



J.C. Bose University of Science & Technology, YMCA, Faridabad

(A Haryana State Government University)

(Established by Haryana State Legislative Act No. 21 of 2009 & Recognized by UGC Act 1956 u/s 22 to Confer Degrees)

Accredited 'A' Grade by NAAC



Faculty of Liberal Arts and Media Studies
Literature and Languages

March 5, 2025

Agenda of the Workshop held for Ph.D Elective Subjects

Agenda Item: To discuss pre-Ph.D coursework including 2 core and 2 elective courses as per the PhD Ordinance 2023 of the University.

The proposed Electives are as follows:

Sr. No.	Type of Course	Tentative Course Code	Name of The Course
1.	Core Course-I	ENG-RM-01	Research Methodology for English Literature
2.	Core Course-II	CPE-RPE	Research and Publication Ethics
3.	Elective-I		(i) Critical Theory to Post-Theory (ENG-CTPT-01) (ii) Cognitive Skills and Critical Thinking (PHD-CSCT-EL-I)
4.	Elective-II		(i) Critical Reading and Analysis (PHD-CRA-EL-II) (ii) Writing Skills and the Art of Rhetoric (PHD-WSAAR-EL-II) (iii) MOOCS

Manish
Coordinator

Dr. Divyajyoti Singh
Dr. Divyajyoti Singh

Chairperson
Dept. Literature & Languages
J.C. Bose University Of Science And
Technology, YMCA, FBD



JC Bose University of Science & Technology, YMCA Faridabad
(NAAC Accredited Grade 'A' State University)
Sector 6, Faridabad (HARYANA) – 121006
Liberal Arts and Media Studies
Literature and Languages

August 31, 2021

Subject: PhD in English (Syllabi for PhD Course Work)

Separate Official Website Links Required for the Following Documents for NAAC:

A. (ENG-RM-01) Research Methodology for English Literature [Effective from Academic Session 2021 onwards]

B. (ENG-CTPT-01) Critical Theory to Post-Theory [Effective from Academic Session 2021 onwards]

C. (PHD – 100A) RESEARCH METHODOLOGY [PhD (Common Subject)] [Effective till August 2021]

D. (PHAS-10) Coursework for PhD In English [Effective till August 2021]

A. (ENG-RM-01) Research Methodology for English Literature [Academic Session 2021 onwards]

L T P

IA: 25

External Marks: 75

400

MM: 100

Course Objectives:

1. Discuss different methods of and approaches to literary research (including digital tools and ICT).
2. Equip the scholars with an understanding of logical arrangement of research material and basics of sound and credible academic writing.
3. Introduce Discourse analysis as a type of qualitative approach and conduct exercise in DA by emphasizing the context.
4. Introduce Textual Analysis as a type of qualitative analysis and conduct exercises in textual, content, thematic and structuralist analyses.

Unit-I: Beginning Research: What is Research? Types and approaches; Qualitative Research methods; Research Methodology; Identifying an area of interest; conducting Literature Review; finding Research Gaps; formulating Research Questions; Investigation; Evaluation; Reasoning, Comprehension; formulating Research Objectives; Using ICT for Research; Basic file formats; creating a Research Design; Organizing and Managing Research data and findings.

Key Terms, Phrases and Concepts:Quantitative research; Triangulation; Research Methods; Primary and Secondary Data; Objectivity; Subjectivity.

Unit-II: Academic Writing and Reference Management: Hypothesis; Evidence; Argument; Example; Explanation; Connecting Phrases; Title; Subheadings; Chapter Schemes; Discussion; Use of Quotations; use of visuals to aid thesis; MLA Conclusion; Scope and Limitation; Thesis Statement;Editing; Proof Reading; Plagiarism check; Style Sheets; References; Works Cited; Bibliography; Web Resources; Format of Thesis;Writing**Draft Synopsis for proposed Thesis (MS Word) and Synopsis Presentation (PPT)**Topic

Key Terms and Phrases:Hedging; Nominalization,Citation Indices; Impact factor.

Unit-III: Texts in Contexts: Discourse Analysis; How to conduct Discourse Analysis?Difference between Discourse Analysis and Textual analysis; Conducting DA on any chosen text; Contrapuntal Readings; Transversal Poetics; carry out postcolonial reading of any chosen text.

Case Study: Shakespeare's *Merchant of Venice*.

Key Terms and Phrases:Dominant reading; Reading 'against the grain'.

Unit-IV: Texts without Contexts: Textual analysis; Content Analysis; Thematic Analysis; Comparison of various techniques of analysis; Conduct textual/ content and thematic analysis of chosen text; structuralist analysis; deconstruction; Conduct structuralist analyses of any chosen text and expose the limitations of structuralist approach.

Case Study: Poe's'The Oval Portrait'.

