

<b>Semester IV</b>								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Personality Development	3	50	50	100	3	T	2
	Environmental Studies	3	50	50	100	2	T	4
Core VII	Poetry II	3	50	50	100	5	T	6
Core VIII	Classical Literary Criticism	3	50	50	100	5	T	6
Allied IV	Philosophy and Literature	3	50	50	100	5	T	4
<b>Semester V</b>								
Core IX	Classical Indian Literature and Culture	3	50	50	100	5	T	6
Core X	World Literatures– I	3	50	50	100	5	T	6
Core XI	Modern Literary Criticism	3	50	50	100	5	T	6
Elective I	Green Studies or Women’s Writing	3	50	50	100	5	T	6
Skill Based II	English Language Skills for Employability	3	50	50	100	3	T	4
Skill Based III	Computing Skills for Research	3	50	50	100	3	P/ T	2
<b>Semester VI</b>								
Core XII	Contemporary Indian Writing in English and Translation	3	50	50	100	5	T	6
Core XIII	World Literatures II	3	50	50	100	5	T	6
Elective II	Aesthetics and Artistic Movements or Popular Culture Studies	3	50	50	100	5	T	6
Skill Based IV	Creative Writing	3	50	50	100	3	T	4
	Project				100	5	T	6
Extra-curricular Activity	NSS/NCC/Scrub Society	–	–	–	–	1	–	2
		–						
	<b>Total</b>					148		

D- Duration of Examination, M- Marks, T- Theory, L- Lecture hours , P - Practical

**MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)**  
**TAMBARAM EAST**  
**DEPARTMENT OF ENGLISH (SFS)**  
**B.A. DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE**  
**SYLLABUS (w.e.f. 2017-2018)**

**SEMESTER I**

**PART I - LANGUAGES**

**PART II - ENGLISH I**

**CORE I**

**FICTION I**

**Credits: 5**

[Semester I Core I]

**Objective:**

This paper seeks to acquaint the students with different genres and traits of fiction across ages and nationalities.

**Unit I                      Introduction to Novel**

Introduction to 18<sup>th</sup> century novel - Key features and characteristics:  
Bildungsroman - Picaresque novel - epistolary novel – characterisation -  
the novel as criticism

**Prescribed Text :**

*Tom Jones*– Henry Fielding

**Unit II                      Gothic Novel**

Introduction to Gothic genre - ambience and features - female gothic -  
characterization – xenophobia - Science and religion - spaces in the novel -  
from text to screen

**Prescribed Text :**

*Dracula* – Bram Stoker

**Unit III            Historical Novel**

The role of history in literature - historicity and historiography - novelistic manipulation of history – anachronisms – anomalies - social and historical implications of the French Revolution in English fiction -distinctions between historical and sociological novel

**Prescribed Text :**

*A Tale of Two Cities* – Charles Dickens

**Unit IV            Sociological Novel**

Society and Literature – Society and Fiction - novel as sociological documentation - nineteenth century social history of England – urbanisation – industrialization - Charles Dickens and the serialization of narrative - salient sociological markers in *Oliver Twist*.

**Prescribed Text:**

*Oliver Twist* – Charles Dickens

**Unit V            Romantic and Popular Fiction**

Introduction to Romanticism - features of nineteenth century Romantic Fiction - impact of mass and cheap publications on 19<sup>th</sup> century novels - women writers and contours of romantic fiction - Jane Austen - Bronte sisters - Thematics and Characterisation in *Pride and Prejudice*

**Prescribed Text :**

*Pride and Prejudice*–Jane Austen

**Recommended Reading:**

- *Frankenstein* – Mary Shelley
- *Litanies of the Dutch Battery* – N.S. Madhavan
- *Jane Eyre* – Charlotte Bronte
- *To Kill a Mockingbird* – Harper Lee
- *The Hound of the Baskervilles* – Sir Arthur Conan Doyle
- *Robinson Crusoe* – Daniel Defoe
- *Ponniyin Selvan Book I* – Kalki
- *Turn of the Screw* – Henry James
- *King Solomon's Mines* – Rider Haggard

### **Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

### **REFERENCES:**

#### **PRINT SOURCES:**

Abrams, M.H. *A Glossary of Literary Terms*. 11<sup>th</sup>ed. New York: Cengage Learning, 2014. Print.

Bloom, Harold. *The Eighteenth-Century English Novel*. Ed., New York: Chelsea House Publishers, 2004. Print.

Boulton, Marjorie. *The Anatomy of Fiction*. London: Routledge, 2013. Print.

Foster, E.M. *Aspects of the Novel*. New Delhi: Penguin Classics, 2005. Print.

Goldmann, Lucien. *Towards a Sociology of the Novel*. London: Tavistock Publications, 1987. Print.

Henry, James. *The Art of Fiction*. New York: Nabu Press, 2010. Print.

Hogle, Jerrold E. *The Cambridge Companion to Gothic Fiction*. Ed., London: Cambridge University Press, 2002. Print.

Milligan, Ian. *The Novel in English: An Introduction*. New Delhi: Palgrave MacMillan, 1983. Print.

Poplawski, Paul. *English Literature in Context*. London: Cambridge University Press, 2008. Print.

Rees, R.J. *English Literature: An Introduction for Foreign Readers*. New Delhi: Macmillan Publishers, 1973. Print.

Sutherland, John. *How to Read a Novel*. New York: St. Martin's Griffin, 2006. Print.

#### **ELECTRONIC SOURCES:**

[www.freshfiction.com](http://www.freshfiction.com)

[www.classiclit.about.com/bl-rflechter-history](http://www.classiclit.about.com/bl-rflechter-history)

[www.fantasticfiction.co.uk](http://www.fantasticfiction.co.uk)

**CORE II**

**ELEMENTS OF STYLE IN PROSE**

**(Credits: 5)**

**[Semester I Core II]**

**Objective:**

This paper seeks to familiarize students with different styles of prose to help them nurture a critical bent of mind.

**Unit I Introduction to the Essayistic Tradition**

Beginnings of the essayist tradition-Plutarch and the beginnings of biographical writing - Michel de Montaigne - the beginnings of modern essays - essayistic features as opposed to narrative prose

**Prescribed Text:**

*On the Force of Imagination* – Michel de Montaigne

**Unit II Reflective Prose**

Introduction to reflective prose – features - subjectivity/objectivity in English Prose - Development of ideas in Reflective prose - Universalization of Essayistic subjects - From the particular to the general (inductive method) - Difference between memoirs and reflective essay.

**Prescribed Texts:**

*Of Travel* – Francis Bacon

*Oxford in Vacation* – Charles Lamb

**Unit III Descriptive Prose**

Outline structure of descriptive prose-features-Difference between narrative and descriptive-rhetoric devices-literary devices-adjective word order.

**Prescribed Texts**

*Walking Tours* – R. L. Stevenson

*The Strawberry Pink Villa* – Gerald Durrell

**Unit IV      Argumentative Prose**

Introduction and definition - development of an argument - role of paragraph in argument development - use of argumentative register - ad hominem arguments - subject specific/context specific/incident specific.

**Prescribed Texts**

*A Defense of Nonsense* – G. K. Chesterton

**Unit V      Journalistic Prose**

Introduction to Journalism - Features and Style - Gonzo Journalism - Event reporting - Yellow journalism - Headlines and captions - Reviews of films and books from The Time Magazine, The Guardian and The Hindu (5 pieces to be chosen from issues of the same year)

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES:**

**PRINT SOURCES**

Boulton, Marjorie. *The Anatomy of Prose*. London: Routledge, 2013. Print.

Strunk, William, E.V. White. *The Elements of Style*. London: Longman, 1999. Print.

**ELECTRONIC SOURCES**

[www.englischlehrer.de](http://www.englischlehrer.de)

[www.classicprose.com](http://www.classicprose.com)

[www.fieldcady.com](http://www.fieldcady.com)



**ALLIED I**

**APPLIED STYLISTICS IN PROSE**

**Credits: 5**

**[Semester I Allied I]**

**Objective**

This paper aims at enabling students to understand the dynamics of style in prose and put them into practice.

**Unit I Basics of Prose Writing**

Five stages of writing: IDEEP (Ideate, draft, enhance, edit, publish) - Sentence structure – Paragraphing – Coherence – Organization - Principles of stylistic analysis.

**Unit II Reflective Prose**

Meditative, Expository and Personal - Expressing emotions in prose. (Practical Analysis of Texts in CORE II)

**Unit III Descriptive Prose**

Description of events, landscapes, objects, persons - Differentiation between description of abstract notions and concrete objects - Application of rhetorical devices - Portrait prose. (Practical Analysis of Texts in CORE II)

**Unit IV Argumentative Prose**

Building a sound argument – Syllogisms - Topical argumentation - Lateral thinking. (Practical Analysis of Texts in CORE II)

**Unit V Journalistic Prose**

Fan – fiction - review writing - reporting events - Using the three approaches of factual, inferential and critical response in interpreting journalistic prose. (Practical Analysis of Texts in CORE II)

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

## REFERENCES

### PRINT SOURCES

Bradford, Richard. *Stylistics - New Critical Idiom Series*. London: Routledge, 1997. Print.

