

**Annexure –“A”**  
**UNIVERSITY SCHOOL OF HUMANITIES & SOCIAL SCIENCES**  
**GGs INDRAPRASTHA UNIVERSITY, NEW DELHI -110 078**

**M.PHIL. COURSE OUTLINE & SCHEME OF EXAMINATION**

**COURSE OUTLINE**

**SEMESTER – I**

SN	Course Code	Paper ID	Title of The Course	Teaching Hours Per Week			Credits	Mode of Examination
				L	T	P/S		
1	HSE Phil 801	261801	Research Methodology, Documentation Skills and Ethics	3	2	-	5	University Exams
2	HSE Phil 803	261803	Philosophy of Literature	4	1	-	5	University Exams
3	HSE Phil 805	261805	Literature and Visual Arts	4	1	-	5	University Exams
<b>Elective (Literary Theory)</b>								
4	HSE Phil 807	261807	Marxist Literary Criticism and Theory	4	1	-	5	University Exams
	HSE Phil 809	261809	Cultural Criticism and Theory	4	1	-	5	University Exams
	HSE Phil 811	261811	Postcolonial Literary Criticism and Theory	4	1	-	5	University Exams
	HSE Phil 813	261813	Feminist Literary Theory and Criticism	4	1	-	5	University Exams
	HSE Phil 815	261815	Structuralism and Post Structuralism: Theory and Practice	4	1	-	5	University Exams
<b>Seminars</b>								
5	HSE Phil 851	261851	Seminars**	-	-	5	5	NUES Seminar Based Evaluation

**SEMESTER – II**

SN	Course Code	Paper ID	Title of The Course	Teaching Hours Per Week			Credits	Mode of Exam
				L	T	P/S		
1	HSE Phil 802	261802	Post War English Fiction	4	1	-	5	
<b>Elective (Any One of the following)</b>								
2	HSE Phil 804 to HSE Phil 810	261804 to 261810	Teacher Specific Courses* *Notes: 1. The teachers would design the courses as per the template, and the same would be offered to students as electives after due approval by the school BOS. The detailed Course Contents, Scheme of Examination would be sent to the Examination Branch at the beginning of the 2nd Semester 2. The Panel of Examiners would be prepared by the concerned teacher on semester to semester basis in consultation with the Dean, USHSS and would be placed before BOS for approval before it is sent to the Examination Branch	4	1	-	5	University Exams

**SEMESTER – III**

SN	Course Code	Paper ID	Title of The Course	Teaching Hours Per Week			Credits	Mode of Exam
				L	T	P/S		
1	HSE Phil 951	261951	Dissertation and Vive-Voce	The workload for dissertation supervisors would be counted on the basis of number of students x 2 hours per week.			25	University Exams based on Dissertation writing and viva voce examination

**Total Credits: 25+10+25 = 60**

Approved by 14<sup>th</sup> Board of Studies on 10<sup>th</sup> June, 2015 and by 9<sup>th</sup> AC Sub Committee on 11<sup>th</sup> June, 2015.

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M.PHIL. (ENGLISH)  
SEMESTER I

Paper Code: HSE Phil. 801

Nomenclature of the Paper: Research Methodology, Documentation Skills and Ethics

Lectures: 3, Tutorial: 2  
Mode of Exam: UES

Total Credits: 5

Total Marks: 100 (40 Internal + 60 External)

**Objective:** The aim of this paper is to introduce students to the fundamentals of research and practices of research writing; to enable them to prepare a synopsis, write research papers/s and dissertation.

**Detailed Course Content**

**Unit I: Basic Concepts:**

Research in Literature: Nature, Scope and Significance; Scholarship, Criticism, Theory and Research; Interpretation, Analysis and Textual Criticism; Styles of Literary Thesis: Narration, Argumentation, Exposition, Description; Research Ethics: Plagiarism.

**Unit II: The Mechanics of Research**

The Mechanics of Thesis Writing: MLA Style Sheet - Inside Citations and Parenthetical Documentation, Formatting (Presentation), Bibliography; Formatting and Drafting: From the First Draft to the Final Copy; Preparation of Primary and Secondary Reading Lists.