Key Terms and Phrases:Close-reading; themes, motifs; literary devices; echoes; parallels; patterns; binary opposition; hermeneutic code, proairetic code, cultural code, connotative code, and symbolic code.

Course Outcomes:

1. The scholar **understands** different methods of and approaches to literary research (including digital tools and ICT).
2. The scholars can write in formal academic style and **create** documents marked by coherent and cogent statements.
3. The scholar is able to **apply**DA by emphasising the context of any chosen text.
4. The scholar is able to execute textual, content, thematic and structuralist analyses.

B. (ENG-CTPT-01)Critical Theory to Post-Theory [Academic Session 2021 onwards]

LTP

IA: 25

External Marks: 75

4 0 0

MM: 100

Course Objectives:

1. **To understand** the beginnings of literary criticism and consider deviations from conventional modes of perceiving a literary text.
2. Help the students **analyze** author-reader dynamics in texts and **evaluate** the reader's role in 'meaning' creation.
3. **To learn** about major critical approaches that remain relevant in contemporary literary criticism and understand their **application** to texts.
4. **To learn** about new trends in literary theory and criticism.

Unit-I: Genre Theory and Narratology: Genres and Generic Conventions; Aristotelian approach, neo-Aristotelianism and anti-Aristotelian approach; modes; the 'great tradition; or 'the canon'; anti-canon; discourse; Formalism; Narratology; Metafiction.

Key Terms and Phrases: genre; trope; motif; leitmotif; figures of speech; literary devices; form; content; sjuzhet; fabula; defamiliarization; genre-crossing; genre-switch; hybrid genres.heteroglossia, dialogism, 'chronotope'; mimesis; diegesis;récit, bricolage; discourse time; narrative time; order; frequency; duration; voice; mood; distance; focalization; fiction; realism; verisimilitude; self-reflexivity; irony.

Unit-II:Author-Reader Dynamics:PracticalCriticism; Reader-Response theory; Text and Work; Pathetic and Affective Fallacies; Implied Reader; Perspectives; Identity; Discourse; Dialogue.

Key Terms and Phrases: Close-Reading; ambiguity; authorial intention;'reception'; 'naïve' and 'wary' readers;'readerly' and 'writerly' texts; 'author-function'; 'dialogic imagination'; denotation, connotation; paratexts.

Unit-III: Contextual approaches and Textual Applications: Marxist approach;Ideological State Apparatuses; Repressive State Apparatus (RSA); Psychoanalytic Criticism;'Wave(s)' of Feminism; Postcolonialism; Eurocentric-approach and discourse; New Historicism; Cultural Materialism.

Key Terms and Phrases:ideology; base; superstructure; Id, Ego, Superego; Oedipus Complex; unconscious; archetypes; subject; self; other; mirror stage; gender; sexual politics; polarity; binary opposition; heterogeneity; plurality; patriarchy, orientalism; imperialism; colonialism; hegemony; subaltern; 'third space'; 'displacement'; 'hybridity';'intersectionality'; imagined communities; 'deep structures'; 'thick description'; metahistory; textuality;residual, dominant and emergent cultures; 'political commitment'; representation.

Unit-IV: Postmodernism to Post-Theory: Postmodernism; Deconstruction; Différance; Post-structuralism; Post-humanism; Ergodic literature; Eco-mimesis; Presentism; Cognitive Poetics.

Key Terms and Phrases: 'high culture'; end of 'grand narratives'; liminality; pastiche; collage; 'cultural logic of late capitalism'; hyperreality; simulacra; langue, parole, structure, synchrony; diachrony; sign, signifier, signified, play, aphasia, gaps, 'transcendental signified'; 'deferral'; signature; logocentrism; phallogocentrism; intertextuality; temporal distortion.

Course Outcomes:

1. The scholar is able to identify conformity to and deviations from conventional modes of perceiving a literary text.
2. The scholar is able to **analyze** author-reader dynamics in texts and evaluate the reader's role in 'meaning' creation.
3. The scholar **understands** major critical approaches and their **application** to texts.
4. The scholar is aware of new trends in literary theory and criticism.

Suggested Readings:

Barthes, Roland 'The Death of the Author' (1967).

Althusser, Louis 'Ideology and Ideological State Apparatuses (Notes Towards an Investigation)' (1970)

Iser, Wolfgang. *The Implied Reader* (1972).

Lyotard, Jean- Francois. *The Postmodern Condition: A Report on Knowledge* (1979)

Derrida, Jacques. 'Letter to a Japanese Friend' (1983).