Leech, N, Mick Short. *Style in Fiction*. London: Pearson Longman, 2007. Print.

Misra, P.S. *An Introduction to Stylistics: Theory and Practice*. New Delhi: Orient Blackswan, 2009. Print.

Simpson, Paul. *Stylistics: A Research Book for Students*. New York: Routledge, 2004. Print.

Wright, Laura, Jonathan Hope. *Stylistics: A Practical Course Book*. London: Routledge, 1996. Print.

### ELECTRONIC SOURCES:

[www.thestylistics.org](http://www.thestylistics.org)

[www.academia.edu](http://www.academia.edu)

<b>GENERAL COURSE</b>	<b>BASIC ENGLISH COMMUNICATION I</b>	<b>Credits: 2</b>
<b>[Semester I General Course I]</b>		

### Objective

This paper aims to help students improve their basic English Writing and Speaking skills.

#### **Unit I**      **Basic Spoken English**

Vocabulary Building and Basic Spoken English structures

#### **Unit II**      **Writing Skills**

Basic Written English Structures

#### **Unit III**      **Basics of English Grammar**

Articles, Prepositions, Tenses, Subject-verb agreement

**Unit IV Paragraph Writing**

What are paragraphs – How to write a good paragraph – Parts of a good paragraph – linkages with other paragraphs

**Unit V Essay Writing**

Essay as a collection of paragraphs – Development of a good essay – Introduction of a good essay – Conclusion

**Teaching Pedagogy**

Getting students to speak in English using simple sentence structures. Getting them to think in English to improve fluency. Giving students practical writing exercises.

**SEMESTER II**

**PART I: LANGUAGES**

**PART II: ENGLISH II**

**CORE III**

**FICTION II**

**Credits: 5**

[Semester II Core III]

**Objective**

This paper seeks to acquaint students with traits and genres of fiction across ages and nationalities.

**PRESCRIBED TEXTS**

**Unit I Psychological Fiction**

Characterization in Fiction – Externalized and Internalized action –  
Exploration of the psyche using Freud and Jung – Mindscapes – Fallacies –  
Thought processes narrative – Mimetic and diegetic expression of thoughts.

**Prescribed Text:**

*Wuthering Heights* – Emily Bronte

**Unit II Regional Fiction**

Introduction to Regional Fiction – Space in Fiction – Locus amenus –  
Depiction of space in Regional Fiction – Space as character – Regionalism –  
Character's Fate – Some regional writers – Faulkner & R. K. Narayanan –  
Different shades of temperament

**Prescribed Text:**

*The Return of the Native* – Thomas Hardy

**Unit III Magical Realism and Fantasy Fiction**

Definitions of fantasy – Genres of Fantasy – Criticism of fantasy – Audience  
for fantasy -- alternative worlds – Specific themes of

- Predestination & choice
- The house divisions
- The characterization of teachers
- Juxtaposition of the real and the imaginary
- Text to screen

The origins of Magic(al) realism – The variants of Magic(al) realism

- Magic Realism
- Marvellous Realism
- Magical Realism

Development of Magic(al) Realism

- Latin America
- The English – speaking world
- Mainland Europe

Magical Realism and cultural productions – Painting – Children's culture –

Film Application of theory

**Prescribed Texts:**

*Love in the time of Cholera* – Gabriel Garcia Marquez

*Harry Potter and the Prisoner of Azkaban* – J.K. Rowling

**Unit IV Comic Fiction**

Introduction to comic fiction – Comic tradition in fiction – Cervantes -  
Charles Dickens –Jerome K Jerome – The Language of comedy

**Prescribed Texts:**

*Carry on Jeeves* – P.G. Wodehouse

**Unit V Popular Fiction II**

Introduction to pulp fiction and the canon -- distinctions – Characterisation –  
Flat characters and Round characters – Plot in pulp fiction – Main plot/ sub  
plots – Melodrama – Pulp fiction as static in social history as opposed to  
canonical universality.

**Prescribed Text:**

*No Comebacks* – Frederick Forsythe

**Recommended Reading:**

*The Picture of Dorian Gray* – Oscar Wilde

*Spiderwick Chronicles* - Tony DiTerlizzi and Holly Black

*The Untouchable* – Mulk Raj Anand

*A Portrait of the Artist as a Youngman* – James Joyce

*Taste* – Roald Dahl

*Of Mice and Men* – John Steinbeck

*The Vendor of Sweets* – R. K. Narayan

*Slaughter House 5* – Kurt Vonnegut

*The Hobbit* – J.R.R. Tolkien

*Three Men in a Boat* – Jerome K Jerome

*For Your Eyes Only* – Ian Fleming

*Everything's Eventual: 14 Dark Tales* – Stephen King

*Robot Series Short Stories* – Isaac Asimov

*The Adventures of Tom Sawyer* – Mark Twain

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

## REFERENCES

### PRINT SOURCES

- Ann Bowers, Maggie. *Magic(al) Realism*. London: Routledge, 2004. Print.
- Bradbury, Malcolm. *The Modern American Novel*. Oxford: OUP, 1992. Print.
- Bradbury, Malcolm. *The Modern British Novel*. Harmondsworth: Penguin, 1994. Print.
- James, Henry. *The Art of Fiction*. New York: Nabu Press, 2010. Print.
- Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Arnold-Heinemann, 1973. Print.
- Ramaswami, and Sethuraman, eds. *Modern Fiction – Virginia Woolf*. New Delhi: Macmillan, 1986. Print. The English Critical Tradition Vol. 2.

### ELECTRONIC SOURCES:

- [www.englishleap.com](http://www.englishleap.com)
- [giaotiep.luyenthianhvan.org](http://giaotiep.luyenthianhvan.org)

**CORE IV**

**DRAMA I**

**Credits: 5**

[Semester II Core IV]

### Objective

This paper aims at taking the students through a panoramic tour of drama through centuries.

### Unit I

#### Beginnings of European Drama

Greek Drama- Beginnings – Aristotelian concepts – Characterisation – Tragic hero – Unities – Six elements of tragedy – Tragic Concepts: Hamartia, peripetia, anagnorisis, - Key Greek tragic and comic dramatists

#### Prescribed Text

*Oedipus Rex* – Sophocles

### Unit II

#### Renaissance Drama

Beginnings of English drama – Medieval theatre – Miracle, Morality and Mystery plays – The Italian Renaissance – Renaissance humanism – Humanism in art and poetry – Renaissance in England –

Erasmus – Impact of Montaigne – Early English dramatists – The University wits – Themes of Renaissance drama

**Prescribed Texts**

*Dr. Faustus* – Christopher Marlowe

**Unit III**

**Elizabethan Drama**

Origin of comedy – Greek comedy –Elizabethan Drama – Shakespearean Comedy – Chief characteristics – Characters in comedy – Major Themes – Theatre and Cinema - Application

**Prescribed Text**

*A Midsummer Night's Dream* – William Shakespeare

**Unit IV**

**Jacobean Drama**

Restoration Drama –Tragedy – political and social background – Themes of body politic/ body personal – Ben Johnson and The Theory of humours

**Prescribed Text**

*The Duchess of Malfi* – John Webster

**Unit V**

**Restoration Drama**

Introduction to Restoration Drama – Closing of theatres – Puritan Revolution – Charles II – Characteristics of Restoration theatre – Influence of French Drama – Women on the stage

**Prescribed Texts**

*School for Scandal* – R.B. Sheridan

**Recommended Reading**

*Frogs* – Aristophanes

*The Shoemaker's Holiday* – Thomas Dekker

*Romeo and Juliet* – William Shakespeare

*The Way of the World* – William Congreve

*She Stoops To Conquer* – Oliver Goldsmith

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

## **REFERENCES**

### **PRINT SOURCES**

Boulton, Marjorie. *The Anatomy of Drama*. London: Routledge and Kegan Paul Ltd., 1960. Print.

L. Hirst, David. *Comedy of Manners*. London: Methuen, 1979. Print. Critical Idiom Series

L. Hirst, David. *Tragicomedy*. London: Methuen, 1984. Print. Critical Idiom Series

Watson, G.J. *Drama- An Introduction*. London: Macmillan, 1983. Print.

### **ELECTONIC SOURCES**

[www.luminarium.org](http://www.luminarium.org)

[www.academic.brooklyn.cuny.edu](http://www.academic.brooklyn.cuny.edu)

[www.neoenglish.wordpress.com](http://www.neoenglish.wordpress.com)



**ALLIED II****MYTH AND LITERATURE****Credits: 5****[Semester II Allied II]****Objective**

This paper aims at enabling students to explore the world of myth and their origin through a study of literary texts of different cultures and countries. It also seeks to familiarize mythic concepts and symbols so that students recognize them when they come across them in literary texts.