**Unit III: Research Topic, Methodology & Synopsis:**

The Identification of a Research Problem/Hypothesis: Choice, Definition, Scope, Gaps in the Research Area and Justification for the Research Topic and Research Project; Analysis of the Research Perspective and Methodology.

**Unit IV: Assignments: Literature Review, Survey and Synopsis**

Survey of Literature: Review of Relevant Texts (Book and Research Papers); Abstracting and Summarising, Annotated Bibliography of Primary and Secondary Resources, Research Plan and its Execution: Working Outline including Chapterization, Research Papers and Dissertation Synopsis.

**Recommended Readings:**

1. Anderson, Jonathan et al. (1970). *Thesis and Assignment Writing*. 1st ed. New Delhi: Wiley Eastern Ltd.
2. Gibaldi, Joseph (2000). *MLA Handbook for Writers of Research Papers* 7th ed. New Delhi: Affiliated East-West Press Ltd.
3. Mouney, Chris (2002). *Essays and Dissertation*. Oxford: OUP.

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M.PHIL. (ENGLISH)  
SEMESTER I

Paper Code: HSE Phil. 803

Nomenclature of the Paper: Philosophy of Literature

Lectures: 4, Tutorial: 1

Mode of Exam: UES

Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)

Total Credits: 5

**Objective:**

To deliberate on philosophy-literature interface through the exposition of basic issues of philosophy and literature, philosophy of literature and philosophy in literature.

**Detailed Course Content**

**Unit I:**

Plato: "Theory of Art" from *The Republic*

Horace: *Ars Poetica*

Anand K. Coomaraswamy: "Mediaeval Aesthetics" (Essay on Thomas Aquinas)

**Unit II:**

Hume: Of the Standard of Taste

G.W.F. Hegel: "Historical Deduction of the True Idea of Art" from *Introductory Lectures on Aesthetics*

**Unit III:**

Julian Young: "Modern Art" (Heidegger)

Nietzsche: "The Birth of Tragedy" from *Selected Writings by Nietzsche*

Adorno: "Art Society Ethics" from *Adorno Aesthetic Theory*

**Unit IV: Assignments/Seminars on literature and theory of Aesthetics**

**Recommended Readings:**

1. Bloch, Ernst et al (1977). Theodor Adorno. *Aesthetics and Politics*. London: Verso.
2. Bowie, Andrew (1990, 2003). *Aesthetics to Subjectivity: from Kant to Nietzsche*. Manchester: Manchester Univ. P.
3. D.A. Russell & Michael Winterbottom, Eds (1989). *Classical Literary Criticism*. Oxford: Oxford Univ. P.
4. Davies, Stephen, et al. (2009). *A Companion to Aesthetics*. Sussex Wiley-Blackwell.
5. G.N. Devy, Ed. (1989). *Indian Literary Criticism: Theory and Practice*. Hyderabad: Orient BlackSwan.
6. Graham, Gordon (2005). *Philosophy of the Arts: an Introduction to Art*. New York: Routledge.
7. Kant, Immanuel (2000). *Critique of the Power of Judgement*. Cambridge: Cambridge Univ. P.
8. M.W. Rowe (2004). *Philosophy and Literature: A Book of Essays*. Ashgate Publishing.



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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 805**

**Nomenclature of the Paper: Literature and Visual Arts**

**Lectures: 4, Tutorial: 1**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Total Credits: 5**

**Objective:** To expose students to the interface of literature with various art forms like painting, sculpture etc.

**Detailed Course Content**

**Unit I: Perspectives on Art and Literature**

Literature as Art and Art as literature; Images, Symbols and Metaphors, Realism, Naturalism, Expressionism, Impressionism, Dadaism, Surrealism, Cubism, Pen Portraits, Landscapes, Architectonics

**Unit II: Poetry and Visual Art**

1. John Keats: Ode on Grecian Urn
2. Auden: Musee Des Beaux Arts
3. Yeats: Sailing to Byzantium
4. Wallace Stevens: The Man With the Blue Guitar
5. Elizabeth Jennings: Rembrandt's Last Portrait
6. Anne Sexton: The Starry Nights
7. Sylvia Plath: The Disquieting Muses
8. Allen Ginsberg: Cezanne's Ports
9. Neruda: Twenty Love Poems (with Picasso's Sketches)
10. Robert Browning: "Andrea Del Sarto" & "My Last Duchess"

