



PROPOSED SYLLABUS FOR Ph.D. COURSEWORK (ENGLISH)

PROGRAMME OUTCOME:

The degree of Doctor of Philosophy (Ph.D.), the highest degree awarded by the University, requires the sound preparation of candidates for academic and research expertise. A discipline like English which has evolved over the past few decades is no longer single or specific-focused but truly multidimensional in nature. Interdisciplinarity has today emerged as the most vital aspect of literary studies in the discipline of English which has foliated into Cultural Studies. The present syllabus has been prepared with the objective of training students in both Theory and Textual Practice. Research scholars taking this course will be enabled to conceptualize research goals, targets and think for themselves. The training offered by this course covering aspects of close readings and appreciations of literary nuances will contribute to the holistic intellectual development of future research scholars.

The syllabus for the pre-Ph.D. Coursework in English has two components:

- i. Semester I: PHD/R-101 (Part B): Subject related Research Methodology [2 credits]
- ii. Semester II: PHD/R-201: Domain/Area Specific Subject [4 credits]



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Syllabus for Semester I: PHD/R-101 (Part B): Subject related Research Methodology [2 credits]

1. Introduction to Research Methodology
2. Acclimatization with various stylesheets: MLA Handbook (8th Edition), Chicago Manual of Style (16th Edition), and APA Referencing
3. Literature Review
4. Identification and Documentation of Sources (principles and styles as per the *MLA Handbook Eighth Edition*)
5. Plagiarism and Academic Dishonesty
6. Manuscript Preparation, Manuscript Editing and Proofreading



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Syllabus for Semester II: PHD/R-201: Domain/Area Specific Subject [4 credits]

NOTE: Up to a maximum **six** units may be taught, with at least **two** components from each unit being covered.

<u>CATEGORY</u>	<u>AUTHOR</u>	<u>TEXT</u>
Unit I: Marxist Criticism	1. Karl Marx & Frederick Engels	<i>The Communist Manifesto</i> (Selections)
	2. Georg (György) Lukács	<i>The Destruction of Reason</i> (Selections)
	3. Frederic Jameson	<i>The Political Unconscious</i> (Selections) / <i>Marxism and Form</i> (Selections)
	4. Terry Eagleton	<i>After Theory</i> (Selections)
Unit II: Psychoanalysis	1. Sigmund Freud	<i>Beyond the Pleasure Principle</i> (Selections)
	2. Jacques Lacan	<i>The Ethics of Psychoanalysis</i> (Selections)
	3. Carl Jung	<i>The Archetypes and the Collective Unconscious</i> (Selections)
	4. Melanie Klein	<i>Psychoanalysis of Children</i> (Selections)
Unit III: Formalism	1. Victor Shklovsky	<i>Theory of Prose</i> (Selections)
	2. Mikhail Bakhtin	<i>The Dialogic Imagination</i> (Selections)
	3. Roman Jakobson	<i>Language and Literature</i> (Selections)
	4. Boris Eichenbaum	<i>Voices of a Russian Formalist</i> (Selections)



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Unit IV: Gender Studies	1. Judith Butler	<i>Bodies that Matter</i> (Selections)
	2. Michel Foucault	<i>Power</i> (Selections)
	3. Luce Irigaray	<i>Speculum of the Other Woman</i> (Selections)
	4. R.W. Connell	<i>Masculinities</i> (Selections)
Unit V: Postcolonialism	1. Bill Ashcroft, Gareth Griffiths & Helen Tiffin	<i>The Empire Writes Back</i> (Selections)
	2. Michael Hardt & Antonio Negri	<i>Empire</i> (Selections)
	3. Ngugi wa Thiong'o	<i>Decolonising the Mind</i> (Selections)
	4. Henry Louis Gates Jr.	<i>Race, Writing and Difference</i> (Selections)
Unit VI: Reader Response Criticism	1. Stanley Fish	<i>Is There a Text in This Class?</i> (Selections)
	2. Wolfgang Iser	<i>The Implied Reader</i> (Selections)
	3. Martin Heidegger	<i>Being and Time</i> (Selections)
	4. Hans Robert Jauss	<i>Towards an Aesthetic of Reception</i> (Selections)
Unit VII:	1. Jean Francois Lyotard	<i>The Postmodern Condition</i> (Selections)



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Postmodern Theory	2. Gilles Deleuze and Felipe Guattari	<i>A Thousand Plateaus: Capitalism and Schizophrenia</i> (Selections)
	3. Jurgen Habermas	<i>The Philosophical Discourse of Modernity</i> (Selections)
	4. Frederic Jameson	<i>Postmodernism, or, the Cultural Logic of Late Capitalism</i> (Selections)
Unit VIII: Cultural Studies	1. Michael Berube	<i>Public Access: Literary Theory and American Cultural Politics</i> (Selections)
	2. Stuart Hall	<i>Cultural Studies 1983: A Theoretical History</i> (Selections)
	3. Pierre Bourdieu	<i>Outline of a Theory of Practice</i> (Selections)
	4. Arjun Appadurai	<i>Modernity at Large: Cultural Dimensions of Globalization</i> (Selections)
Unit IX: Performance Studies	1. Diana Taylor	<i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i> (Selections)
	2. Peggy Phelan	<i>Unmarked: The Politics of Performance</i> (Selections)
	3. Richard Schechner	<i>Performance Studies: An Introduction</i> (Selections)
	4. Rebecca Schneider	<i>Performing Remains: Art and War in Times of Theatrical Re-enactment</i> (Selections)
Unit X: Film Studies	1. Andre Bazin	<i>What is Cinema?</i> (Selections)
	2. Aruna Vasudev	<i>The New Indian Cinema</i> (Selections)
	3. David Bordwell	<i>Poetics of Cinema</i> (Selections)



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	4. Ranjani Majumdar	<i>Bombay Cinema: An Archive of the City</i> (Selections)
Unit XI: Ecocriticism/ Green Studies	1. Cheryll Glotfelty and Harold Fromm	<i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> (Selections)
	2. Vandana Shiva	<i>Staying Alive: Women, Ecology and Development</i> (Selections)
	3. Alex Goodbody and Kate Rigby	<i>Ecocritical Theory</i> (Selections)
	4. Lawrence Buell	<i>The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture</i> (Selections)
Unit XII: Digital Humanities	1. Maya Dodd & Nidhi Kalra	<i>Exploring Digital Humanities in India: Pedagogies, Practices & Institutional Possibilities</i> (Selections)
	2. David M. Berry	<i>Understanding Digital Humanities</i> (Selections)
	3. Kaby Wing & Sze Kung	<i>Reconceptualizing the Digital Humanities in Asia: New Representations of Art, History & Culture</i> (Selections)
	4. Svenja Adolphs & Dom Knight	<i>The Routledge Handbook of English Language & Digital Humanities</i> (Selections)