**Unit I Introduction to Mythology**

Beginnings of Myth – Retelling/Restating of Myths – Natural Phenomena as Myth – Political Dimensions of Myth – Myth and Ritual – Myth and Metaphysics – Myth, Legends and Folktale – Modern Urban Myths

**Unit II Greek Mythology**

Theogony – Greek Epic Cycle - Homeric Cycle – The Chief Gods and Goddesses of the Greeks

**Prescribed Texts**

*The Odyssey*

**Unit III European Mythology**

Greek antecedents of Roman Mythology – Celtic Mythology and the Arthurian Cycle - Myth and Legend – The Robin Hood cycle.

**Prescribed Texts**

*The Wanderings of Oisín* **Book I** – W.B. Yeats

**Unit IV Hindu Mythology**

Introduction to Hindu Scriptures – The Vedas – The Ramayanas – The Mahabharatas – The Puranas – The Itihasas – Difference between the Vedas and the Puranas – The Hindu Trinity – The Incarnations of Vishnu – Myth and Theatre - The Puranic Tradition – Brahma – Saraswati – Vishnu Lakshmi – Avatars of Vishnu – Shiva – Uma – Parvati – Durga – Puranic account of creation – Puranic division of time.

**Prescribed Texts**

*Traivikramam*– Mahendravikrama Varman

**Unit V Scandinavian and Anglo-Saxon Mythology**

The Skaldic and Saga tradition – The Coming of the Gods – The Cult of Odin – The God of the Sky – The Deities of the Earth – The Family of the Gods – The World of the Gods – The Coming of Christianity.

**Prescribed Text**

*The Hobbit* – J.R.R. Tolkien

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES:**

**PRINT SOURCES:**

Bulfinch, Thomas. *The Age of Chivalry*. New York: Airmont Books, 1965. Print.

Coupe, Laurence. *Myth*. London: Taylor & Francis, 2008. Print. New Critical Idiom Series

Davidson, Ellis. *Scandinavian Mythology*. India: Standard Literature, 1982. Print.

Dorairaj, Joseph. *Myth and Literature*. Gandhigram: Folklore Resources and Research Centre, 2003. Print.

Dryden, John., trans. *Metamorphoses*. By Ovid. London: Wordsworth Classics, 1998. Print.

Graves, Robert. *The Greek Myths Volume I and II*. New York: Penguin Books, 1960. Print.

Pattanaik, Devdutt. *Myth = Mithya*. New Dehi: Penguin, 2006. Print.

Ruthven. *Myth*. London: Methuen, 1976. Print. Critical Idiom Series

Wilkins, W.J. *Hindu Mythology*. New Delhi: DK Print World Pvt Ltd., 2004. Print.

**ELECTRONIC SOURCES:**

[www.ovid.lib.virgina.edu](http://www.ovid.lib.virgina.edu)

[www.archive.org/hindumythology](http://www.archive.org/hindumythology)

**GENERAL COURSE      BASIC ENGLISH COMMUNICATION      Credits: 2**  
**[Semester II General Course II]**

**Objective**

This paper aims at helping students improve their basic English writing and speaking skills.

**Unit I      Basic Spoken English**

Vocabulary Building and Basic Spoken English structures

**Unit II      Writing Skills**

Basic Written English Structures

**Unit III      Basics of English Grammar**

Articles, Prepositions, Tenses, Subject-verb agreement

**Unit IV      Paragraph Writing**

What are paragraphs – How to write a good paragraph – Parts of a good paragraph – linkages with other paragraphs

**Unit V      Essay Writing**

Essay as a collection of paragraphs – Development of a good essay – Introduction of a good essay – Conclusion

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**SEMESTER III**

**PART I- LANGUAGES**

**PART II- ENGLISH**

**CORE V**

**DRAMA II**

**Credits: 5**

[Semester III Core V]

**Objective**

This paper aims at familiarizing students with different schools of drama through the twentieth century.

**Unit I Drama of Ideas**

Introduction to English Drama from Restoration to the 19<sup>th</sup> century-  
Transition from plot based drama to ideology/theme based drama- Drama as  
a vehicle of ideology/propaganda- ‘Quintessence of Ibsenism’ ~G.B.Shaw-  
Difference between closet reading of plays and practical theatre- First wave  
of Feminism.

**Prescribed Text:**

*A Doll’s House*– Henrik Ibsen.

**Unit II Kitchen Sink Drama**

Introduction to Kitchen Sink Drama- Individual versus Society in Kitchen  
Sink Theatre. John Osborne-The Angry Young Man- Emergence of middle  
class mentality and the aristocracy-Beatnik and Counter Culture of the 60s.

**Prescribed Text:**

*Look Back In Anger* – John Osborne.

**Unit III Expressionistic Plays**

Introduction to Expressionism-Distinction between Expressionism and Impressionism-Introduction to American Theatre-Feministic aspects of Expressionistic Theatre.

**Prescribed Text:**

*The Hairy Ape* – Eugene O’Neill

**Unit IV      Absurd Plays**

Introduction to Existentialism-Differences between Existential and Absurd Theatre-Features of Absurd Drama-Characterization, Plot and Situation in Absurd Drama.

**Prescribed Text:**

*Professor Taranne*–Arthur Adamov

**Unit V      Postcolonial Drama**

Introduction to Post-Colonialism-The concept of the Colonised Other-Features of Post-Colonial Drama.

**Prescribed Text:**

*Dream on a Monkey Mountain* – Derek Walcott

**Recommended Reading**

*A Streetcar named desire*-Tennessee Williams

*The Importance of Being Earnest* – Oscar Wilde

*Dial M for Murder* – Agatha Christie

*Pygmalion* – Bernard Shaw

*A Lesson from Aloes* – Athol Fugard

*Riders to the Sea* – J.M. Synge

*Hedda Gabler* – Henrik Ibsen

*Endgame* – Samuel Beckett

*Monkey’s Paw* – W.W. Jacob

Boal, Augusto. *Theater of the Oppressed*

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

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## **REFERENCES**

### **PRINT SOURCES**

Bigsby, C.W.E. *A Critical Introduction to Twentieth-Century American Drama: Volume 2-Williams, Miller, Albee*. London: Cambridge University Press, 1985. Print.

Esslin, Martin. *Theatre of the Absurd*. New York : Penguin, 1965. Print.

Gilbert Helen, Joanne Tomkins. *Post-Colonial Drama: Theory, Practice, Politics* London: Routledge, 1996. Print.

Styan, J.L. *Modern Drama in Theory and Practice Vol. I, II and III*. London: Cambridge University Press, 1981. Print.

### **ELECTRONIC SOURCES**

[www.jstor.org/modern drama in theory and practice](http://www.jstor.org/modern drama in theory and practice)

[www.samuel-beckett.net](http://www.samuel-beckett.net)

**CORE VI**

**POETRY I**  
[Semester III Core VI]

**Credits: 5**

**Objective**

This paper aims at introducing different styles and genres of poetry along with enabling students to critically appreciate poetic texts.

**Unit I            The Epic Tradition**

Distinction between Narrative and Lyric Poetry-Beginnings of Poetry-The Oral Tradition-Epic features, formulas, similes- Quest as the pre-dominant motif in Epic poetry - Genuine Epic-Pseudo Epic-Mock Epic-Parody and the role of spoofs-Features of the Mock Epic-From the sublime to the ridiculous.

**Prescribed Text:**

*Paradise Lost Book I*– John Milton

**Unit II            The Romance And The Ballad**

Introduction to Romance-Distinction between Romance, Epic and Ballad-Romance in prose and poetry-Features of Metrical Romance- Introduction to Ballad Poetry-Ballads and the Bardic Tradition-Features of Ballad Poetry-Key themes of Ballads-Genuine and Contrived Ballads

**Prescribed texts:**

*A Knight's Tale*-Geoffery Chaucer

*The Rime Of The Ancient Mariner*-Samuel Taylor Coleridge

*Highwayman*-Alfred Noyes

*Coward Of The County*-Kenny Rogers

**Unit III            The Ode And The Elegy**

Introduction to Ode-Key features of Odes-Types of Odes (Horatian and Pindaric)-Introduction to Lyric Poetry/Elegy- Types of Elegy: Pastoral Elegy- Features of Elegy-Key Elegiac writers.

**Prescribed texts:**

Ode to a Nightingale- John Keats.

Elegy written in a Country Churchyard- Thomas Gray.

**Unit IV      The Sonnet**

Introduction to Sonnet-Features and types (Petrarchan, Spenserian, Shakespearean)

**Prescribed texts:**

*Sonnet 94*- Shakespeare

*Love Sonnet 17*- Pablo Neruda

**Unit V      Practical Analysis**

Practical Criticism of Unseen Poetic texts-Scansion-Sound and Sense- Imagery-Burlesque-Parody-Travesty, Poetic forms: types of stanza.

