

UNIVERSITY SCHOOL OF HUMANITIES & SOCIAL SCIENCES
GGS INDRAPRASTHA UNIVERSITY, NEW DELHI -110 078

M.PHIL. COURSE OUTLINE & SCHEME OF EXAMINATION

SEMESTER – I

COURSE OUTLINE

SN	Course Code	Paper ID	Title of The Course	Teaching Hours Per Week			Credit s	Mode of Examination
				L	T	P/S		
1	HSE Phil 801	261801	Research Methodology, Documentation Skills and Ethics	3	2	-	5	Non 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
Elective (Literary Theory)								
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
Seminars								
5	HSE Phil 851	261851	Seminars**	-	-	5	5	NUES Seminar Based Evaluation

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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	
Elective (Any One of the following)								
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

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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: NUES
Total Marks: 100
Total Credits: 5

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.

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. Mounney, 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: 25 (Internal Exams) + 75 (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.

Course Content:

Unit I:

Plato: "Theory of Art" from *The Republic*
 Anand. K. Coomaraswamy: "Medieval Aesthetics" (Essay on Thomas Aquinas)

Unit II:

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

Julian Young: "Modern Art" (Heidegger)

Unit III:

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: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

Objective:

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

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. Dave Boling: *Guernica*
3. 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.
2. Berg, William J (2012). *Literature and Painting in Quebec from Imagery to Identity*. Toronto: Univ. Of Toronto P.

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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

Mode of Exam: UES

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

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.

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

Mode of Exam: UES

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

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.

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

Arun 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 Read: 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. Durning, S. (2005). *Cultural Studies: A Critical Introduction*. London: New York: Routledge.
8. Durning, Simon (2003). *The Cultural Studies Reader*. 2nd ed. London: New York: Routledge.

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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. Nayyar, 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

Mode of Exam: UES

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

Objective:

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

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, Working, Hyphenation, Intercultural, 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
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

Mode of Exam: UES

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

Objective:

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

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 Millet: "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. #

Recommended Readings:

1. Cudd, E. Ann and Robin Andraesen, 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*. 2nd 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
 Mode of Exam: UES
 Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Total Credits: 5

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.

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 Perverse Letter*
 Kristeva: "Approaching Abjection" from *Powers of Horror*
 Žižek: "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: 25 (Internal Exams) + 75 (External Examination)

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: 25 (Internal Exams) + 75 (External Examination)

Objective:

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

Course Content:

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: *Alonement*, 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: 25 (Internal Exams) + 75 (External Examination)

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 1st 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.

The course content and scheme of examination for M.Phil (English) with effect from August, 2015 approved by Academic Council in its 39th meeting held on 25.06.2015. Minor modification in the course content and scheme examination approved by BOS in its 16th meeting held on 10.06.2016 and by AC Sub Committee in its meeting held on 25.07.2016.

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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 Exams/Viva) + 60 (External Examination/Viva)

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 25 marks as detailed below:

a. Minor - I (Theory Test):	20 marks
b. Internal Assessment (Based on Assignment Units/Viva):	05 marks
TOTAL:	25 marks

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 75 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 40marks and by an external examiner for 60marks 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 in (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 15 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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M.PHIL. (ENGLISH)
SEMESTER II

Paper Code: HSE Phil. 804

Nomenclature of the Paper: Literary Narratives and Cinematic Adaptations (Elective)

Lectures: 4, Tutorial: 1

Mode of Exam: UES

Total Credits: 5

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Objective:

To help students understand cinema as a medium of creative expression and the relation between literature and cinema, to theorize and understand the processes and issues of adaptation.

Unit I: Theoretical Frames

Rancière, Jacques. "The Alerity of Images," and "From One Regime of 'Imaginess' to Another"
 Chatman, Seymour. "What Novels Can Do That Films Can't (and Vice Versa)."
 Hutcheon, Linda. "In Defence of Literary Adaptation as Cultural Production."
 McFarlane, Brian. "Backgrounds, Issues, and a New Agenda."
 Sanders, Julie. "What is Adaptation" and "What is Appropriation."

Unit II: Indian Cinema and Literature

Junoon (Shyam Benegal 1978)
Umrao Jaan (Muzaffar Ali 1981)
Pinjra (Chandraprakash Dwivedi 2003)

Unit III: World Cinema and Literature

The Householder (James Ivory 1963)
The Dead (John Huston 1987)
The Shawshank Redemption (Frank Darabont 1994)

Unit IV: Assignments, Case Studies, Group Activities and Presentations

Recommended Readings:

