

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD

Department of Comparative Literature and India Studies (CLIS)

COURSE DESCRIPTIONS

MA Programme in English

Course title	LITERARY MODES
Category (Mention the appropriate category (a/b/c) in the course description.)	a. Existing course
Course code	CL 110
Semester	2 for MA Comp Lit students 2 & 4 for MA students of other programs
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday & Thursday 9am to 11am
Name of the teacher/s	Prof. Ipshita Chanda
Course description	<p>In this course we attempt to understand the literary modes of Lyric and Narrative as concrete phenomena that emerge and are experienced through the event of literature. The phenomenon of literature binds together in an experiential whole the modes of givenness and performativity of the literary work and the appropriative stance of the reader. Literature is characterized by a dialogic intentionality and a specific medium: it is not logically or formally structured, but experientially, ie concretely conceived only through the relation between reader and text. This course will clarify that mode does not imply prescriptions for content and/or form. "Literary" mode indicates particular and concrete ways of being made present in and through speech utterance, rather than linguistic structures created by isolated manipulation of symbols. This will also help us to address issues that arise from the discursive construction of literature as a linguistic structure, like the form content dualism, the nature of the literary work and the specificity of medium in modal operations.</p> <p>(i) Course Outcomes :</p> <ul style="list-style-type: none">a)Domain specific : The student will be able to distinguish between the discursive construction of literature and its performativity as event. Understand the transcultural dynamics of genre formation and change through the conceptual tools of Reception Studies, intertextuality, interliterariness and the repertoire of significationb. Skill enhancement : Foster interdisciplinary research skillsc. Value addition : Develop perspective for working with Indian cultural material by studying diachronic and synchronic generic

	<p>change and formation across languages and cultures</p> <p>d. Employability : Students will be trained for employment in plurilingualpluri cultural workspaces by developing interdisciplinary skills.</p> <p>They will develop skills in teaching Indian literatures, Cultural Studies, Literatures of the World and Liberal Arts programs.</p> <p>Course Outcomes fulfil PO 1,2,5,7</p>
Course delivery	Lecture/Seminar/Experiential learning : combined method
Evaluation scheme	<p>Internal : 1 presentation + 1 paper 40%</p> <p>End-semester : 1 statement of purpose + 1 assignment (5000 wordsmin. and bibliography) 60%</p>
Reading list	<p>R Cohen Genre and History</p> <p>T Todorov The Origin of Genres</p> <p>J Culler Lyric History and Genre</p> <p>L Bitxer The Rhetorical Situation</p> <p>J.L.Borges Averroes Search</p> <p>Routledge& Cambridge companions to Epic and Homer resp</p> <p>Bakhtin Speech Genres</p> <p>V. Shklovsky Theory of Prose</p> <p>V Jackson& Y PrinsedsLyric Theory Reader</p> <p>CamilBulcke: Ramkathakiutpattiaurvikas</p> <p>I.ChandaTracing the Charit as a Genre</p> <p>M. Kundera Art of the Novel</p> <p>Ortega y Gasset Meditations on Quixote</p> <p>J L Borges This Craft of Verse</p> <p>M Juvan The History and Poetics of Intertextuality</p> <p>S.K.Das Literary Form (in Genology, ed S C Dasgupta)</p> <p>I.Chandaed Literary Historiography</p> <p>Additional reading</p>

Course title	DRAMATIC MODE : TEXT AND PERFORMANCE
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	CL 125
Semester	2 ONLY for MA Comp Lit students 2 & 4 for MA students of other programs
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Mon 11am-1pm (IC) Tues 11am – 1pm (AKPV/ND)
Name of the teacher/s	Amith Kumar PV/Nilakanta Das Ipshita Chanda
Course description	<p>This course aims to use audio-visual and literary texts to study the dramatic mode as an intermedial form, to locate theoretically and in practice, the changes in the use of body in theatrical space upto, and subsequently off, the proscenium stage. Based on theatre practice and theory derived from and contesting the Aristotlean tradition as well as the aesthetics and poetics of the Natyashastra, we study the philosophy and economy of presence and relation realised through theatre as a specific process of dramatic textualisation which occurs through performance. Our focus will be on the relation between theatrical space, performing body and audience, following the genres of Tragedy, Comedy and the various genres developing from Bharata, in a crosscultural, panchronic journey.</p> <p>Course Outcomes</p> <ol style="list-style-type: none"> a) DSO : The aim is to enable the student to understand the intermedial nature of the dramatic mode of expression , recognise how the literary text organises the economy of presence and relation. b) VA : Introduction of a relational perspective to the rudiments of text in performance, fostering multimedial reading practices c) SE : Understand and analysethe transformation and organisationof different media into a performativework. d) Employability : The student is prepared for interdisciplinary and multimedial research and practice in performance related areas
Course delivery	Lecture +Seminar + Experiential learning+ Participatory Workshops
Evaluation scheme	Internal : 40%