**Unit III: Art & Novel**

1. Henry Fielding: Preface to *Joseph Andrews*
2. Balzac: *The Unknown Masterpiece*
3. Dave Boling: *Guernica*
4. Mario Vargas Llosa: *The Way to Paradise*

**Unit IV: Assignments on literature-art interface, theory and practice**

**Recommended Readings:**

1. Barry, Jackson (1999). *Art, Culture, and the Semiotics of Meaning: Culture's Changing Signs of Life in Poetry, Drama, Painting, and Sculpture*. New York: St. Martin's Press.

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2. Berg, William J (2012). *Literature and Painting in Quebec from Imagery to Identity*. Toronto: Univ. Of Toronto P.
3. Gilbert, Katharine, and Helmut Kuhn (1952). *A History of Aesthetics*. Bloomington: Indiana Univ. P.
4. Langer, Susanne (1953). *Feeling and Form: A Theory of Art*. New York: Scribner's.
5. Panofsky, Erwin (1955). *Meaning in the Visual Arts*. Garden City: Doubleday Anchor.
6. Read, Herbert (1974). *The Meaning of Art*. London: Faber and Faber
7. Read, Herbert. (1934). *Art and Industry*. London: Faber and Faber.
8. Read, Herbert. (1963). *To Hell with Culture and Other Essays on Art and Society*. London: Routledge and Kegan Paul.
9. Rigaud-Drayton, Margaret (2005). *Henri Michaux: Poetry, Painting, and the Universal Sign*. Oxford: Oxford Univ. P.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 807 (Elective)**

**Nomenclature of the Paper: Marxist Literary Criticism and Theory**

**Lectures: 4, Tutorial: 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Objective:** To expose students to the theory and practice of Marxism, its scope and significance for literary studies and its interfaces with other theoretical positions.

**Detailed Course Content**

**Unit I: A detailed study of the following concept/portions from *Marxism and Literature*\*:**

Basic Concepts: Culture, Language, Literature, Ideology; Post-Ideology Cultural Theory; Base and Superstructure, Determination, Productive Forces, Hegemony, Traditions, Institutions and Formations, Dominant, Residual and Emergent, Structures of Feeling, The Sociology of Culture; Literary Theory: Alignment and Commitment

**Unit II: Major Statements I**

Georg Lukacs: "The Ideology of Modernism" (1957)

Terry Eagleton: "Towards a Science of the Text" (1960)

T. W. Adorno: "Commitment" (1962)

**Unit III: Major Statements II**

Etienne Balibar and Pierre Macherey: "On Literature as an Ideological Form" (1974)

Raymond Williams: "Literature" (1977)

Alex Callinicos: "The Jargon of Postmodernity" (1989)

Alain Badiou: Selection from *Rhapsody for the Theatre* (2008)

**Unit IV: Assignments and case studies on the theory and literary practices of Marxism; Readings of literary texts from Marxist theoretical perspective.**

**Recommended Readings:**

1. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P, 1983.
2. Barry, Peter. *Beginning Theory*. Chennai: Viva Books, 2007
3. Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Thomson, 2002.
4. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
5. Williams, Raymond (1977). *Marxism and Literature*. Oxford/New York: Oxford Univ. P.
6. Eagleton, Terry and Drew Milne, eds (1996). *Marxist Literary Theory: A Reader*. Sussex: Blackwell.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 809 (Elective)**

**Nomenclature of the Paper: Cultural Criticism and Theory**

**Lectures: 4, Tutorial: 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Objective:** To expose students to the theory and practice of cultural studies, its scope and significance for literary studies and its interfaces with other theoretical positions.