1. Arnheim, Rudolf. "Who Is the Author of a Film?" [1934]. *Film Essays and Criticism*.
 Trans. Brenda Benichen. Madison, WI: The U of Wisconsin P, 1997. 62-69.
2. Bluestone, George. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Berkley:
 University of California Press, 1957.
3. Chatman, Seymour. "What Novels Can Do That Films Can't (and Vice Versa)." [1980].
Critical Inquiry 7.1 (1980): 121-140.
4. Eisenstein, Sergei. "Dickens, Griffith, and the Film Today." [1944]. *Film Form: Essays
 in Film Theory*. Ed. and trans. Jay Leyda. San Diego: Harcourt, 1949. 195-255.
5. Elliott, Kamilla. "Literary Cinema and the Form/Content Debate." *Rethinking the
 Novel/Film Debate*. Cambridge: Cambridge UP, 2003. 133-183.
6. Hutcheon, Linda. "In Defence of Literary Adaptation as Cultural Production." *M/C
 Journal* 10.2 (2007). 23 Dec. 2011 <<http://journal.media-culture.org.au/0705/01-hutcheon.php>>.

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8. Hutcheon, Linda. *A Theory of Adaptation*. New York & London: 2006.
9. McFarlane, Brian. "Backgrounds, Issues, and a New Agenda." [1994]. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996. 3-30.
10. Rancière, Jacques. *The Future of the Image*. London: Verso, 2007.
11. Sanders, Julie. *Adaptation and Appropriation*. The New Critical Idiom. Oxon, UK: Routledge, 2006.
12. Stam, Robert. "Introduction: The Theory and Practice of Adaptation." *Literature and Film*. Eds. Robert Stam and Alessandra Raengo. Malden, MA: Blackwell, 2005. 1-52.
13. Timothy Corrigan. *Film and Literature: An Introduction and Reader*. New York and London: Routledge, 2012.
14. Simone Murray. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York and London: Routledge, 2011.

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M.PHIL. (ENGLISH)
SEMESTER II

Paper Code: HSE Phil. 806

Nomenclature of the Paper: Literature and Theatre Adaptation (Elective)
Lectures: 4, Tutorial: 1
Mode of Exam: UES

Total Credits: 5

Total Marks: 100: 25 (Internal Exams) + 75 (External Examination)

Objective:

To inculcate in students a critical outlook towards literature through the dialectics of adaptation as practice.

Course Content:

Unit I:

Basic Concepts

- A Direction
- B Design
- C Production

Unit II:

Theatre Adaptation across Genres

- A *Agra Bazar*
- B *Begum Ka Takiya*
- C *Rudali*

Unit III:

Translation as Adaptation

- A *Macbeth*
- B *House of Bernarda Alba*

Unit IV:

Assignment and Performance

- A Adaptation of given texts
- B Participation in a performance

Recommended Readings:

1. Nelms, Henning. *Scene Design A Guide to the Stage*. New York: Dover Publications, 1975.
2. Smith, Andre. *The Scenewright – The Making of Stage Models and Settings*. New York: The Macmillan Company, 1971.
3. Southern, Richard. *Stage – Setting for Amateurs and Professionals*. London: Faber and Faber Limited 24, 1951.
4. Lambourne, Norah. *Staging the Play*. New York: The Studio Publications, 1970.
5. Conway, Heather. *Stage Properties*. London: Herbert Jenkins, 1959.
6. Margaret Harris and Elizabeth Montgomery. *Motley Theatre Props*. London: Studio Vista, 1976.
7. Shelley, Louis, Steven. *A Practical Guide to Stage Lighting*. London: Oxford Elsevier Inc, 2009.
8. Cornberg, Sol & Gebauer L. Emanuel. *A Stage Crew Handbook*. New York: Harper & Brothers Publishers, 1977.
9. Zubet, Orlan. *The Languages of Theatre – Problems in the Translation and Transposition of Drama*. New York: Pergamon Press, 1980.
10. Langner, Lawrence. *The Play's the Thing*. New York: G. P. Putnam Sons, 1960.
11. Philippi, Herbert. *Stagecraft and Scene Design*. Boston: Houghton Mifflin Company, 1973.
12. Eyr, Laos. *The Art of Dramatic Writing – Its Basis in the Creative Interpretation of Human Motives*. London: Sir Isaac Pitman & Sons, Ltd, 1969.
13. Dutt, Upal. *On Theatre*. Calcutta: Seagull Books, 2009.
14. Murphy, Vincent. *Page to Stage: The Craft of Adaptation*. Michigan: University of Michigan Press, 2013.
15. Sanders, Julie. *Adaptation and Appropriation*. London: Routledge, 2005.
16. Laera, Margherita. *Theatre and Adaptation: Return, Rewrite and Repeat*. London: Bloomsbury, 2014.
17. Mitchell, Kate. *The Directors Craft: A Handbook for the Theatre*. London: Routledge, 2008.
18. Katsikaris. *Translation and Adaptation in Theatre and Film*. London: Routledge, 2013.
19. Hutcheon, Linda. *A Theory of Adaptation*. London: Routledge, 2006.

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