**Recommended Reading**

*The Odyssey* – Homer

*The Paradise Regained* – John Milton

*Paradise Lost V*-John Milton

*MacFlecknoe*- Dryden

*Sir Gawain and the Green Knight* – J.R.R. Tolkien

*The Faerie Queene*– Edmund Spenser

Selections from *Amoretti*- Edmund Spenser

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of language lab and e-resources.



## REFERENCES

Legouis, Emile and Louis Cazamian. *History of English Literature*. New Delhi: Macmillan, 1927. Print.

Bold, Alan. *The Ballad*. The Critical Idiom Series. London: Methuen, 1979. Print.

Hobsbaum, Philip. *Metre, Rhythm and Verse Form*. The New Critical Idiom. London: Routledge, 1996. Print.

Merchant, Paul. *The Epic*. The Critical Idiom Series. London: Methuen, 1971. Print.

Meyer, Michael. *Poetry: An Introduction*. Bedford: Bedford/St. Martin's, Seventh Edition, 2012. Print.

Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford: Oxford University Press, 2001. Print.

## ELECTRONIC SOURCES

[www.universitypublishingonline.org](http://www.universitypublishingonline.org)

[www.poetryfoundation.org](http://www.poetryfoundation.org)

**ALLIED III**

**ENGLISH LANGUAGE STUDIES**

**Credits: 5**

**[Semester III Allied III]**

### **Objective**

This paper aims at studying the origin, evolution and growth of English language over the ages and understanding its phonetic and semantic structures.

### **Unit 1**

Proto Indo-European Language –The descent of English from PIE – English as a Germanic language – Common features - Great consonant shift, Verbal structure

### **Unit II**

Old English – Anglo Saxon invasion, Viking invasion, Wessex Dialect Vocabulary, Word Order.

Middle English - Norman Invasion and the evolution of English, East Midland dialect, Vocabulary, Word Order.

Modern English - The evolution of Modern English, Heterogeneous Vocabulary, Simplified Inflectional system, Rigid Word Order, Intonation.

### **Unit III**

Syntax and Semantics–Basics of Morphology-Foreign Influences - Latin and Greek, French, Scandinavian, German-Word Makers: Spenser, Shakespeare, Milton –The growth of dictionaries

### **Unit IV**

Phonology: Phonetics, Standard English, Received Pronunciation, Received Standard, Modified Standard, Regional Standard, The role of BBC, Concept of correctness - Phonetic Transcription, Accent

## Unit V

English in the digital era- Phases in the development of language-oral/phonic phase-written/graphic phase- electronic/digital phase- Implications of the digitalization of language- Language of e-mail and texting-Universalization of Englishes.

(For Unit IV one hour of practical work per week in the Language Lab will be assigned)

### Teaching Pedagogy:

Lectures, guest lectures, seminars, group discussion, use of print and e-resources and the Language Laboratory.

### REFERENCES

#### PRINT SOURCES

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan Publishers, 2010. Print.

Baugh, A.C. *A History of the English Language*. London: Taylor & Francis, 2012. Print.

Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge: CUP, 1995. Print.

Crystal, David. *How Language Works*. New York: Penguin Books, 2005. Print.

Jean F. Wallwork. *Language and Linguistics: An Introduction to the Study of Language*. New Delhi: Heinemann Educational Books, 1979. Print.

Kothari, Rita and Snell Rupert. *Chutnefying English: The Phenomenon of Hinglish*. India: Penguin Books, 2011. Print.

Wood, F. T. *An Outline History of the English Language*. India: Macmillan Publishers, 2000. Print.

Yule, George. *The Study of Language*. Cambridge: CUP, 2010. Print.

Frank, Palmer. *Semantics*, Cambridge: CUP, 1976. Print.

### **ELECTRONIC SOURCES**

[www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources.html](http://www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources.html)

[eltj.oxfordjournals.org](http://eltj.oxfordjournals.org)

Gassalasca4. “David Crystal on Texting (S1E2 of It's Only a Theory)”. Online video clip. *YouTube*. YouTube, 11 May. 2013. Web. 30. April. 2015.

BritishCouncilSerbia. “David Crystal on The Effect of New Technologies on English”. Online video clip. *YouTube*. YouTube, 29 Nov. 2013. Web. 30. April. 2015.

## **FILM AND LITERATURE**

**Credits: 3**

### **Skill Based Paper I**

[Semester III Interdisciplinary Course]

### **Objective**

This paper seeks to expose the students to the rudiments of film appreciation with special emphasis on the translation from literary to visual media.

### **Unit I Introduction to Film Studies**

Text to Screen- Translation from Script/Novel/Drama to Screen

Prescribed Texts: *The Chimera of Fidelity* by Robert Stam

*Adaption by Dudley Andrew*

### **Unit II Text to Screen- Novel/Graphic Novel**

*The Dark Knight* (2008)

*V for Vendetta*

### **Unit III Text to Screen- TV series**

*Sherlock- Season 4: Episode 1 The Six Thatchers*

*Malgudi Days- Episode 1 Swamy and Friends- Shankar Nag*

#### **Unit IV Text to Screen- Shakespearean Drama**

*Haider- Vishal Bharadwaj*

*Karmayogi- V.K.Prakash*

#### **Unit V Text to Screen- Fantasy Fiction**

*Game of Thrones- Season1 Episode1*

*Pan's Labyrinth- Guillermo del Toro*

#### **Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

#### **REFERENCES**

##### **PRINT SOURCES**

Baskaran,SundararajTheodore.*The Eye of the Serpent: An Introduction to Tamil Cinema.* Chennai:Tranquebar, 2013.Print.

*Corrigan ,Timothy Ed., Film and Literature.* London: Routledge, 2012.Print

Monaco ,James.*How to Read a Film.,* New Delhi: OUP,2009.Print.

Ray,Satyajit.*Our Films, Their Films .* New Delhi :Hyperion, 1983.Print.

Villarejo ,Amy. *The Basics: Film Studies.,* London: Routledge, 2009.Print.

##### **ELECTRONIC SOURCES:**

[www.okcu.edu](http://www.okcu.edu)

[filmandliterature.edublogs.org](http://filmandliterature.edublogs.org)

##### **Recommended Viewing:**

*Moby Dick*

*Anna Karenina*

*Lord of the Rings*

*Ms. Fisher's Mysteries (TV)*

*Shining*

*From Larkrise to Candleford(TV)*

*Diving Bell and the Butterfly*

*Kanyasulkam*

*Lust for Life (Van Gogh)*

*Pather Panchali*

*Hondo by Louis L' amour*

*The Postmaster*

*My Fair Lady (Pygmalion)*

*Agni Pravesam*

*Fault in our Stars*

*The Great Gatsby*

*Cracks*

*Whiplash*

*Lord of the Flies*

*Chocolat*

## SEMESTER IV

### PART I- LANGUAGES

### PART II- ENGLISH

**CORE VII**

**POETRY II**

**Credits: 5**

[Semester IV Core VII]

### Objective

This paper aims at introducing different styles, traditions and genres of poetry along with enabling students to critically appreciate poetic texts.

### Unit I Metaphysical Poetry and Caroline Poetry

Introduction to Metaphysical Poetry-Metaphysical conceits- Introduction to Caroline Poetry, key features

#### Prescribed Texts:

*A Valediction Forbidding Mourning* – John Donne

*To His Coy Mistress* – Andrew Marvell

**Unit II      The Dramatic Monologue**

Introduction to Dramatic Monologue-Key features – Characterization-  
Passive audience.

**Prescribed Texts:**

*Helen of Troy does Countertop Dancing-* Margaret Atwood.

**Unit III      Symbolist and Transcendental Poetry**

Introduction to Symbolism-Impact of Japanese Haiku Poetry on the  
Symbolist Movement- Key poets -What is Transcendentalism?-American  
Transcendentalism- Impact of Eastern Philosophy on American  
Transcendentalism.

**Prescribed Texts:**

*Sailing to Byzantium-* W.B.Yeats.

*Clowns' Houses-* Edith Sitwell.

*Brahma* – Emerson.

*Conscience-* Henry David Thoreau.

**Unit IV      Confessional and Trauma Poetry**

Characteristics of Confessional Poetry-Key Poets-Social Trauma and  
Subjective Poetry-Personal Trauma and Subjective Poetry.

**Prescribed Texts:**

*Daddy* – Sylvia Plath

*For the Year of the Insane-* Anne Sexton.

*Aggression-* Meena Kandasamy.

*Denial-* Taslima Nasreen.

*Buffalo Soldier-* Bob Marley.

**Unit V      Practical Analysis**

Thematics-Rhetorical and Poetic devices- Poetic Licence and Inversion-  
Collocation of Words-Parallelism-Synesthesia

**Recommended Reading**

*The Canonization-* John Donne

*Leda-* Hilda Doolittle

*The Last Duchess-* Robert Browning

*When Lilacs Last in the Dooryard Bloom'd* – Walt Whitman

*Soweto Blues*- Miriam Makeba.

*Still I Rise* – Maya Angelou

Incident- Amiri Baraka.

A Pastoral –Agha Shahid Ali.