**Detailed Course Content**

**Unit I: Theory and Method**

Stuart Hall: "Cultural Studies and its Theoretical Legacies"

Walter Benjamin: "The Work of Art in the Age of its Technical Reproduction"

Meaghan Morris: "Banality in Cultural Studies"

**Unit II: Space, Nationalism & Globalization**

Michel Foucault: Space, Power and Knowledge

Benedict Anderson: Imagined Communities: Nationalism's Cultural Roots

Arjun Appadurai: "Disjunction and Difference in the Global Cultural Economy"

**Unit III: Market, Media and Public Sphere:**

Theodore Adorno and Max Horkheimer: "The Cultural Industry: Enlightenment as Mass Deception"

Janice A. Radway: "The Institutional Matrix of Romance"

Jodi Dean: "The Net and Multiple Realities"

**Unit IV: Assignments and Case Studies:** Assignments & Case Studies on various aspects of Cultural theory and practice; Readings of literary texts from this perspective. ##

**Recommended Readings:**

1. Baldwin, E. (2004). *Introducing Cultural Studies*. New York: Pearson/Prentice Hall.
2. Barker, M. & Beezer, A. (1992). *Reading into Cultural Studies*. London: Routledge.
3. Barry, Peter (2007): *Beginning Theory*. Chennai: Viva Books.
4. Belsey, C. (2005). *Culture and the Real: Theorizing Cultural Criticism*. London; New York: Routledge.
5. Bhabha, Homi (2006). *The Location of Culture*. Chennai: Viva Books.
6. Dobie, Ann B (2002). *Theory into Practice: An Introduction to Literary Criticism*. Thomson.
7. Derrida, J. (2005). *Cultural Studies: A Critical Introduction*. London; New York: Routledge.

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8. During, Simon (2003). *The Cultural Studies Reader*. 2nd ed. London; New York: Routledge.
9. Eagleton, Terry (1983). *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P.
10. Edgar, Andrew and Peter Sedgwick (2005). *Cultural Theory: The Key Concepts*. 2nd edition. NY: Routledge.
11. Hall, Donald E (2001). *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton.
12. Milner, A. (1996). *Literature, Culture and Society*. New York: New York University Press.
13. Nayar, Pramod K (2008). *An Introduction to Cultural Studies*. New Delhi: Viva Books.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 811 (Elective)**

**Nomenclature of the Paper: Postcolonial Literary Criticism and Theory**

**Lectures: 4, Tutorial: 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Objective:** To expose students Postcolonial Literary Criticism and Theory, its scope and significance for literary studies and its interfaces with other theoretical positions.

**Detailed Course Content**

**Unit I: Critical Concepts and Major Issues:**

Alterity, Diaspora, Ambivalence, Colonialism, Discourse, Post-colonialism, Orientalism, Essentialism, Ethnicity, Exoticism, Hegemony, Hybridity, Identity, Ideology, Language; Mimicry, Nation, Other, Representation, Subaltern, Worlding, Hyphenation, Interpellation, Occidental, Imperialism, Globalization; Historical and Theoretical Overview; Major Issues and Debates

**Unit II: Major Statements I**

Edward Said: "Orientalism" and "Resistance, Opposition and Representation"\*

Homi K. Bhabha: "Signs Taken for Wonders" and "Cultural Diversity and Cultural Difference"

Benita Perry: "Problems in Current Theories on Colonial Discourse"

Partha Chatterjee: "Nationalism as a Problem"

Robert Young: "The Cultural Politics of Hybridity"

Dipesh Chakrabarty: "Postcoloniality and the Artifice of History"

**Unit III: Major Statements II**

Chinua Achebe: "Colonialist Criticism"

Gauri Viswanathan: "The Beginnings of English Literary Studies in British India"

Salman Rushdie: "Imaginary Homelands"

Trinh T. Minh-ha: "Writing Postcoloniality and Feminism"

**Unit IV: Assignments & Case Studies** on various aspects of postcolonial theory and practice; Readings of literary texts from this perspective. \*\*

