

**UNIVERSITY SCHOOL OF HUMANITIES & SOCIAL SCIENCES
GGG 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	Revision Status
				L	T	P/S			
1	HSE Phil 801	261801	Research Methodology	3	1	-	4	University Exams	No Revision
2	HSE Phil 803	261803	Indian Novel & the Nation	3	1	-	4	University Exams	Revised (New course content appended)
3	HSE Phil 805	261805	Art and Aesthetics	3	1	-	4	University Exams	Revised (New course content appended)
Elective									
4	HSE Phil 807	261807	Literature, Visual Arts & Theatre	3	1	-	4	University Exams	No Revision
	HSE Phil 809	261809	Gender Studies	3	1	-	4	University Exams	No Revision

SEMESTER – II

SN	Course Code	Paper ID	Title of The Course	Teaching Hours Per Week			Credits	Mode of Examination	Revision Status
				L	T	P/S			
1	HSE Phil 852	261852	Dissertation and Vive-Voce	The workload of teachers supervising dissertations would be counted on the basis of number of students x 2 hours per week.			24	University Exams based on Dissertation Writing and Viva-Voce Examination	No Revision

Total Credits: 16+24 = 40

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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 shall be for 25 marks as detailed below:

a. Minor Exam (Theory Test):	20 marks
b. Internal Assessment (Based on Assignment Units/Viva):	05 marks
TOTAL:	25 marks
3. The external evaluation for each paper shall be based on end-term theory (as outlined in the detailed course content) carrying 75 marks.
4. Dissertation (HSE Phil 951) work shall be initiated in the first semester. The students would be required to defend the synopsis before the School Research Committee (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.
5. Minimum credits required for the award of degree shall be 40 (16 Course Work + 24 Dissertation).

INSTRUCTIONS FOR PAPER SETTERS (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 paper. Unit IV is strictly for the purpose of internal assessment and no question for theory paper shall be set from this Unit.
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 carry 15 marks.
3. Question no. 1 shall be in the form 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 5 would also be an essay type question 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. Instructions for setting question papers would be sent to the External Examiners/Paper Setters.

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

Paper Code: HSE Phil-801

Lectures: 3, Tutorial: 1

Nomenclature of the Paper: Research Methodology

Total Credits: 4

Mode of Exam: UES

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

Objectives

To teach the fundamentals of research, research practices and research writing

Course Content

Unit I: Basic Concepts

Research in Literature: Nature, Scope and Significance; The Identification of a Research Problem: Hypothesis, Scope, Research Questions, Justification of Research Topic and Research Domain; Research Methodology; Research Ethics; Plagiarism.

Unit II: The Mechanics of Research

The Mechanics of Thesis Writing: MLA Style Sheet (8th Edition) - Inside Citations and Parenthetical Documentation, Formatting (Presentation), Bibliography; Formatting and Drafting: From the First Draft to the Final Copy.

Unit III: Literary and Critical Survey

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.

Unit IV: Seminar on research topic chosen for dissertation/thesis; Comprehensive Viva.

Recommended Readings

1. Anderson, Jonathan *et al.* *Thesis and Assignment Writing*. Wiley Eastern, 1970.
2. *MLA Handbook for Writers of Research Papers*, 8th edition. MLA, 2016.
3. Moumey, Chris. *Essays and Dissertation*. OUP, 2002.

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

Paper Code: HSE Phil-803

Nomenclature of Paper: Indian Novel and the Nation

Mode of Exam: UES

Lectures – 3, Tutorial – 1

Total Credits – 4

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

Objectives

To understand and appreciate the ideological, cultural and thematic contours of India as a Nation through its fictional representations.

Course Content

Unit I

Bankimchandra Chatterjee: *Anandamath*

Qurratulain Hyder: *River of Fire (Aag ka Dariya)*

Unit II

Shrilal Shukla: *Raag Darbari* (Trans. Gillian Wright)

Gurdial Singh: *The Last Flicker* (Trans. Ajmer S. Rode)

Unit III

Amitav Ghosh: *The Shadow Lines*

Upamanyu Chatterjee: *English, August: An Indian Story*

Unit IV

Assignments and case studies on various aspects of nation, nationalism and nationality, and their literary manifestations in the Indian Novel; Comprehensive Viva.

