

**DEPARTMENT OF ENGLISH**

**JAMIA MILLIA ISLAMIA**

**NEW DELHI**

**STRUCTURE & SYLLABUS OF THE PH.D. COURSEWORK (2022)**

All Ph.D. Research Scholars, except those having M.Phil. Degree, shall have to pursue 'Course Work' which will be treated as a prerequisite for the Ph.D. programme for which they shall have to meet the minimum requirement of 75% attendance during Course Work offered by the Department of English and will be required to complete the Course Work within two-semesters. Provided that if a scholar fails to pass the examination of any course, he/she shall be given only one opportunity to sit for compartmental examination. Failure in the compartmental examination shall result in automatic cancellation of registration.

**Evaluation of Course Work**

The evaluation of Course Work shall comprise an Internal Assessment of 25 marks and a semester-end examination of 75 marks for each course. A scholar having obtained a minimum of 55 percent of marks in aggregate of Internal Assessment and semester-end examination in each course shall be declared to have successfully completed the Course Work. Provided further that if a scholar fails to complete the Course Work in the stipulated period, his/her admission shall stand automatically cancelled.

**Course Work**

The Course Work shall be of 16 credits. Semester 1 will consist of Compulsory Courses and Semester 2 of Optional Courses.

**Semester 1: Compulsory Courses**

Course 1	Research Methodology	4 Credits
Course 2	Research and Publication Ethics	2 Credits

Course 3	Annotated Bibliography or Term Paper	2 Credits
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**Semester 2: Optional Courses**

Optional Course 4A	4 Credits
Optional Course 4B	4 Credits

**SEMESTER 1 (COMPULSORY COURSES)**

**Syllabus of Course 1: (4 Credits)**

**1. Research Methodology**

This course trains students in the formal aspects of research. It will include an introduction to research methods, selections and phrasing of topics, collection and ordering of material, and creating a structured form. Students will learn about library tools, reference works and the internet and the crucial ways in which the electronic age has changed the way in which we perceive reading and writing.

**Syllabus of Course 2& 3: (2 + 2 Credits)**

**2. Research and Publication Ethics (2 Credits)**

The focus of this course will be to create awareness about publication ethics and publication misconduct. It will consist of 2 credits.

**3. Annotated Bibliography or Term Paper (2 Credits)**

The focus of this course is intended to guide the research scholar towards reviewing the research papers and other research works pertaining to his/her area of research. It will consist of 2 credits. Corollarily, the research scholar may write a Term Paper of 2 credits.

**SEMESTER 2: (OPTIONAL COURSES)**

**(4+4 = 8 Credits)**

Scholars will have to choose 2 courses of 4 Credits each from the courses mentioned below.

## **Syllabus of the Optional Courses ( 4A + 4B )**

### **(i) Literary Theory and Non-Western Poetics**

This course will introduce students to different theoretical positions on literary and cultural studies. They will also be exposed to Non-western Poetics.

### **(ii) After Theory**

With the premise that ‘theory’ has undergone major shifts in recent years, to come to terms with urgent cultural and political questions, this course offers an overview of theory’s new directions. Emerging debates in theory will be studied, and formulations by contemporary theoreticians discussed. The course will go on to assess contemporary theory’s emergence as a challenge to received knowledge, its ever-expanding political ambitions, the resulting oscillation between dogma, irrelevance, and new possibilities.

### **(iii) Texts of Popular Culture**

This course examines the theory and practice of popular culture studies, with an introduction to popular culture studies and an exploration of the politics of popular/mass culture, postulations by key theoreticians of popular culture studies, and methods of reading important forms of popular culture. The course will focus on the theories of popular culture as well as analyses of texts. The texts chosen in this course may be literary or extra-literary.

### **(iv) Writings from the Margins**

The objective of this course is to familiarize students with Indian writings from various marginal groups (in English translations). Despite their obvious divergences, the selected texts will converge on one important point. The process of writing is consciously turned into a process of resistance. The course will also introduce select critical writings that position these narratives within the broader socio-historical context and identify their literary, aesthetic and ideological concerns.

### **(v) War Literature**

This course will introduce students to war literature in the western tradition. It comprises of four novels, four short stories and five poems. Not only is war the setting for human drama in these narratives; it also becomes an agency through which the author explores the interconnected themes of violence, heroism, morality, national identity and much more. The main objective of the course will be to provoke critical thinking on war by raising questions such as: How is killing sanctioned as an ethical act in wartime? What myths do societies

create of war and heroism? How does literature perpetrate these myths? How does war affect women? How are the experiences of ordinary soldiers different from those of military officers and political leaders?

**(vi) Indian Writing in English**

The course will familiarize students with the growth of Indian Writing in English in the nineteenth and twentieth centuries and the critical tools required for its analysis. The course may be structured in terms of genre, period or theme.