	<p>2 units of 20% each End-semester : 60% 2 units of 30% each.</p>
Reading list	<p><i>Syllabus</i> TRAGEDY Antigone (Sophocles); <i>King Lear</i> (Shakespeare) Selections from <i>Hamburg Dramaturgy</i> (Lessing); Selections from <i>The Birth of Tragedy</i> (Neitzsche) Selections from <i>Myth Literature and the African World/ Death and the King’s Horseman</i> (Wole Soyinka)</p> <p>COMEDY <i>Frogs</i> (Aristophanes); <i>The Would-be Gentleman</i> (Moliere); <i>Kanyashulkam</i> (GurjadaAppa Rao)</p> <p>BEYOND PROSENIUM <i>Abhijnansakuntal</i> (Kalidasa);<i>Red Oleanders/Post Office</i> (Tagore) <i>KamdevkaApna Vasant RitukaSapna</i>(Habib Tanvir; audio visual text) Selections from <i>Messingkauf Dialogues/ Resistible Rise of Arturo Ui</i> (Brecht; audio visual text) Augusto Boal : selections from <i>Theatre of the Oppressed/Mr India/Mitti : A Love Story</i> (performance design workshop) Selections from <i>The Third Theatre/ The Procession</i> (BadalSircar; audio visual text) <i>Pebet/Memoirs of Africa/Hungry Stones/ Post Office</i> (Kanhailal; audio visual text)</p> <p>TEXT AND PERFORMANCE Article-1 : “The Performance Text” by Marco De Marinis (in The Performance Studies Reader – Henry Bial) Article-2: “Text-Performance” by Anne Ubersfeld (in Reading Theatre) Play/Performance - 1: Birendra Krishna Bhadra’sMahalaya recitation (oral performance) of MahishasuraMardini. Play/Performance - 2: “Yakshagana – Shrikrishnarjuna (by AnantYakshakala) Play/Performance – 3: “Silent Ghungroos” – A Documentary on Tamasha</p> <p>2. Article: “The Performer: My Other” by Susan Melrose (in A Semiotics of the Dramatic Text) Play -1: “Hayavadana” by Girish Karnad Play – 2: “Siri Sampige” by ChandrasekahrKambar</p>

3. Article: "Post dramatic Spectatorship: Participate or Else" – Rachel Fensham

Play /Post-Play-1: "Einstein on the Beach" by Robert Wilson

Play/Post-Play-2: "House of No More" by Big Art Group

4. Article: "Text, Dramatic Text, Performance Text" by Fernando De Toro (in Theatre Semiotics: Text and Staging in Modern Theatre)

Play -1: "Silence: The Court is in Session" by Vijay Tendulkar

Play-2: "The Butterfly's Evil Spell" by Federico Garcia Lorca (made into an opera by Edward Lambert)