Man, You Should Explode- Namdeo Dhasal

On killing A Tree- Gieve Patel

### **Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

### **REFERENCES**

#### **PRINT SOURCES**

Brewster, Scott.*New Critical Idiom Series*. London: Routledge,2009. Print.

Kennedy,David.*New Critical Idiom Series*. London:Routledge,2007. Print.

Gifford,Terry.*New Critical Idiom Series*: London: Routledge, 1999. Print

Roberts, Michael eds.*The Faber Book of Modern Verse*. 4<sup>th</sup>ed. New York:Faber& Faber,2009. Print

Alvarez,A. eds.*The New Poetry*. New Delhi: Penguin Books,1982. Print.

Rosenthal, M.L. *Exploring Poetry*. New Delhi: Macmillan, 1973. Print.

#### **ELECTRONIC SOURCES**

[www.bartleby.com](http://www.bartleby.com)

[www.cse.iitk.ac.in](http://www.cse.iitk.ac.in)



**CORE VIII CLASSICAL LITERARY CRITICISM**

**Credits: 5**

**[Semester IV Core VIII]**

**Objective**

This paper will introduce students to the beginnings of literary criticism in the classical world.

**Unit I Introduction to Literary Criticism**

Poetry as Imitation - The Media of Poetic Imitation - The Objects of Poetic Imitation - The Manner of Poetic Imitation - The Origins and Development of Poetry

**Prescribed Text:**

*Poetics*-Aristotle

**Unit II The Classical Criticism of Drama**

The Rise of Comedy - Epic Compared to Tragedy - A Description of Tragedy - The Scope of Plot – Unity of Plot – Simple and Complex Plots - Reversal, Discovery and Calamity – Tragic Action – Fear and Pity – Characters of Tragedy.

**Prescribed Text:**

*Poetics*- Aristotle

**Unit III The Poetics of Sublimity**

Rhetorical Figures and Sublimity - Rhetorical Questions - Other Techniques of Poetics – Inversion – Metaphor- Introduction to Longinus and the Sublime - The True Sublime - The Five Sources of Sublimity - Plato and Sublime –Imitation.

**Prescribed Text:**

*On The Sublime*-Longinus

**Unit IV Indian Classical Criticism**

Dramatic Convention, Structure and Propriety of the Nataka Tradition-The section on Meypadu from Tolkappiyam.

**Prescribed Text:**

Akatinaiyal from *Tolkapiyam*- Tolkappiyar.

**Unit V Practical Application**

Practical application of classical criticism on unseen texts

**Recommended Reading**

Classical Literary Criticism: Plato, Aristotle, Horace and Longinus, translated by Penelope Murray.

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES**

**PRINT SOURCES**

Dorsch T.S., trans. *On the Sublime*. By Longinus. Harmondsworth: Penguin Classics, 1965. Print. Classical Literary Criticism Series.

---, trans. *Ars Poetica* By Horace. Harmondsworth: Penguin Classics, 1965. Print. Classical Literary Criticism Series.

---, trans. *Poetics*. By Aristotle. Harmondsworth: Penguin Classics, .1965. Print. Classical Literary Criticism Series.

Persona in Tolkapiyam

**ELECTRONIC SOURCES**

[www.libertyonline.hypermall.com/Aristotle/Poetics](http://www.libertyonline.hypermall.com/Aristotle/Poetics)

[www.gutenberg.org](http://www.gutenberg.org)

**ALLIED IV**

**PHILOSOPHY AND LITERATURE**

**Credits: 5**

[Semester IV Allied IV]

**Objective**

This paper aims at making students analyze literary texts of some well-known Philosophers

**Unit 1          Greek Philosophy**

Plato: Theory of Ideas (Forms) - Aristotle: Virtue Ethics

**Prescribed Text:**

Plato's *Republic*, Books V and VI, 380 B.C.

**Unit II         Modern Philosophy**

Rene Descartes: Method of Doubt; Cogito Ergo Sum (I think therefore I exist), Mind-Body Dualism

**Prescribed Text:**

Rene Descartes, *Meditations on First Philosophy*, (First, Second and Sixth Meditations), 1641

**Unit III        Existentialist Philosophy**

Soren Kierkegaard -Truth is Subjectivity - Jean Paul Sartre- Bad Faith (Self Deception)

**Prescribed Text:**

Soren Kierkegaard, *Concluding Unscientific Postscript to Philosophical Fragments*, (Chapter Two), 1846

Jean Paul Sartre, *Being and Nothingness*, (Chapter two), 1943

**Unit IV        19<sup>th</sup>& 20<sup>th</sup> Century Philosophical Movements**

Henri Bergson: Elan Vital = Sri Aurobindo: Mind Involution and Evolution

**Prescribed Text:**

Sri Aurobindo, *Life Divine*, (book I, Chapter 2), 1939-40

Henri Bergson, *Creative Evolution*, (Chapter three), 1911

**Unit V         Indian Philosophy and Literature**

S. Radhakrishnan: The Nature of Religious Experience - Amartya Sen—  
Dialogical tradition in India

**Prescribed Text:**

Amatya Sen, *The Argumentative Indian*,(Section I), 2005

S. Radhakrishnan, *An Idealist Way of Life*, (Chapters two and three), 1932

**Recommended Reading**

1. Samuel Enoch Stumpf, *From Socrates to Sartre and Beyond: A History of Philosophy*, McGraw Hill, 1975

2. C. D. Sharma, *A Critical Survey of Indian Philosophy*, Motilal Banarsidass, 2000

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES**

**PRINT SOURCES**

Abrams, M.H. *Natural Supernaturalism*. London: WW Norton, 2002. Print.

Durant, Will. *The Story of Philosophy*. New York: Simon & Schuster, 2009. Print.

Garder, Jostein. *Sophie's World*. New York: Farrar, Straus and Giroux, 2007. Print.

Miller, Elliot. *A Crash Course on the New Age Movement*. London: Baker Book House, 1989. Print.

Russell, Bertrand. *A History of Western Philosophy*. London: Routledge. 2004. Print.

Walker, Alex. ed. *The Kingdom Within*. New York: Findhorn Press, 1994. Print.

**ELECTRONIC SOURCES:**

[www.archive.org/details/westernphilosophy](http://www.archive.org/details/westernphilosophy)

[www.letusreason.org](http://www.letusreason.org)

## SEMESTER V

### CORE IX CLASSICAL INDIAN LITERATURE AND CULTURE

Credits: 5

[Semester V Core IX]

#### Objective

This paper will help students understand classical Indian culture through literary representation while maintaining regional relevance.

#### Unit I Classical Indian Poetry

Introduction to classical literature in Sanskrit-the tradition of love poetry in the Indian context- Introduction to Cankam Tamil literature- Introduction to tinai in Tamil literature

##### Prescribed Texts

Kalidasa's *Ritusamharam*, Canto I - Summer, trans.– Chandra Rajan *The Loom of Time* (Penguin 1989)

*Thirukural-Kammathupal*.trans. – J.V. Chelliah (Tamil University, Thanjavur, 1985)

#### Unit II Literature and Indian Social Life

Proliferation of social order through literature in classical times-key issues in Indian social life and literature-caste and gender-modern reactions to classical Indian social issues

##### Prescribed Texts

*The Laws of Manu*: trans. –Wendy Doniger (Penguin Books 1981). On the Laws of Manu by B.R. Ambedkar

*Annihilation of caste* B.R. Ambedkar(with an introduction by Arundhati Roy)

#### Unit III Tamil Cankam Epic in Translation

The Cankam Age in Tamil literature-Introduction to Tamil epic tradition

##### Prescribed Texts

*Cilappatikaram* translated–Alain Danielou (Penguin Classics)

**Unit IV          Simplified Indian Epic**

The Indian epic tradition-modern abridgements of Indian epics-Indian epics and the occidental resonances-Indian epic-shifting perspectives

**Prescribed Texts:**

*Ramayana, Mahabharata, Gods, Demons and Others* – R.K. Narayan

*Dopdi* - Maheshveta Devi

*The Palace Of Illusions*-Chitra Bannerjee

**Unit V          Classical Indian Drama**

Salient features of Classical Indian drama and the Nataka tradition.

**Prescribed Texts**

*Abhijnana Shakuntalam* – Kalidasa

**Recommended Reading**

*Discovery of India* – Jawaharlal Nehru

*Godan*- Premchand

*Ramayana* –C. Rajagopalachari

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES**

**PRINT SOURCES**

Narasimhaiah. C.D. *Swan & Eagle – Essays on Indian English Literature*. New

Delhi:MotilalBanarsidass Publications, 1987. Print

Rajan, Chandra.*The Loom of Time*. New Delhi: Penguin, 1989. Print.

Ramanujan.A.K. *Poems of Love and War*. New Delhi: OUP, 2006. Print.

R. Parthasarathy, *The Tale of an Anklet*. New Delhi: Penguin, 2004. Print.

Srinivasalyengar, K.R. *Indian Writing in English*. New York: Vantage Press, 1973. Print.