**Recommended Readings:**

1. Ashcroft, Bill, Griffiths, and Tiffin, Helen (2008). *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge

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2. Ashcroft, Bill. Gareth Griffiths, and Helen Tiffin, eds. (2004). *Key Concepts in Post-Colonial Studies*. London: Routledge
3. Barry, Peter (2007). *Beginning Theory*. Chennai: Viva Books.
4. Dobie, Ann B (2002). *Theory into Practice: An Introduction to Literary Criticism*. Thomson.
5. Eagleton, Terry (1983). *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P.
6. Hall, Donald E. (2001). *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton.
7. Loomba, A. (2005). *Colonialism/Postcolonialism*. London; New York: Routledge.
8. Spivak, Gayatri Chakravorty (1990). *The Post-Colonial Critic: Interviews, Strategies, Dialogues*. Ed. Sarah Harasym. London: Routledge.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 813 (Elective)**

**Nomenclature of the Paper: Feminist Literary Theory and Criticism**

**Lectures: 4, Tutorial: 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Objective:** To familiarise students with Feminist Literary Theory and Criticism, its scope and significance for literary studies and its interfaces with other theoretical positions.

**Detailed Course Content**

**Unit I: Initiations:**

Simone de Beauvoir: "Introduction" and "Conclusion" from *The Second Sex*

Marilyn Frye: "Sexism"

Iris Young: "Five Faces of Oppression"

Kate Millett: "Theory of Sexual Politics" (Chapter 2 of *Sexual Politics*)

**Unit II: Major Statements I**

Luce Irigaray: "This Sex which is Not One"

Catherine A. McKinnon: "Difference and Dominance: On Sex Discrimination"

Helene Cixous: "The Laugh of the Medusa"

**Unit III: Major Statements II**

Judith Butler: "Subjects of Sex/Gender/Desire"

bell hooks: "Feminism: A Movement to End Sexist Oppression"

Talpade Mohanty: "Under Western Eyes Revisited: Feminist Scholarship through Anti separatist Struggles"

**Unit IV:** Assignments & Case Studies on various aspects of Feminist theory and practice; Readings of literary texts from this perspective. <sup>##</sup>

**Recommended Readings:**

1. Cudd, E. Ann and Robin Andreaen, eds. (2005). *Feminist Theory: A Philosophical Anthology*. Malden & Oxford: Blackwell.
2. Eagleton, Mary, ed. (2011). *Feminist Literary Theory: A Reader*. Oxford: Wiley-Blackwell.
3. McCann, Carole R. And Seung-kyung Kim, Ed. *Feminist Theory Reader: Local and Global Perspectives*. 2<sup>nd</sup> Edition. New York: Routledge, 2012.
4. Millett, Kate (1970). *Sexual Politics*. New York: Doubleday.
5. Mohanty, Chandra Talpade (2006). *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. New Delhi, Zubaan.
6. Moi, Toril (1985). *Sexual/Textual Politics: Feminist Literary Theory*. London and New York: Methuen.
7. Showalter, Elaine, ed. (1985). *New Feminist Criticism: Essays on Women, Literature, and Theory*. New York: Pantheon Books.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 815 (Elective)**

**Nomenclature of the Paper: Structuralism and Poststructuralism: Theory and Practice**

**Lectures: 4, Tutorial: 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Exams) + 60 (External Examination)**

**Objective:** To expose students to Structuralist and Poststructuralist Literary Criticism and Theory, its scope and significance for literary studies and its interfaces with other theoretical positions.

**Detailed Course Content**

**Unit I: Structuralism**

Roman Jakobson: "Linguistics and Poetics" and "The Metaphoric and Metonymic Poles"

M. Bakhtin: "Forms of Time and of the Chronotope in the Novel" from *The Dialogic Imagination*

Roland Barthes: "An Introduction to Structural Analysis of the Narrative"

**Unit II: Poststructuralism-I**

Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences"

Foucault: "Truth and Power" an interview with Foucault

Deleuze: "Introduction" to *Difference and Repetition*

**Unit III: Poststructuralism-II**

Lacan: Seminar on *The Purloined Letter*

Kristeva: "Approaching Abjection" from *Powers of Horror*

Zizek: "How Did Marx Invent the Symptom" from *The Sublime Object of Ideology*

**Unit IV: Assignments**

Application of Structuralist and Post Structuralist theory on selected literary/cinematic texts.