5. Article: "The Actor's Appearance as a Sign" by Erica Fischer-Lichte (In The Semiotics of Theater)

Play-1: "The Birthday Party" by Harold Pinter

Play-2: "Listen, Janamejaya" by Sri Ranga

6. Article: "Towards a Theory of Women's Theatre" by Susan E Bassnett McGuire

Play - 1: "Lights Out" by ManjulaPadmanabhan

Play – 2: "A Raisin in the Sun" by Lorraine Hansberry
Essential reading

Additional reading

Course title	WRITING DIFFERENCE
Category	b. Existing course with addition
Course code	CL135
Semester	4 for MA Comp Lit students 2 & 4 for MA students of other programs
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday 11.00 a.m to 1.00 p.m (Amith Kumar) Wednesday 9.00 a.m to 11.00 a.m (Ipshita Chanda)
Name of the teacher/s	Amith Kumar PV & Ipshita Chanda
Course description	<p>The comparative approach is generically predicated upon the existence of “difference”. We have hitherto relied on geographical boundaries and representative identification as categories of comparison resulting from difference, without considering the existence of difference as a mode of being and a relation between things, objects and entities. Our attempt in this course would be to understand the making of visible and invisible, mediated and imagined difference in and through literature. This requires a critique of the philosophies of identity, plurality and difference. This is to ground our understanding of the textualisation of difference in the making of a literary work, through the practices of writing and reading. By contextualising the relation between textual practice and mediation in the intersection of the domains of philosophy, culture studies and art practice , we can construct interpretive frameworks responsive and responsible to difference. What are the implications of this for language as the medium of our intersubjectivity, and for the social practice of living with difference in a plural society ?</p> <p>Course Outcomes</p> <p>a) DSO :The student will be able to understand the nature of difference as a relation manifested both in modes of stratification and discrimination as well as modes of ethical engagement like dialogue and conversation</p> <p>b) VA : Frame an ethical perspective for performing textual and interpretive practices responsible and responsive to plurality as a fact of our existence.</p> <p>The student will be equipped to function effectively through the interactive means of dialogue and conversation in diverse environments</p>

	<p>c) SE : Develop skills in reading, understanding and ethically engaging with difference across media</p> <p>d) Employability : Students will develop capabilities in communications and effective functioning in diverse classroom and work environments</p> <p>Outcomes fulfill PO 2,3,6,7</p>
Course delivery	Lecture/Seminar/Experiential combined. Supplemented by reading groups
Evaluation scheme	<p>Internal): 40%</p> <p>1 paper on text set selected by student +</p> <p>End-semester : 60%</p> <p>1 presentation + submission = 30</p> <p>1 presentation for IA and Final Term paper submission (20+30)</p>
Reading list	<p><u>Representing Difference</u></p> <ul style="list-style-type: none"> • Luce Irigaray Sexual Difference/ Simone de Beauvoir The Ethics of Ambiguity/ Razia Sajjad Zaheer Zard Gulab/ Ayoni (trans Alladi Uma & Sridhar) • F. Fanon Black Skin White Masks/ J. Genet Blacks/ T. Morrison The Bluest Eye/ Aime Cesaire Return to My Native Land • Italo Calvino Cosmicomics Palestine (Joe Sacco)/Munnu the boy from Kashmir (Sajad Malik) <p>G. Steiner Word Against Object D. Lorenzini What is a “Regime of Truth”? F. Fukuyama Identity R. D. Laing The Divided Self T. Adorno : Critical Models</p> <p><u>Engaging Difference</u></p> <ul style="list-style-type: none"> • Ambedkar The Buddha and his Dharma/ Aishwary Kumar Ambedkar’s Maitri/ Suraj Yengde Castelessness. Literary text to be chosen by students <p>H. Arendt Vita Activa</p> <p>WRITING DIFFERENCE (AKPV) Syllabus and Reading List</p> <p>1. Understanding ‘Difference’ (a)Mikhail Bakhtin (b)Gilles Deleuze</p>

(c) Edouard Glissant
(d) Ngugi wa Thiong'o

2. Writing Difference: Postcolonial Writing
Talib, Ismail S. "Using English in Postcolonial Literatures". *The Language of Postcolonial Literatures: An Introduction*. London and New York: Routledge, 2002. 71-81.
Reading *The Palm-Wine Drinkard* by Amos Tutuola
3. Writing Difference: Queer Writing
Macharia, Keguro. "Queer Writing, Queer Politics: Working across Difference". *The Cambridge Companion to Queer Studies*. Ed: Siobhan Somerville. Cambridge: Cambridge University Press, 2020. 30-49.
Reading *The Danish Girl* by David Ebershoff
4. Writing Difference: Writing Disability
Davies, Lennard J. "The End of Identity Politics: Disability as an Unstable Category". *The Disability Studies Reader*. Ed: Lennard J Davies. New York and London: Routledge, 2013. 263-278
Reading *Beauty is a Verb: The New Poetry of disability* edited by Jennifer Bartlett, Sheila Black and Michael Northen
5. Writing Difference: Electronic Literature
Hayles, N. Katherine. "Electronic Literature: What is it?". *Electronic Literature: New Horizons for the Literary*. Notredam, Indiana: University of Indiana Press. 2008. 1-43.
Reading "afternoon: a story" BY Michael Joyce