**ELECTRONIC SOURCES:**

www.worldcat.org

[www.uh.edu/class/ccs/india-studies](http://www.uh.edu/class/ccs/india-studies)

**CORE X**

**WORLD LITERATURES I**

**Credits: 5**

**[Semester V Core X]**

**Objective**

This paper will provide the students with an introduction to Continental Literature.

**Unit I      The Renaissance Italian Epic**

The Christian tradition in Epic Poetry

**Prescribed Text:**

*Inferno* – Dante (cantos 1 to 5) (trans. Henry Francis Cary)

**Unit II      Fictional Narratives from Europe**

Beginnings of European Fiction – Boccaccio

**Prescribed Text:**

*Decameron* – Boccaccio (Day 2)

**Unit III      Legends from Northern Europe**

Narratives of Norse Mythology – The alliterative poetic tradition

**Prescribed Text:**

*The Legend of Sigurd and Gudrun* (trans. J.R.R. Tolkien)

**Unit IV      Middle Eastern Narratives**

Narrative devices – Sources of 1001 Arabian Nights – Setting and Locales

**Prescribed Texts**

Selections from *1001 Arabian Nights* – (trans. Richard Burton)

**Unit V      Poetry from Asia**

What is Symbolism? – Resonances of Symbolism in World Poetry

**Prescribed Text:**

*Haiku* – Basho

*Chinese Zen Poetry.*

### Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

### REFERENCES

#### PRINT SOURCES

Damrosch ,David. *What is World Literature* .Princeton: University Press, 2003.Print.

Italo, Calvino,trans., *Why Read a Classic*. Michigan: Martin McLaughlin Pantheon Books, 1999.Print.

Mahdi, Muhsin ,HusainHaddawy,and Daniel Heller-Roazan.ed.,*The Arabian Nights*.New Delhi :W.W. Norton & Company, 2009.Print.

**CORE XI**

**MODERN LITERARY CRITICISM**

**Credits: 5**

[Semester V Core XI]

### Objectives

This paper seeks to introduce the students to various facets of Modern Anglo-American literary criticism through seminal critical texts.

#### Unit I Neoclassical Criticism

Introduction to neoclassical criticism through classical criticism-features of Neoclassicism-Samuel Johnson

##### Prescribed Texts:

*An Essay on Criticism*–Alexander Pope.

#### Unit II Romantic Literary Criticism

Romanticism and literary criticism-difference between neoclassical and romantic criticism-concept of Negative capability by Keats-concepts of Imagination and Fancy by Coleridge-themes and language of poetry by Wordsworth

##### Prescribed Text:

*Preface to Lyrical Ballads*– Wordsworth.



**Unit III Modern English literary criticism**

Matthew Arnold-the Touchstone method-T.S.Eliot-disassociation of sensibility-literary tradition and objective correlative - The Cambridge School – F. R. Leavis – I. A. Richards

**Prescribed Texts**

*The Function of Criticism* – Matthew Arnold

*Tradition and Individual Talent*- T.S.Eliot

*Four Kinds of Meaning* – I. A. Richards

**Unit IV New Criticism**

New Critics – Intentional and Affective Fallacy–Differences between Close Reading and Distant Reading – Eye-piece Criticism – Paradox – Ambiguity – Irony - Tension

**Prescribed Texts**

*John Crowe Ransom* – The New Criticism

*The Meaning of Meaning, Chapter 9* – I. A. Richards

**Unit V Chicago School**

Introduction to the Chicago School of criticism- Distinctions between New Criticism and Chicago School of Criticism- Key critics-Pluralism.

**Prescribed Texts:**

*Critics and Criticism: Ancient and Modern*- R.S. Crane.

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**RECOMMENDED READING**

*Biographia Literaria* Chapter XIV and XVII – Coleridge

Why the Novel Matters – D.H. Lawrence

Hamlet and Oedipus – Ernest Jones

Archetypes in Literature – Northrop Frye

Beginning Theory – Peter Barry

Wayne C. Booth – The Rhetoric of Fiction

## REFERENCES

### PRINT SOURCES

Wimsatt, William K. CleanthBrooks. *Literary Criticism: A Short History*. London:

Routledge & Keagan Paul, 1970. Print

Day, Gary. *Literary Criticism: A New History* New Delhi: Orient Blackswan, 2010.

Print

Scott, Wilbur. *Five Approaches to Literary Criticism*. New York: Macmillan, 1966. Print

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2011.

Print

### ELECTRONIC SOURCES

[www.kristisiegel.com](http://www.kristisiegel.com)

[www.uiowa.edu](http://www.uiowa.edu)

[www.library.uncw.edu](http://www.library.uncw.edu)

**ELECTIVE I**

**GREEN STUDIES**

**Credits: 5**

[Semester V Elective I Green Studies ]

### Objective

This paper seeks to introduce the students, to Ecocriticism, which is one of the most relevant critical theories of the post-modern era through literary texts and trains them to approach social issues eco-critically.

#### Unit I Introduction

Introduction to Ecocriticism- Definition, Scope and Importance of Ecocriticism

#### Unit II Deep Ecology

Deep Ecology-Basic Principles - Biocentric Equality – Naess and Sessions – Self Realization

#### Prescribed Texts:

*Chief Seattle's Speech*

**Unit III Symbiosis and Biodiversity**

Environment and Literature - Symbiosis – Mutualism – Parasitism – Commensalism – Biodiversity-

**Prescribed Texts:**

*The Force that through the Green Fuse Runs* – Dylan Thomas

*Queen of Trees* (Documentary)

**Unit IV Home – Community - Native**

Oikopoetics- *Oikos –Tinai*– Bioregionalism – Nativism - Identity - Nationalism

**Prescribed Texts:**

*A Fable for Tomorrow from Silent Spring* – Rachel Carson

*Selections from Agam and Puram poetry*

*Snake* - D.H. Lawrence

**Unit V Ecology and Media**

Scope and Importance of Media in Promoting Ecological Issues – Ecomedia (Films and Documentaries) – Field Work – Workshop – Case Studies

*Have you seen the Arana?* (Documentary)

*City's Edge* (Documentary)

**Teaching Pedagogy**

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

**REFERENCES**

**PRINT SOURCES**

Alex, Rayson K., S. Susan Deborah and Sachindev P.S. ed. *Culture and Media:*

*Explorations in Ecocriticism*. London: CambridgeScholars Publishing, 2014. Print.

Andruss, Van. et al. *Home! A Bioregional Reader edited*. Philadelphia. New Society Publishers,

1990. Print

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 2013. Print

Berg, Peter. Raymond Dasmann. *Reinhabiting California*. *Resurgence & Ecologist* Vol 7 399-401, Dec 1977

Devall, Bill and George Sessions. *Deep Ecology: Living as if Nature Mattered*. Salt Lake City, Utah: Peregrine Smith, 1985.

Garrard, Greg. *Ecocriticism New Critical Idiom Series*. London: Routledge 2004. Print

Glotfelty, Cheryl & Harold Fromm. *The Ecocriticism Reader*. Athens: The U of Georgia P, 1996. Print

Paranjape, Makarand, ed. *Nativism: Essays in Criticism*. Pune: Sahitya Akademi, 1997. Print.

Roy, Arundhati. *End of Imagination*. Cochin: D.C. Books, 2001. Print.

Selvamony, Nirmal, Nirmaldasan and Rayson K. Alex. *Essays in Ecocriticism*. New Delhi: Sarup and Sons and OSLE-India, 2008. Print.

Selvamony, Nirmal and Nirmaldasan. *Tinai I, II and III*. Chennai: PASO, 2003. Print.

### **ELECTRONIC SOURCES**

[www.greenschool.org](http://www.greenschool.org)

[www.angelfire.com/nd/nirmaldasan/tinai.html](http://www.angelfire.com/nd/nirmaldasan/tinai.html)

[www.barretthonors.asu.edu](http://www.barretthonors.asu.edu)

[www.centerforgreenschools.org](http://www.centerforgreenschools.org)

**ELECTIVE I**

**WOMEN'S WRITING**

**Credits: 5**

**[Semester V Elective I]**

**Objective**

This paper seeks to help students understand feminism in its diverse cultural contexts

**Unit I        Novels**

Discussion and comparison of women's issues in different locations

**Prescribed Texts:**

*Women at Point Zero* -Nawaal El Saadwi

*Beloved*- Toni Morrison

**Unit II        Drama**

Understanding different Feminisms and the complications of class and caste

**Prescribed Texts:**

*Top Girls* – Caryl Churchill

**Unit III       Poetry**

Discussion of gynocentrism and various theoretical concepts

**Prescribed Texts:**

*The Dream. A Song* – AphraBehn

*We Sinful Women: Contemporary Urdu Feminist Poetry* – KishwarNaheed

**Unit IV        Essays**

Understanding feminist political and social history

**Prescribed Texts:**

*Shakespeare and His Sister* – Virginia Woolf (Selection from *A Room Of One's Own*)

*Silly Novels of Lady Novelists* – George Eliot

*The Laugh of the Medusa* – Helene Cixous

**Unit V        Popular Fiction**

Deconstruction of the various popular tropes of women's writing

### **Prescribed Texts**

*The Time Traveller's Wife* – Audrey Niffenegger

*Bridget Jones' Diary* – Helen Fielding

### **Recommended Reading**

*Madame Bovary* – Gustave Flaubert

*A Raisin in the Sun* - Lorraine Hansberry

### **Teaching Pedagogy**

Lectures, Guest Lectures, Seminars, Paper Presentations and the use of print and e-resources.

