



Department of English  
VISVA-BHARATI  
Santiniketan

**Coursework-Syllabus for Ph.D.**  
2019-20

**First Semester**

**Course No. I: (8 credits/100 marks): Compulsory**  
***Research Methodology and Techniques***

**Course objectives:** The students should have a wide awareness of the various methods and techniques of conducting research. They would also be introduced to the ethical aspect of research in an age of information explosion.

**Learning outcome:** After doing this course, the students will have gained an understanding of the domain of independent research. They would have acquired the skill of conceptualising a hypothesis, following which they would move on to apply various research techniques to confidently pursue their interrogation.

- a) Ideas of method, methodology, research tools, textual method, survey, qualitative research vs quantitative research; hypothesis, thesis statement; data collection; different styles of documentation, e.g. MLA, APA, Chicago Manual: 50 marks
- b) Techniques of reading: critical and theoretical approaches to literature: 50 marks

**Suggested Reading:**

Joseph Garibaldi, *MLA Handbook for Writers of Research Papers*. 8<sup>th</sup> Edition, 2016.

Gabriele Griffin, ed. *Research Methods for English Studies*, 2005. Jaipur: Rawat Publications, 2007.

Pramod K. Nayar, *Contemporary Literary and Cultural Theory. From Structuralism to Ecocriticism*. Delhi: Pearson, 2010.

**Course No. II: Elective Course (to be chosen/opted for from among several courses) (8 credits/100 marks)**

***Course No.2.1 Theories of Fiction/Novel***

**Course objectives:** The students of this course would be introduced to a range of theories of fiction produced primarily, but not exclusively, by Euro-American literary and philosophical thinkers in the twentieth century. A course on the theoretical perspectives would enable them to explore the various themes, forms, styles and techniques adopted by authors from rigorously critical perspectives.

**Learning outcome:** The researchers will have become more sensitive to the relationship between aesthetics and politics present in the world of texts. They would develop an understanding of the ways in which social, political, economic, philosophical and other cultural experiences leave their imprints in the world of fiction.

- a) Narrative Fiction: Point of View
- b) Discourse Theory
- c) Realism, Surrealism, Magical Realism
- d) Narratological positions
- e) Modernist Perspectives

Suggested Reading:

E.M. Forster, *Aspects of the Novel*

Henry James, “*The Art of Fiction*”

M. Bakhtin, *The Dialogic Imagination*

Georg Lukacs, *The Theory of the Novel*

Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*

**Course No.2.2 Theories of Poetry**

**Course objectives:** The students would be encouraged to look at poetry not merely as ‘spontaneous overflow of powerful feelings,’ but as more rationally conducted mediations of experiences. Through a rigorous exploration of the relationship between generic conventions, linguistic practices, formal maneuvers and their relationship with the larger field of cultural signification, the course would try and develop in them a critical poetry-reading acumen.

**Learning outcome:** The course, it is hoped and believed, will have helped students to approach poetry from a more rational and objective perspective. This would also enable them to explore the evolving position of the subject in society as well as the world of poetic representation.

- a) Romantic perspectives
- b) Early modern perspectives
- c) Eighteenth century positions
- d) New Criticism & close reading
- e) Modernist positions
- f)

Suggested Reading:

Philip Sidney, *Defence of Poetry*

S.T. Coleridge, *Biographia Literaria*

T.S. Eliot, *Metaphysical Poets*

M.H. Abrams, *The Mirror and the Lamp*

C.S. Lewis, *Allegory of Love*

**Course No.2.3 Theories of Drama**

**Course objectives:** In this course students will receive training in the understanding, appreciation, and criticism of drama. The course would introduce students to the various theoretical perspectives available on drama and theatre as literary and performative genres in Europe, India and elsewhere.

**Learning outcome:** This course will have enabled students to develop a theoretical understanding of various aspects of drama as literary and performance text, namely action, character, stage, representation and so on. They will gain a grounding on the experimental achievements of several theatre practitioners and thinkers and would be in a better position to understand the transaction between the aesthetics and politics of theatre.

- a) Mimetic theory and catharsis
- b) Realism and challenges to realism
- c) Illusion vs. anti-illusion/changing concepts of or approaches to theatrical illusion
- d) Performance theories
- e) Theatre Semiotics

**Suggested Reading:**

Bertolt Brecht, *A Short Organum for Theatre*

Artaud, *Theatre and its Double*

Raymond Williams, *Drama from Ibsen to Brecht*

Richard Schechner, *Performance Studies*

Keir Elam, *Semiotics of Drama*

**Second Semester:** Literature Review (100 marks)

**Third Semester:** MPhil Proposal Defense/Viva/Presentation (100 marks)

**Fourth Semester:** MPhil Dissertation & viva-voce (150 + 50 marks)

*Total marks:* (100 + 100; Semester I) + (100; Semester II) + (100; Semester III) + (150 + 50; Semester IV) = **600**