Course title	INTRODUCTION TO INDIAN PHILOSOPHICAL TRADITION-III (MIMAMSA AND VEDANTA)
Category	a. Existing course without changes
Course code	CL 295
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Monday and Wednesday 2-4 pm
Name of the teacher/s	Nilakantha Dash
Course description	<p>This contributes to a course on Indian Knowledge system. Mimamsa-sutra of Jaimini is the first work of Mimamsa system of Indian Philosophy. This Course covers i) Introduction :origin and development of Mimamsa system.</p> <p>ii) functional classification of Vedic sentences, iii) Theory of Verbal Understanding and sentence analysis iv) A close Reading of extracts from Mimamsa-paribhasa and other texts.</p> <p>Brahma-sutra is the first book of Vedanta. Advaita Vedanta of Shankaracharya preaches monism. A close reading of extracts from the text VedAnta-sAra will also be done in this course.</p> <p>Outcome:</p> <ul style="list-style-type: none"> • A basic understanding of these systems of thought and the views of knowledge and the world. • A holistic understanding of the philosophical context of Indian literary and cultural traditions • Application of the concepts here studied to understand and interpret literary and cultural texts.
Course delivery	Lecture and Experiential learning (A close reading of necessary portion of Sanskrit texts mentioned)
Evaluation scheme	Internal- 2 assignments:40% End-semester assignment):60%
Reading list	<p>Essential reading: 1.Purva-Mimamsa in its sources, by Ganganath Jha, Ed. Dr. S. Radhakrishnan, Banaras Hindu University,2016</p> <p>2. Purva-mimamsa from an interdisciplinary point of view, D.P. Chattopadhyaya.</p> <p>3 Advaita-Vedanta: problems and perspectives by Dr. K.B. Ramakrishna Rao, University of Mysore.1980.</p> <p>Additional reading: Mimamsa-Paribhasa, MAna-meyodaya, Artha-sangraha, Sarva-darshana-sangraha,Vedanta-paribhasa and Vedanta-sAra</p>

Course title	COMPARATIVE POETICS
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course with addition
Course code	CL- 115
Semester	2 ONLY for Comp Lit MA students 2& 4 for students of other MA programs
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tuesday 9.00 a.m to 11.00a.m and Thursday 2.00 p.m to 4.00 p.m
Name of the teacher/s	Nilakantha Dash & Ipshita Chanda
Course description	<p>This course introduces the student to “poesis” or the making of a literary text, locating this process in various poetics traditions, especially focusing on the diversity and inter-relations between Indian systems and in the context of non-Indian systems. The theories of Rasa, Dhvani, Guna and Riti will be taught synchronously with traditions of poetics from other Indian language-cultures, viz, Buddhist compositions, the <i>Tolkappiyam</i> and other language cultures like Aristotle’s <i>Poetics</i>, and the Persian and Arabic traditions. The approach is application based, submissions require the student to apply the concepts studied in the process of textualisation .</p> <p>Outcomes</p> <ol style="list-style-type: none"> a) Acquire functional knowledge of theories of poetics and literature from the Sanskrit, Tamil, Persian-Arabic and Aristotlean traditions b. VA : Extend the idea of “literariness” to the actual process of poesis, across language cultures c. SE : Application of the concepts to cultural products across language cultures. d. Employability : in India Studies, crosscultural literary studies and translation.
Course delivery	Lecture/Seminar/Experiential learning Combined
Evaluation scheme	Internal : 2 papers on selected texts (40%) End-semester : 2 assignments (60%)
Reading list	Aristotle Poetics Tolkappiyar Tolkappiyam Selections from Sangam (Akam) poetry Selections from Therigatha MAR Habib The Literary Criticism of Ibn Rushd