### **REFERENCES**

#### **PRINT SOURCES**

De Beauvoir ,Simone.*The Second Sex*.Vintage Books:London,2009. Print

Mary, Wollstonecraft. *A Vindication Of The Rights Of Women*. London,1792. Print

Mill,J.S.*The Subjection Of Women* .USA:MIT,1970.Print.

Millet,Kate .*Sexual Politics* .Doubleday: New York,1970. Print.

Showalter, Elaine Ed. *The New Feminist Criticism: Essays on Women, Literature and Theory* .London: Virago, 1986.Print

Showalter, Elaine. *Towards a Feminist Poetics. Women's Writing and Writing about Women*. London: CroomHelm ,1979.Print

Walker,Alice. *In Search of our Mothers' Gardens: Womanist Prose* , New York :Harvest Book, 1983.Print.

#### **ELECTRONIC SOURCES**

[www.oxfordjournals.org](http://www.oxfordjournals.org)

[www.womenwriting.org](http://www.womenwriting.org)

**Skill Based Paper II**

**ENGLISH LANGUAGE SKILLS FOR EMPLOYABILITY Credits 3**

**[Semester V Elective I English Language Skills for Employability]**

**Objective**

This paper seeks to equip students with the required language skills to face interviews and group discussions.

**Unit I**

**Communication Skills**

Basics of Spoken English – Mother Tongue Interference – Fluency – Thinking in English – Vocabulary Building - Fillers

**Unit II**

**CV and Resume preparation**

Distinction between CV and Resume – Resume for the Corporate Sector – Preparation of an effective Resume

**Unit III**

**Profile Preparation**

Personal Profile preparation - Group/institution/department profile preparation

**Unit IV**

**Preparation for Interviews**

Interviews for Placement - Stress Interviews - Practical – Mock Interviews

**Unit V**

**Preparation for Group Discussion**

General Objective of Group Discussions - Leadership in Group Discussions - Participation in Group Discussions - Practical – Mock Group Discussions

**Teaching Pedagogy**

Lectures, Guest Lectures, use of print and e-resources, Hands-on training, Seminars, Presentations, Mock Interviews, and Group Discussions.

## **REFERENCES**

### **PRINT SOURCES**

Parikh, J.P., et al. *Business Communication: Basic Concepts and Skills*.OrientBlackSwan, New Delhi 2011)

Juneja, O. &Majumdar, A. *Business Communication: Techniques and Methods*.New Delhi: Orient BlackSwan. 2010.Print.

Suresh Kumar, E. &Sreehari, P .*Communicative English*. New Delhi: Orient BlackSwan, 2007.Print.

Yardi, V.V*English Conversation for Indian Students*.NewDelhi:OrientBlackSwan, 2002.Print.

### **ELECTRONIC SOURCES**

[www.mindtools.com](http://www.mindtools.com)



**COMPUTING SKILLS**  
**[Semester V Skill Based Paper III]**

**Credits: 3**

**Objective**

This paper seeks to equip students with basic computer skills which would help them improve the methodology and quality of their research work.

<b>Unit I</b>	Basic Introduction to MS Word
<b>Unit II</b>	Text Formatting
<b>Unit III</b>	Basic Introduction to Power Point, Excel
<b>Unit IV</b>	Information Searching Strategies
<b>Unit V</b>	Documentation, Citations and Plagiarism, Copyright Rules

**Teaching Pedagogy**

Apart from lectures by course teachers, students will do presentations in class. It will focus on the practical application of computing skills with minimal theoretical inputs

**REFERENCES:**

**PRINT SOURCES:**

Mishra, R. *Research Methodology: A Handbook*. New Delhi: Concept Publishing Company. Print.

*MLA Handbook for Writers of Research Papers* .7<sup>th</sup>ed. New Delhi: First East-West Press Edition, 2012. Print.

**ELECTRONIC SOURCES:**

[www.ctdlc.or](http://www.ctdlc.or)

[www.spl.org](http://www.spl.org)

## SEMESTER VI

### CORE XII Contemporary Indian Writing in English and Translation Credits: 5

[Semester VI Core XIII]

#### Objective

This Paper will expose students to current trends in Indian Writing in English with a concern for translations from regional languages.

#### Unit I Poetry

*Grandfather* – JayantaMahapatra

*Soul-bird* – TemsulaAo

*Under Another Sky* – R. Parthasarathy

#### Unit II Fiction

*The God of Small Things* – Arundhati Roy

*Sea of Poppies* -Amitav Ghosh

#### Unit III Drama

*The Episode of Lust* – Mahesh Elkunchwar

*Hayavadana*-Girish Karnad

#### Unit IV Prose

Journalistic Prose – selections from NirmalShekar

Journalistic Prose – selections from Theodore Bhaskaran

Selections from *Book of Nature* – Ruskin Bond

#### Unit V Regional Literatures in Translation

Cultural Markers from various regions in India – Cultural untranslatability

##### Prescribed Texts:

*Initiation* – U. Ananthamurthy (Trans: Gary Wills)

gRHa Lakshmi (*The Lady of the House*) – Olga (P. Lalita Kumari) (Trans:

S.S. Prabhakara Rao)

**Note:** Feature films of novels and plays will be used in the study of Units II and III wherever possible.

**Recommended Reading:**

*Mistress* – Anita Nair

*Being Indian* – Pavan K. Varma

The Solitude of Emperors – David Davidar

*Kanyadaan* – Vijay Tendulkar

Gabbilam – Gurram Joshua

**Teaching Pedagogy**

Lectures, Group Discussions, Seminars, Guest Lectures, Use of Print and e - resources

**REFERENCES:**

**PRINT SOURCES:**

King, Bruce. *Modern Indian Poetry in English*. Oxford: OUP, 2005. Print.

Naik, M.K. *Indian English Literature 1980-2000 A Critical Survey*. 1<sup>st</sup>ed. New Delhi: Pencraft International, 2001. Print.

---. *Indian English Fiction: A Critical Study*. New Delhi: Pencraft International, 2009. Print.

---. *Indian English Poetry: From the Beginnings up to 2000*. New Delhi: Pencraft International, 2006. Print.

**ELECTRONIC SOURCES:**

[www.indiastudies.org](http://www.indiastudies.org)

[www.foundationforindiastudies.org](http://www.foundationforindiastudies.org)

**CORE XIII**

**WORLD LITERATURES II**

**Credits: 5**

**[Semester VI Core XIV]**

**Objective**

This paper seeks to expose the students to an experience of literature from across the world.

**PRESCRIBED TEXTS**

**Unit I            Modern World Poetry I**

*The Prophet* – Kahlil Gibran

*Ootacamund* – Octavio Paz

*Your Attention Please* – Peter Porter

**Unit II            Modern World Poetry II**

A Letter – Dom Moraes

To my First White Hairs – Wole Soyinka

Africa – David Diop

**Unit III           Modern World Drama**

*Ecstasy of Rita Joe* - George Ryga

**Unit IV           Modern World Fiction I**

*Voss* – Patrick White

*Death of Ivan Illych* – Tolstoy

**Unit V            Modern World Fiction II**

*Things Fall Apart* – Chinua Achebe

**Recommended Reading**

*Cherry Orchard*– Chekov

*Zorba the Greek* – Nikos Kazantzakis

**Teaching Pedagogy**

Lectures, Group Discussions, Seminars, Guest Lectures, Use of print and e – resources and hands-on training

**REFERENCES:**

**PRINT SOURCES:**

Damrosch, David. *What is World Literature*. Princeton: Princeton University Press, 2003.

Print.

Jeyifo, Biodun. *Modern African Drama*. London: W.W. Norton & Company, 2002. Print.

Narasimhaiah, C.D. *An Introduction to Australian Literature*. Australia: Jacaranda Press,

Australian Edition, 1965. Print.

Percy, Hornstein and Brown, eds. *Readers Companion to World Literature*. New York:

Penguin, 2002. Print.

**ELECTRONIC SOURCES:**

[www.worldliteraturetoday.org](http://www.worldliteraturetoday.org)

[www.contemporaryworldliterature.com](http://www.contemporaryworldliterature.com)

**ELECTIVE II      AESTHETICS AND ARTISTIC MOVEMENTS II      Credits: 5**  
**[Semester VI Elective II ]**

**Objective:** To trace the connection between the plastic arts and literature enhancing the literary experience of students interested in art.