**(vii) Indian Literature in English Translation**

This course will be devoted to the study of literature written in various Indian languages. Only such texts will be selected for study as have been translated into English. The study may be made on the basis of period or theme.

**(viii) Memory and Narrative**

This course examines how personal/social/collective/historical memories both construct and get constructed through culture, cultural artefacts, museums, monuments, literature, cinema, and visual culture. Exploring the contemporary salience of memory, this course also examines how the politics of memory (politics of remembering and forgetting), nostalgia, and recollection of the past can reveal aspects of the traumatic afterlives of partitions and border disputes, holocaust and genocide, communal violence and caste conflicts, and the insurgency movements and civil wars. The course will enable students to build a strong repertoire of theoretical/critical framework and analytical skills for understanding as well as critiquing the importance of memory in present times, including how memories travel across national borders in a global context and the contested nature of shared memory. By mapping out the varied forms of remembrance and their overlappings/intersections to create identity and regimes of memory, this course offers a fuller understanding of how remembering and forgetting come together to structure often competing versions of the past.

**(ix) Ocean as Method: Literatures of the Indian Ocean**

“The Sea is History” wrote Derek Walcott, reminding us of the ocean as a site of connected (hi)stories, cultural memories, contingent connections, through maritime journeys and migrations. In an endeavour to establish the oceanic space as contiguous, continuous and

contingent, this course focuses on writings that engage with complex networks of the Indian Ocean and the entangled lives of their inhabitants. In doing so, the course hopes to interrogate our received assumptions about south-south connections and European imperialism. Moving beyond the 'nation-centred' paradigms that have dominated postcolonial studies for long, the course engages with possibilities of alternative modernities that open to non-Eurocentric futures, 'southern latitudes' (Hofmeyr) and oceanic poetics.

**(x) Film and Literature**

The correspondences between the medium of film and literature as two distinct aesthetic languages warrant a closer engagement in the 21<sup>st</sup> century owing to the nature of their exchanges. If cinema's sycophancy to literature was the subject of debates in the early 20<sup>th</sup> century, literary narration has today undergone fundamental changes owing to the inference of cinema, digital technology and other allied media. Taking cognizance of the linguistic and cultural aspects of film and literary language, this course traces the evolution of sign systems and the nature of signification, auteur/author debates central to film and literary criticism and the strategies that may be adopted to 'read' a film/literary text.

**(xi) Semiotics**

This course introduces the student to semiotics as a model for understanding the notion of representation in the construction of meaning by positioning the concept of "meaning" within a historical, cultural and social context.

**(xii) Society, Culture and Women's Lives (20<sup>th</sup> Century – Early 21<sup>st</sup> Century)**

The focus of this course is to analyse a continuous spectrum of women's lives represented/narrated in both fictional and non-fictional texts in order to grasp how gender is organised and experienced differently when refracted through the prism of sexual, racial/ethnic, social class, physical abilities, age and national/citizenship differences. The first section of the course would delve into the early years of the Women's Studies programs initiated in America and other Western nations, beginning from 1950s to the late 1980s, to correct centuries of scholarship that rendered invisible women's lives, problems and accomplishments. The second section of the course would examine women's lives represented/narrated in fiction and non-fiction (20<sup>th</sup> Century – Early 21<sup>st</sup> Century) in transnational contexts, generational differences, popular culture and ideology in a matrix of

difference. Thus, it would entail a breaking down and reassessing of the knowledge about women's lives from the twentieth century to the early years of the twenty first century.

### **(xiii) Ecological Consciousness, Planetary Humanism and Emergent Trends in Literature and the Allied Arts**

This paper attempts to weave in the diverse strains of ecological consciousness and planetary humanism that begins thinking with the needs of the Earth at the centre. The turn of debates from the 1970s was concomitant to the growing concerns over environmental degradation and the fall out effect of industrialization and the implications it had for the planet owing to models of economic development the world over. As many as four humanist manifestos have been written so far to align the concerns of social and environmental justice and all of it in turn inspired the emergent genre of new nature writings in English. While discourses on ecocriticism or environmental criticism draws from various modes of knowledge production within the domains of physical, biological and social sciences, making it a pluriform, cross-disciplinary initiative, its main aim is to study the concerns of planetary humanism and the environmental dimensions of literature and allied arts. Taking theological discourses and mythologies as one of the points of departure, the focus in this paper is to revisit contemporary new nature writings in comparative terms and understand how representations of nature and the human relation to it has changed over time. While the first phase of academic and creative engagements of the 1990s foregrounded environmental preservation and an ecocentric or biocentric ethics, the second wave demonstrated a socio-centric ethics and aesthetics and a cross-species relationship as a new template of story-telling in literature and other expressive media, including visual, musical, dramatic as well as cinematic arts.

### **(xiv) Seminar**

Conceived as a flexible course, 'Seminar' will offer a platform where teachers may plan courses based on their specific academic interests. More than one paper can be offered under the rubric of 'Seminar' in the same semester.