**Recommended Readings:**

1. Belsey, Catherine (2002). *A Very Short Introduction to Poststructuralism*. Oxford: OUP.
2. Culler, Jonathan D. (2007). *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca, NY: Cornell University Press.
3. Derrida, Jacques (1998). *Of Grammatology*. Translated by Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University, Press.
4. Eagleton, Terry (2008). *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press.
5. Foucault, Michel (2002). *The Order of Things: An Archaeology of the Human Sciences*. New York: Routledge.
6. Kristeva, Julia (1982). *Powers of Horror*. Trans. Leon s. Roudiez. New York: Columbia University Press.
7. Waugh, Patricia. (2006). *Literary Theory and Criticism*. New Delhi: OUP.
8. Williams, James (2005). *Understanding Poststructuralism*. Bucks: Acumen Publishing Ltd.
9. Žižek, Slavoj (2008). *The Sublime Object of Ideology*. New York: Verso.

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**M.PHIL. (ENGLISH)  
SEMESTER I**

**Paper Code: HSE Phil. 851**

**Nomenclature of the Paper: Seminar**

**Total Credits: 5**

**Mode of Exam: Seminar Based Evaluation**

**Total Marks: 100: 40 (Internal Evaluation) + 60 (External Evaluation)**

**Objective:** To engage students with various aspects of literature and improve their analytic and communicative skills through individual presentations and collective discussions in the form of periodic seminars and student-mentor interactions.

**Pedagogy:**

The seminar activity would be spread over the entire length of the semester. The students shall be allotted teacher-mentors for intensive and extensive classroom discussions. Students shall be required to make individual presentations on a chosen text/author/area as per the notified schedule.

**Evaluation:**

1. The evaluation would be based on student's performance and post-presentation interaction
2. There will be two components of evaluation: Internal and External. Internal Evaluation shall be an average of marks awarded by a panel of internal faculty. Each faculty member shall evaluate the performance of the student for 40 marks. External evaluation would consist of 60 marks and would be done by the external subject expert/examiner invited for the purpose.

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**M.PHIL. (ENGLISH)  
SEMESTER II**

**Paper Codes:** HSE Phil. 802

**Nomenclatures of the Papers:** Post War English Fiction

**Total Credits:** 5

**Mode of Exam:** UES

**Total Marks:** 100: 40 (Internal Evaluation) + 60 (External Evaluation)

**Objective:** To understand and appreciate the literary, ideological and thematic and context and contours of post war novel in English.

**Unit I:**

Kingsley Amis: *Lucky Jim*, 1954

John Fowles: *The French Lieutenant's Woman*, 1969

**Unit II:**

Doris Lessing: *The Golden Note Book*, 1962

A. S. Byatt: *Possession: A Romance*, 1990

**Unit III:**

Kazuo Ishiguro: *The Remains of the Day*, 1989

Ian McEwan: *Atonement*, 2001

**Unit IV:**

Assignments & Case Studies on various aspects of contemporary English novel, its evolution and present forms.

**Recommended Readings:**

1. English, James F. ed. *Contemporary British Fiction*. Malden: Blackwell Publishing, 2006.
2. Hale, Dorothy J. ed. *The Novel: An Anthology of Criticism and Theory*, 1900–2000. Malden: Blackwell Publishing, 2006.
3. Damrosch, David. *How to Read World Literature*. Malden: Wiley-Blackwell, 2009.

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**M.PHIL. (ENGLISH)  
SEMESTER II**

**Paper Codes:** HSE Phil. 804 to HSE Phil. 810

**Nomenclatures of the Papers:** To be decided by the teachers offering the courses

**Total Credits:** 5

**Mode of Exam:** UES

**Total Marks:** 100: 40 (Internal Evaluation) + 60 (External Evaluation)

**Note:**

1. The teachers would design their respective courses as per the template, and the same would be offered to students as electives after due approval by the school BOS.
2. The course could be changed annually.
3. The School would reserve the right to offer or not to offer a Teacher Specific Elective.
4. The detailed Course Contents, Scheme of Examination and Panel of Experts would be sent to the Examination Branch at the end of the 1<sup>st</sup> Semester.
5. The Panel of Examiners would be prepared by the concerned teacher on semester to semester basis in consultation with the Dean, USHSS and would be placed before BOS for approval before it is sent to the Examination Branch.