Dollimore, Jonathan and Alan Sinfield *Political Shakespeare* (1985)

Docherty, Thomas *After Theory* (1990)

Jameson, Fredric *Postmodernism, or the cultural logic of Late Capitalism* (1991)

Ph.D Elective I (ii)

Cognitive Skills and Critical Thinking (PHD-CSCT-EL-I)

L T P

Maximum Marks: 100

3 0 0

External Marks: 75

Credits: 3

Internal Marks: 25

Unit-I: Cognitive Skills: Language Games; Cognition, Negative Capability, Self-Serving Biases, Cognitive Bias Mitigation (Multiple Perspectives; Uncertainty Principle, Relativity, Challenging Anthropocentrism); Connotation and Denotation; Thought-Experiments; Paradoxes; Soft Skills, Interview Questions and Interview Skills; Future Skills/ Life Skills.

Unit-II: The Scientific Method and Reason: Scientific Method (observation, experience, experimentation, reflection, reasoning, or communication); Gathering/ Generating (evidence, examples, explanation and arguments); Process (conceptualizing, applying, analyzing, synthesizing, and evaluating information); Rhetoric and Persuasion; Logical Fallacies; Scientific Temper; Empiricism; Intuition; Episteme; Socratic Method; Inductive and Deductive Reasoning; Analogies;

Unit-III: Problem-Solving Skills: Defining, Classifying, Comparing, Contrasting, Analysis, Problem-Solving (Divide & Rule; Root-Cause Analysis, End- Means Analysis); Decision-Making; Leadership and Team-Building; Mediation, Negotiation and Conflict-Resolution.

Lab Module 1: Critical Thinking and Writing Lab: 5 Ws and 1 H; Defining, Classifying, Comparing, Contrasting, Analysis (Content/Discourse/ Text/ Theme/ Image), Conclude; Evaluate; Problem-Solving (Divide & Rule; Root-Cause Analysis, End- Means Analysis); Analogies; Politically Correct language and Propaganda.

Lab Module 2: Creative Thinking and Conflict-Resolution: Group-think and Devil's Advocate; Brainstorming; Plurality; Synthesis, Six Thinking Hats, Trans- disciplinary approaches; Advertising and Image-building; Case Studies in Corporate Ethics and Earning Goodwill; Figurative Use of Language; Anecdotes and Tales; 'To Tell or Show?'; Narrative and Discourse: Aristotle's Triangle and Freytag's Pyramid; Binary Thinking and Beyond.

mantr

Am

Asmann

y/z

PO

Ph.D Elective II (i)

Critical Reading and Analysis (PHD-CRA-EL-II)

Maximum Marks: 100

External Marks: 75

Internal Marks: 25

L T P
3 0 0

Credits: 3

Course Objectives:

1. To develop critical reading and analytical skills by analyzing literary texts (short stories, poems, essays, speeches) from diverse cultural and historical contexts.
2. To understand literary theory and its application by gaining familiarity with various critical theories.
3. To enhance narrative and rhetorical awareness by exploring the techniques of narrative construction and rhetorical strategies.
4. The students will be able to form logical arguments and compose cohesive critical essays.

Unit-I: Short Stories

India: 'The Parrot's Training,' 'The Trial of the Horse,' and 'Kabuliwala'. Rabindranath Tagore; Excerpted stories from *Tales Told by Mystics*: Manoj Das; 'Toba Tek Singh' by Manto; 'Lihaf' by Ismat Chughtai; 'The Last Song' by Temsula Ao; 'The Adivasi Will Not Dance' by Hansda Sowvendra Shekhar, 'The Interpreter of Maladies'; Jhumpa Lahiri.

The World: 'The Canterville Ghost: Oscar Wilde; 'The Legend of the Sleepy Hollow': Washington Irving; 'Rip Van Winkle': Washington Irving; 'I and My Chimney' by Herman Melville; 'The Celebrated Jumping Frog of Calaveras County': Mark Twain; 'The Oval Portrait': Edgar Allan Poe; 'The Garden of Forking Paths': Jorge Luis Borges; 'In the Penal Colony': Franz Kafka; Excerpts from 'The Metamorphosis'; 'The Overcoat' by Nikolai Gogol; 'Three Questions' by Leo Tolstoy.

Exercise: Write a critique on any two stories using critical theories at your disposal.

Unit-II: The Art of Narrative

Elements of a Narrative: The Three Unities, Part of a Story, 'mythos'; 'ethos', spectacle, diction, thought, sound, Aristotle's triangle and Freytag's pyramid; Construction of Plots; Narrative Sequence; Discussion of narrative techniques following Excerpts from Gerard Genette Narrative Discourse; Roland Barthes on five narrative codes in S/Z and Vladimir Propp on *Morphology of the Folk Tale*; literary tropes; mythic allusions; analogies, leitmotifs and archetypes; concept of genre; Discussion on Figures of Speech.

Exercise: Write a structuralist critique on a story of your choice.

Outline of Lesson Plan and Assessment:

Re-reading, revaluation and analysis of chosen stories in the Unit-I through concepts learnt in Unit-II.