<p>Oxford Companion to Aristotle ch 25 Three Arabic Treatises on Aristotle's Rhetoric Pritchett & Faruqi (trans) Ab e Hayat F.Pritchett Nets of Awareness AKHussaini Persian Language in the Deccan Naseeruddin Hashmi Deccan Mein Urdu A Schimmel Islamic Literatures of India Kamil Zvelebil Smile of Murugan T. Tschacher Method and Theory in the Study of Sangam Literature</p> <p>Additional reading: Extracts from the chapter VI and VII of Natya shastra of Bharata Extracts from the 1st chapter of Dhvanyaloka Extracts from Kavyaparakasha of Mammata.</p>

Course title	PHONETICS: INDIAN TRADITION
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course without changes
Course code	CL 300
Semester	II and IV
Number of credits	5
Maximum intake	30 (on first-come-first-served-basis for MA courses only)
Day/Time	Tues and Fri 2-4pm
Name of the teacher/s	Nilakantha Dash
Course description	<p>The Oral tradition of teaching demands following the words of teacher. Proper pronunciation of text and teachings of the Guru was the first requirement. Along with the development of Grammar in India, care is given towards the rules and ways of proper pronunciation of letters. Vedic seers did this exercise and result is the beginning of texts of grammar and phonetics. Paninian tradition also devotes some chapters for this aspect of language.</p> <p>This course covers the development of such texts in vedic and classic period of language. A close reading of Paniniya Siksa and Taittiriya Pratisakhya (vedic). This forms a course on Indian knowledge system.</p> <p>Study of gradual development of thought on grammar and phonetics of Sanskrit that is applicable to modern Indian languages also.</p> <p>Out come: Comparative observation of Vedic and Paninian ways of study of phonetics.</p> <p>Through acquaintance with original texts, the student will be introduced to the importance and place of phonetics in the linguistic tradition of Sanskrit</p>
Course delivery	Lecture and Experiential learning (A close reading of original texts)
Evaluation scheme	Internal : 2 assignments (40%) End-semester : assignments (60%)
Reading list	Essential reading: Indian Phonetics by W.S. Allen Additional reading: Paniniya Shiksha and Taittiriya Pratisakhya

Course Title	Reflective Traditions of Sanskrit
Course Code	CLIS - 290
Semester	II and IV January to June 2024
No. of Credits	5
Days and timing	Wednesday and Friday 11am-1pm (Maximum Enrolment: 10 first cum first serve)
Name of Faculty Member(s)	Dr. D. Venkat Rao
Course Description	<p>The only language that blossomed without a proper name for a very long time was Sanskrit. It flourished in a polyglot milieu, circulated across internally varied and divergent cultural formations – formations which cannot be made homogeneous and unified (even to this day). Sanskrit was no one's 'mother' or 'father' tongue (unlike the German, French, English etc., there are no Sanskrit people as such), let alone being identified with soil and blood; it did not develop any conception of the nation. It enabled the emergence of differing traditions of reflection, multiple verbal and visual cultural forms and modes of being without any invasive force. In a word, Sanskrit ignited an inquiring current which continues to be a source of enlightenment. The reflective strength of a majority of Indian languages was spurred and enhanced by the Sanskrit language. Yet, today reeling under the thickened shadow of European enframing Sanskrit is seen as a colossal source of discrimination.</p> <p>How to reconfigure the reflective integrity, if there is any, of the traditions of inquiry that emerged from the Sanskrit language? Has such reflective integrity suffered debilitation and dissipation from the interrogating inquiries from within (allegedly Buddhism) and violent onslaughts from alien (Semitic) heritages of religion? Have the enduring vigour and vitality of the mnemocultural reflective traditions of Sanskrit suffered ruination and withdrawn from inquiry due to the ascendant interrogations of the two moments?</p>

How to respond to the reflective openings articulated by the Sanskrit tradition from its very inception, today?

This semester's course is an introduction to the reflective traditions that emerged from the Sanskrit language. It explores the cultural difference between the intellectual heritages of India and Europe. The course does not offer a survey but focuses on specific salient issues of Indian traditions. Readings for the course include Nagarjuna, Sankara, Sayana-Madhava, Frits Staal, Halbfass, Malamoud, Pollock, Balagangadhara, Heidegger, Derrida and others. Students interested in exploring cultural reflective difference across traditions and heritages are encouraged to register for the course. Prior knowledge of Sanskrit is not a requirement.