Recommended Readings

1. Anderson, Benedict. *Imagined Communities*. Verso, 1991.
2. Bhabha, Homi ed. *Nation and Narration*. Routledge, 1990.
3. Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton University Press, 1993.
4. Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. OUP, 2009.
5. Inden, Ronald. *Imaging India*. Basil Blackwell, 1990.
6. Jaffrelot, Christophe. *The Hindu Nationalist Movement and Indian Politics: 1925 to the 1990s*. Hurst, 1996.

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

Paper Code: HSE Phil-805

Nomenclature of Paper: Art and Aesthetics

Mode of Exam: UES

Lectures – 3, Tutorial – 1

Total Credits – 4

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

Objectives

To introduce students to fundamental issues regarding art and aesthetics; to develop a historical perspective on issues of aesthetics; to understand form and function of art.

Course Content

Unit I

Plato: *The Republic* (Book II, III and X); *Ion*

Kant: First Section, "Observations on the Feeling of the Beautiful and the Sublime"; First Section, "Analytic of the Aesthetic Power of Judgment" (1-13)

Unit II

Lukács, Georg: "Inner Form of the Novel" from *Theory of the Novel*, "Tolstoy and the Development of Realism" from *Studies in European Realism*, "Expressionism: Its Significance and Decline" from *Essays on Realism*

Adorno, Theodor: "Art, Society, Aesthetics" (p. 1-15), "Situation" (p. 16-18), "Society" (225-236) from *Aesthetic Theory*

Unit III

Jameson, Fredric: "Transformation of the Image in Postmodernity" (93-112) from *The Cultural Turn*

Bourdieu, Pierre: "The Historical Genesis of a Pure Aesthetics" from *The Field of Cultural Production: Essays on Art and Literature*

Unit IV

Assignments, Seminars, Comprehensive Viva

Suggested Readings

1. Adorno, Theodor. *Aesthetic Theory*. Continuum, 2002.
2. Gardner, Sebastian. *Kant and Critique of Pure Reason*. Routledge, 1999.
3. Gaut, Berys and Domonic M. Lopes (eds). *The Routledge Companion to Aesthetics*. Routledge, 2001.
4. Gordon, Graham. *Philosophy of the Arts: An Introduction to Aesthetics*. 3rd edition. Routledge, 2005.
5. Levinson, Jerrold (ed). *The Oxford Handbook of Aesthetics*. OUP, 2005.
6. Sheppard, Anne. *Aesthetics: An Introduction to the Philosophy of Art*. OUP, 1987.

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

Paper Code: HSE Phil-807 (Elective)

Nomenclature of the Paper: Literature, Theatre & Visual Arts

Lectures: 3, Tutorial: 1

Total Credits: 4

Mode of Exam: UES

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

Objectives

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

Course Content

Unit I: Perspectives on Literature, Theatre & Visual Arts

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

Unit II: Literature and Visual Art

a)

1. W. H. Auden: "Musee Des Beaux Arts"
2. Wallace Stevens: "The Man with the Blue Guitar"
3. Elizabeth Jennings: "Rembrandt's Last Portrait"
4. Anne Sexton: "The Starry Nights"
5. Allen Ginsberg: "Cezanne's Ports"
6. Pablo Neruda: *Twenty Love Poems and A Song of Despair* (with Picasso's Sketches)

b)

1. Henry Fielding: 'Preface' to *Joseph Andrews*
2. Mario Vargas Llosa: *The Way to Paradise*

Unit III: Theatre Adaptation

1. Habib Tanvir: *Agra Bazaar*
2. Prakash Pandit: *Begum Ka Takia*

Unit IV: On-campus and off-campus Workshops on Design and Adaptation; Field Visit to Artists'/Painters'/Sculptors' Studios; Assignments on Literature-Art Interface, Theory and Practice; Comprehensive Viva.