Am *manik* *gyl*
PD *Shanvi*

III: Poems and Speeches:

Poems: Select poems of Rumi, Bulleh Shah, Waris Shah, Pash (Avtar Singh Sandhu), Faiz, Mir Taqi Mir, Iqbal, The Love Song of J Alfred Prufrock by TS Eliot, 'The Night of the Scorpion' Nissim Ezekiel; Pablo Neruda, 'Still I Arise' and 'I know why the Caged Bird Sings' Maya Angelou; 'Daddy' by Sylvia Plath; 'The Raven' by Edgar Allan Poe; 'The Drowned Woman' by Ted Hughes; 'Raven' by Edgar Allan Poe; Excerpts from 'The Love Song of J Alfred Prufrock' by TS Eliot.

Speeches: by Martin Luther King Jr., Jawahar Lal Nehru, Swami Vivekanand, Deenbandhu Sir Chhotu Ram; Steve Jobs; Sundar Pichai; Donald Trump, Barack Obama; Narendra Modi.

Outline of Lesson Plans and Assessment:

1. Excerpts from **Interviews** of famous public figures
2. Excerpts from popular TV **debates**
3. Excerpts from famous stand-up **comic acts**.
4. Audios of Poetry **Recitations** by Famous figures

Exercise: Carry out a Textual Analysis and develop the same into a Critical Discourse Analysis for a single set of speeches/select poems.

Unit-IV: Famous Essays and the Art of Rhetoric:

'Prologue' to *The Picture of Dorian Gray*: Oscar Wilde; George Orwell: 'Politics and the English Language'; James Baldwin: 'Notes of a Native Son.' Salman Rushdie, 'Imaginary Homelands'; Virginia Woolf: 'Shakespeare's Sister' from *A Room of One's Own*; Edward Said. Introduction to *Orientalism*; Simone de Beauvoir Introduction to *The Second Sex*; Louis Althusser. 'Ideology and Ideological State Apparatuses'; Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. Introduction to *The Empire Writes Back*. "A Supposedly Fun Thing I'll Never Do Again": David Foster Wallace.

Exercise:

Identify the Types of Essays with emphasis on the Art of Rhetoric; Logical Arguments; Logical Fallacies and Use of Analogies, Inductive and Deductive Reasoning for Creative Writing; Textual Analysis and Discourse Analysis

The other electives are as follows: CTPT (Critical Theory to Post-Theory): Theory : 4 hrs. The syllabus is enclosed.

Suggested Readings:

Unabridged editions of all texts.

Genette, Gerard. *Narrative Discourse: An Essay in Method*. Ed. Trans. Jane E Lewin. 1983. Cornell University Press; Reprint edition (1 August 1983).

Select Essays from Lodge, David. *Modern Criticism and Theory: A Reader*. Longman: London and NY. –

Ph.D ELECTIVE II (ii)
Writing Skills and the Art of Rhetoric (PHD-WSAAR-EL-II)

Maximum Marks: 100

External Marks: 75

Internal Marks: 25

L T P
3 0 0
Credits: 3

Course Objectives:

- CO I: To familiarize the students with techniques and types of narration.
CO II: To enable the students identify and construct compelling arguments.
CO III: To help students in analysing and applying rhetorical structure and style.
CO IV: To inspire students in appreciating the relevance of persuasive communication.

Unit-I: Narration and Writing

Define, Describe, Narrate and Argue; Articulating Questions and Innovative Thoughts; Narration: chronological order and achronological order; first-person, second-person and third person point of view in narration; key elements: plot, character, pov, setting and conflict; Storytelling, event news stories and Corporate Storytelling; problem-solution structures.

Exercise: *Ekphrasis*, Pictures: Describing scenes; Creating Stories out of words and pictures.

Unit-II: Reasoning and Rhetoric: Rhetoric, the art of persuasion; *ethos*, *logos* and *pathos*, Aristotle's triangle; Freytag's pyramid; reasoning; organizing; articulating; Synthesis; *Antanagoge*; *Hypophora*.

Recognize and evaluate the strength of an argument and its impact.

Exercise: Rhetorical and Oratorical Skills: Techniques for effective public speaking, both prepared and extemporaneous; Brainstorm ideas for your own short speech.

Unit-III: Writing Features and Articles: Writing Features and Articles, , Op-Eds (Opinions and Editorials), Features; Articles; Topical Issues, Memes; Backgrounders; Memes; Idioms, Proverbs; Using Literary Devices and Figurative Language.

Exercises: Building Memes and Feature Writing.

Unit: IV: Performance and Drills

Reading Drills; Speaking Drills; Team-Performance Drills; Solo Performance Drills; Apply the elements of rhetoric you have learned so far in the final draft of your op-ed and discussion.

mark

Am

Signature J/K
PD