Course evaluation will be based on regular classroom participation, presentations, written assignments and an end-semester project work on the interface between Sanskrit and other Indian languages of culture.

Evaluation Scheme

40% in-semester + 60% end semester

Course Title	READING SOUTH ASIA: NATIONS AND NARRATIVES
Course Code	CL251
Semester	Elective: II and IV Semester Students: January to June 2024
No. of Credits	05
Maximum Intake	30
Days and timing	Tuesdays and Thursdays, 11am-1pm
Name of Faculty Member(s)	Prof. Amith Kumar P V
Course Description	<p>The terms “South Asia” and “South Asianness” refer to different cultural formations that resist any attempt towards homogenization and stratification. The multiplicities that are called “South Asia” will be deliberated upon in the class with a view to highlight plural cultures that inhabit this geographical zone. The course aims to introduce students to the increasingly popular gamut of literatures coming from one of the most vibrant cultural zones in the contemporary global scenario. Students would be required to read and critically analyze fictions keeping in mind the global dialectics, cross-cultural migrations, power dynamics, capital flow and native turbulences. One of the crucial concerns would be to examine and interpret the native versus diaspora dichotomy with a view to bring forth the inherent diversity in the theoretical concerns and issues that grapple contemporary South Asia.</p>

Course Outcome:	<ol style="list-style-type: none"> 1. The course will familiarize students with the cultural and literary landscape of South Asia with a view to equip them with the major socio-historic and literary events from the region. 2. The students will be introduced to the manner in which the idea of nation is constructed and narrated in the novels from South Asia. 3. The course will engage with some of the narratological practices adopted by writers in the contexts of South Asian literatures that construct a realism where 'southasianness' is realized. 4. The course will adopt a multidisciplinary approach to engage with South Asian literatures and cultures by foregrounding a conglomerate of theoretical arguments emanating from different disciplines.
Course delivery:	Lectures/Presentations/reading projects/seminars
<p>Evaluation Scheme</p> <p>Essential Reading List:</p>	<p>40% Internals 60% Final Examination</p> <p>Hamid, Mohsin (Pakistan). <i>The Reluctant Fundamentalist</i>. Ali, Monica (Bangla Desh). <i>Brick Lane</i>. Upadhyay, Samrat (Nepal). <i>Arresting God in Kathmandu</i>. Ondaatje, Michael (Sri Lanka). <i>Anil's Ghost</i>. Hosseini, Khaled (Afghansitan). <i>And the Mountains Echoed</i>. Ghosh, Amitav (India). <i>The Hungry Tide</i>. Anantha Murthy, U R (India). <i>Bharathipura</i>.</p>

Course title	DISSERTATION Compulsory for all MA Comparative Literature second year students.
Category (Mention the appropriate category (a/b/c) in the course description.)	B. Existing course with revision.
Course code	CL 165
Semester	4
Number of credits	15 (reading course with Supervisor: 5 Credits, Research Writing, Seminar and Viva Voce: 5 Credits, Thesis: 5 Credits)
Maximum intake	30 – Compulsory for all MA comparative literature second year students.
Day/Time	Friday 2.00 p.m to 4.00 p.m
Name of the teacher/s	Sherin B.S. (the students will choose individual supervisors based on their areas of research, after the introductory sessions.)
Course description	<p>i) The introductory sessions will involve classroom teaching on dissertation writing. There will also be student presentations on research proposals, and discussions on the methodology required for the areas chosen. Further, the allotted hours may be utilized for individual sessions with respective supervisors (reading session) and also library research. The evaluation will be based on the end semester presentation and the viva-voce examination.</p> <p>ii) Objectives of the course: Utilize the analytical skills developed in the field of Literary Studies</p>
Course delivery	Seminar Student Presentations Reading course Dissertation Submission Viva Voce
Evaluation scheme	Internal (modes of evaluation): through student presentations End-semester (mode of evaluation): Viva voce and thesis submission
Reading list	Essential reading: Reading List will be prepared based on the topics chosen by the scholars, with the approval of research supervisors.