Approved by 14<sup>th</sup> Board of Studies on 10<sup>th</sup> June, 2015 and by 9<sup>th</sup> AC Sub Committee on 11<sup>th</sup> June, 2015.



**UNIVERSITY SCHOOL OF HUMANITIES & SOCIAL SCIENCES  
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**M.PHIL. (ENGLISH)  
SEMESTER III**

**Paper Code: HSE Phil. 951**

**Nomenclature of the Paper: Dissertation and Viva-voce**

**Total Credits: 20**

**Mode of Exam: UES**

**Total Marks: 100: 40 (Internal Evaluation) + 60 (External Evaluation)**

**Pedagogy:**

1. The Dissertation would be written under the supervision of an allotted faculty.
2. The progress of the Dissertation would be monitored and reviewed through Seminars/Viva/Presentations during the course of the semesters.
3. Dissertation supervision shall entail 2 hours of teaching load per week per student

**Evaluation:**

1. The Dissertation work shall initiate in the second semester. The students would be required to defend the synopsis before school SRC.
2. The Dissertation shall be evaluated by a panel of internal examiners to be constituted by SRC (including the supervisor/s) for 40 marks.
3. The dissertation will be finally evaluated for 60 marks by external examiner.
4. The dissertation would be sent to an External Examiner (to be recommended by SRC in due consultation with the dissertation supervisors), for evaluation and the same examiner would be invited to conduct viva-voce examination.

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**SCHEME OF EXAMINATION  
M.Phil. (ENGLISH)**

1. The student shall be evaluated for each paper on continuous basis through internal and external evaluations respectively.
2. The internal evaluation for each paper, except NUES paper, shall be for 40 marks as detailed below:
 

a. Minor - I (Theory Test):	15 marks
b. Minor - II (Comprehensive Viva)	15 marks
c. Internal Assessment (Based on Assignment Units):	10 marks
<b>TOTAL:</b>	<b>40 marks.</b>
3. The minor tests would be conducted as per University notified schedule.
4. The external evaluation for each paper, except NUES papers, shall be based on end-term theory and practical/seminar/project examinations (as outlined in the detailed course scheme) carrying 60 marks.
5. Evaluation for Seminar (HSE Phil 851) shall be based on periodic seminar performance. Out of 100 marks, there will be two components of evaluation: Internal and External. Internal Evaluation shall have an average of marks awarded by a panel of internal faculty. Each faculty member shall evaluate the performance of the student for 40 marks. External evaluation would consist of 60 marks and done by the external subject expert/examiner invited for the purpose.
6. Dissertation (HSE Phil 951) work shall be initiated in the second semester. The students would be required to defend the synopsis before school SRC. Dissertation shall be evaluated by a panel of internal examiners for 40 marks and by an external examiner for 60 marks through viva-voce.
7. Minimum credits required for the award of degree shall be 60.

**INSTRUCTIONS FOR PAPER SETTING (END SEMESTER EXAMINATION)**

Unless otherwise specified, the examiner shall abide by the following:

1. End Semester Theory papers shall be set only from first three units (i.e., Unit I, II & III) of the respective course content. Unit IV is strictly for the purpose of internal assessment.
2. Five questions in all, with internal choice, will be set in each paper. The student shall be required to attempt all the five questions. Each question shall be of 12 marks.
3. Question no. 1 shall be of short answer type questions and would cover first three units of the course content in each paper. It shall have six subparts, two from each unit, out of which the students would be required to attempt any three parts choosing at least one question from each unit.
4. Questions Nos. 2 to 4 shall be essay type questions covering each of the first three units of the course content. Each essay type question, based on each unit shall be set so as to give internal choice to the students.
5. Question Number five would also be essay type with internal choice. It would cover all the three units and would test the comprehensive/comparative understanding of the texts in a particular course.
6. The Question Papers must be set so as to achieve the objectives laid down for the course.
7. Guidelines for setting papers would be sent to the External Examiners/Paper Setters.

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