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Recommended Readings

1. Barry, Jackson. *Art, Culture, and the Semiotics of Meaning: Culture's Changing Signs of Life in Poetry, Drama, Painting, and Sculpture*. St. Martin's Press, 1999
2. Gilbert, Katharine, and Helmut Kuhn. *A History of Aesthetics*. Indiana Univ. Press, 1952.
3. Langer, Susanne. *Feeling and Form: A Theory of Art*. Scribner's, 1953.
4. Panofsky, Erwin. *Meaning in the Visual Arts*. Doubleday Anchor, 1955.
5. Read, Herbert. *The Meaning of Art*. Faber and Faber, 1974.
6. Nelms, Henning. *Scene Design A Guide to the Stage*. Dover Publications, 1975.
7. Zuber, Ortrun. *The Languages of Theatre- Problems in the Translation and Transposition of Drama*. Pergamon Press, 1980.
8. Murphy, Vincent. *Page to Stage: The Craft of Adaptation*. University of Michigan Press, 2013.
9. Laera, Margherita. *Theatre and Adaptation: Return, Rewrite and Repeat*. Bloomsbury, 2014.
10. Katjakrels. *Translation and Adaptation in Theatre and Film*. Routledge, 2013.

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

Paper Code: HSE Phil-809 (Elective)

Nomenclature of the Paper: Gender Studies

Lectures: 3, Tutorial: 1

Total Credits: 4

Mode of Exam: UES

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

Objectives

To give an understanding of the field of gender, sexuality, and women's studies for understanding and analyzing sex, gender, and sexuality in culture. To develop a rich comprehension of both feminist and queer approaches to the social and cultural construction of gender, sex, and sexuality.

Course Content

Unit I: Feminism and Beyond

Judith Butler: "Undoing Gender"

Bell Hooks: "Yearnings: Race, Gender and Cultural Politics"

Unit II: Sexuality

Robyn Wiegman: "Mapping the Lesbian Postmodern"

Glover, David and Cora Kaplan: "Masculinities" from *Rethinking Gender(s)*

Unit III: Queer Studies

Glover, David and Cora Kaplan: "Queering the Pitch" from *Rethinking Gender(s)*

Elizabeth Weed: "Introduction" to *Feminism Meets Queer Theory*

Unit IV: Assignments & Case Studies on aspects of Gender Theory and Practice; Readings of literary texts from gender perspective:*

Doris Lessing: *To Room Nineteen*

Louisa May Alcott: *Little Men*

Robert Browning: "My Last Duchess"

Toni Morrison: *Jazz*

William Shakespeare: *As You Like It*

Mahesh Manjrekar: *Astitva* (2000)

Mary Dore: *She's Beautiful When She's Angry* (2014)

*The list is indicative and may be revised by the teacher through the SRC, if so required)

Recommended Readings

1. Eagleton, Mary, (ed.) *Feminist Literary Theory: A Reader*, 3rd Edition. Wiley-Blackwell, 2009.
2. David Glover and Cora Kaplan. *Genders*. Routledge, 2008.

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3. Shaw, S and J. Lee. *Women's Voices, Feminist Vision: Classic and Contemporary Readings*. (6th ed). McGraw Hill, 2014.
4. Cudd, E. Ann and Robin Andreasen, (eds). *Feminist Theory: A Philosophical Anthology*. Blackwell, 2005.
5. McCann, Carole R. and Seung-kyung Kim (ed.) *Feminist Theory Reader: Local and Global Perspectives*. 2nd Edition. Routledge, 2012.
6. Millett, Kate. *Sexual Politics*. Doubleday, 1970.
7. Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Zubaan, 2006.
8. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Methuen, 1985.
9. Showalter, Elaine (ed). *New Feminist Criticism: Essays on Women, Literature, and Theory*. Pantheon Books, 1985.

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

Paper Code: HSE Phil-852

Nomenclature of the Paper: Dissertation and Viva-voce

Total Credits: 24

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 first 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.