**Unit 1                      Aesthetics and Introduction**

What is Aesthetics?-the difference between beauty and aesthetics-theories of aesthetics-introduction to New Aestheticism

**Prescribed Text:**

*The Meaning Of Art-* Herbert Read

**Unit 2                      How literature affects art and how art affects literature-pre-Rennaisance Art-classical Greco-Roman art-Anglo-Saxon art-Beowulf**

**Prescribed Text:**

Michael Wood on Beowulf. Dir. Michael Wood.BBC .2009

Bettany Hughes :The Ancient Worlds..Dir.Bill Locke.A Lion production from Channel Four in association with PBS.2010

**Unit 3:                      Renaissance Art-Michaelangelo-Raphael-Leonardo Da Vinci-Perspective**

**Prescribed Text:**

*The Meaning Of Art-* Herbert Read

**Unit 4:                      Roccoco art-Baroque-the English tradition of art-Blake-Turner-Constable-Pre-Raphaelites**

**Prescribed Texts:**

*The Meaning Of Art-* Herbert Read

**Unit 5:                      The Impressionists-Renoir-Cezanne-Van Gogh-Picasso-Shagall-Expressionism-Surrealism-Salvador Dali**

**Prescribed Texts:**

*The Meaning Of Art-* Herbert Read

**REFERENCES**

**PRINT SOURCES**

Clark, Judith. *The Illustrated History of Art*

Joughin, John and Malpas, Simon. *The New Aestheticism*

The Dark Ages. Dir. Waldemar Januszczak. BBC. 2011

Janson, H.W. and Joseph Kerman. *A History of Art & Music*, Harry N. Abrams. New York. Print

**ELECTRONIC SOURCES**

[www.greenschool.org](http://www.greenschool.org)

[www.angelfire.com/nd/nirmaldasan/tinai.html](http://www.angelfire.com/nd/nirmaldasan/tinai.html)

**ELECTIVE II**

**POPULAR CULTURE STUDIES**

**Credits: 5**

[Semester VI Elective II ]

**Objective:** This paper seeks to enable the students to examine and deconstruct the prevailing tropes in popular culture.

**Unit I      What is Popular Culture?**

Definitions and Origins – An introduction to forms of pop culture (print, radio, television, music, cinema, ads) – Pop Culture vs. High Culture (Culture and class; the politics of cultural exclusion) – Pop culture in India

**Unit II      Mall Culture**

Cultural importance of a mall-‘cathedrals of consumption’- product narratives and lifestyle statements-mall and the economy-the mall as a ‘theatre’-special planning of the mall-flaneurs

**Unit III      Celebrity culture and Fanfare**

What is Celebrity? – The Authentic Celebrity (Celebrity as “Idol”) – Celebrity and Religion –Celebrity Masks/ Performing Celebrity – Celebrity Motherhood – Criminals as Celebrities – The Charismatic Authority of Celebrities

**Unit IV      Indian Films (Bollywood and the South)**

An introduction to Indian cinema (Bollywood and the South) – The formulaic Bollywood film: genre and style –South India and the Cinema of Politics – Genres of South Indian Cinema –Gender in Indian Cinema (body, female desire, norms of Hindu womanhood, the queer in cinema) –Class and Caste Indian Cinema



**Unit V            Social networking portals/platforms**

The Power in the People: Social Media, Blogbrities and YouTube popularity – Identities and the virtual world – Social platforms and private spaces – Fans and social media – Race/Ethnicity and Social Media – Social platforms, social problems?

**Teaching Pedagogy**

Lectures, guest lectures, seminars, movie screening, group discussions, brain storming sessions, use of print and e-resources, fieldtrips

**REFERENCES:**

**PRINT SOURCES**

Nachbar, Jack and Lause, Kevin. *Popular Culture: An Introductory Text*. Bowling Green, OH: Bowling Green State University Popular Press, 1992. Print

Freccero, Carla. *Popular Culture: An Introduction*. New York: NYU Press, 1999. Print

Danesi, Marcel. *Popular Culture: Introductory Perspectives*. Rowman & Littlefield Publishers, 2007. Print

Storey, John. *Inventing Popular Culture: From Folklore to Globalization*. Oxford: Basil Blackwell, 2003. Print

Ryan, Michael. *Cultural Studies-An Anthology*. Malden, Mass.; Oxford: Blackwell Pub., 2008. Print

Featherstone, Mike. *Consumer Culture and Post Modernism*. Sage Publications, 2007. Print

Kowinski, William. *The Malling Of America*. New York: William Morrow & Company, 1985

Turner, Graeme. *Understanding Celebrity*. Sage Publications, 2013. print

Kooistra, Paul. *Criminals as Heroes: Structure, Power and Celebrity*. Bowling Green State University Popular Press, 1989. Print

Sean Redmond and Su Holmes. *Stardom and Celebrity*. Sage Publications. 2007. Print

“Building the Authentic Celebrity: The ‘Idol’ Phenomenon in the Attention Economy”  
Fairchild, Charles

“Still Something Else Beside a Mother? Negotiating Celebrity Motherhood in Sara Jessica Parker’s Star Story” Jermyn, Deborah.

“The Model of Charismatic Leadership and its Applicability to the Rule of Adolf Hitler”  
By M Rainer Lepsius

“The Celebrity Icon” By Jeffrey C Alexander

Jain, Manju. *Narratives of Indian Cinema*.

Bhattacharya, Rini Mehta, Rajeshwari V. Pandharipande *Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora*.

Morny Joy, Eva K. Neumaier-Dargyay, Mary Gerhart “Upholding norms of Hindu Womanhood” - from *Gender, Genre and Religion: Feminist Reflections*.

Bahl, Anirudh, *Class, Power & Consciousness in Indian Cinema & Television*.

K. Gokulsing and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*

Hunsinger, Jeremy and Senft, Theresa. *The Social Media Handbook*.

Burns, Kelli. *Celeb 2.0: How Social Media Foster Our Fascination with Popular Culture*.

Sternheimer, Karen. *Connecting Social Problems and Popular Culture: Why Media is Not the Answer*.

Balick, Aaron. *The Psychodynamics of Social Networking*.

Bennett, Andy and Robards, Brady *Mediated Youth Cultures: The Internet, Belonging and New Cultural Configurations*.

Shivers, K. (2014). Race/ethnicity and social media. In K. Harvey (Ed.), *Encyclopedia of social media and politics*. (Vol. 19, pp. 1052-1057). Thousand Oaks, CA: SAGE Publications. 2014

**CREATIVE WRITING Credits: 5**

**Skill Based IV**

**[Semester V Elective III Creative Writing I]**

**Objective**

This elective paper gives students the opportunity to identify their creative skills in various aspects of narrative, poetic and dramatic writing and also in copy writing and advertising ideas.

**Unit I Introduction to Creative Writing**

Situational Imagination – Expression of Imagination in Language –  
Creation of Word Pictures – Creation of Ambience

**Unit II Copy Writing and Advertisement**

Introduction to Copy Writing – Copy Writing and Creativity – Copy  
Writing for Target Groups – Use of Language in Effective Copy  
Writing

**Unit III Writing Poetry**

The art of Poesis – Poetic Devices – Metaphor – Simile – Sound  
Devices – Sound and Sense – Symbols – Imagery

**Unit IV Writing Narrative Fiction**

Elements of Narration – Story and Plot – Characterization – Choice  
of Medium of Narration – Point of View – Short Stories – Novellas –  
Extended Narratives

**Unit V                      Writing for Stage and Screen**

Basics of Script Writing for Stage and Screen – Characterization on Stage – Dialects and characterization through dialogue – Stage devices and ambience creation

**Teaching Pedagogy**

For this paper guest lectures by creative writers will be arranged and experts from the media and the corporate sector to supplement lectures—course teachers.

**REFERENCES**

**PRINT SOURCES**

Field, Syd *Foundation of Screen Writing*. Delta Revised Edition, New York: 2005. Print

Mills, Paul *The Routledge Creative Writing Coursebook*. London: Routledge Publishers, 2006. Print

Morley, David. *The Cambridge Introduction to Creative Writing* , London: Cambridge University Press, 2007. Print

**ELECTRONIC SOURCES:**

[www.jerz.setonhill.edu](http://www.jerz.setonhill.edu)

[www.creativewriting.uchicago.edu](http://www.creativewriting.uchicago.edu)

**PROJECT WORK**

**Credits: 5**

**[Semester VI Project Work]**

Each student will be required to select a topic in the Elective Paper that s/he has chosen during the V and VI semesters. Each student is to select a topic during the V semester, work under the supervision of a course teacher and submit a report at the end of the VI semester of length not less than 30 pages. VIVA VOCE exams would be conducted for the project work. The supervisor and an external examiner shall evaluate the project work and conduct the VIVA VOCE.

**ASSESSMENT:**

The Project report will be assessed for 80 marks by the external.

The external VIVA VOCE for 20 marks.

The total marks for the Project will be 100 and the credits awarded will be 5.