

# University of Pune

## M. A. English Part-II-Credit System (Semester III & IV)

from the academic year 2014-15-

### **Semester-III**

Paper 3.1: Indian Writing in English (Core Paper)

**Any three papers out of the following eight options:**

Paper 3.2: English Language and Literature Teaching

Paper 3.3: Poetry in English

Paper 3.4: Drama in English

Paper 3.5: Linguistics and Stylistics

Paper 3.6: Semantics and Pragmatics

Paper 3.7: Cultural Studies

Paper 3.8: American Literature

Paper 3.9: Research Methodology

### **Semester-IV**

Paper 4.1: Indian Writing in English (Core Paper)

**Any three papers out of the following eight options:**

Paper 4.2: English Language and Literature Teaching

Paper 4.3: Poetry in English

Paper 4.4: Drama in English

Paper 4.5: Linguistics and Stylistics

Paper 4.6: Semantics and Pragmatics

Paper 4.7: Cultural Studies

Paper 4.8: American Literature

Paper 4.9: Research Methodology

**Revised Course Structure of English at Post Graduate level to be implemented from the academic year 2014-2015**

**M. A. English (Credit System)**

**Part-II- (Semester- III&IV)**

**Paper-3.1: Indian Writing in English (Core Paper)**

**(1) Objectives**

- 1) To introduce students to major movements and figures of Indian Literature in English through the study of selected literary texts
- 2) To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary text
- 3) To expose students to the artistic and innovative use of language employed by the writers
- 4) To instill values and develop human concern in students through exposure to literary texts
- 5) To enhance literary and linguistic competence of students

**(2) Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

**(3) Course Contents**

**Semester- III**

**Unit-I:** *The Princes*- Manohar Malgaonkar -15 clock hours

**Unit- II:** *A Fine Balance*- Rohinton Mistry -15 clock hours

**Unit – III:** *Derozio to Aurobindo* -15 clock hours

**Henry Derozio:** 1) The Harp of India, 2) India-My Country

3) To the Pupils of the Hindu College

**Toru Dutt:** 1) Lakshman 2) The Lotus 3) Our Casuarina Tree

**Swami Vivekananda:** Kali the Mother (Complete Works of Swami

*Vivekananda*, vol.4, p.384 Advaita Ashram, 14<sup>th</sup> rpt. 1992)

**Tagore:** Playthings

**Joseph Furtado:** The Fortune Teller (Available in *Gems of English Prose and Poetry*, Orient Blackswan, 2013)

**Sri Aurobindo:** 1) The Pilgrim of the Night 2) The Stone Goddess 3) Surreal Science (*An Anthology of Commonwealth Poetry* edited by C D Narasimhaiah, Macmillan, 1990)

**Unit-IV:** *Roses in December*- M. C. Chhagla -15 clock hours

# Paper-4.1: Indian Writing in English (Core Paper)

## Semester- IV

**Unit-I:** *The Shadow Lines*- Amitav Ghosh -15 clock hours

**Unit- II:** *The Inheritance of Loss*- Kiran Desai -15 clock hours

**Unit-III:** *Dom Moraes to Present Day* -15 clock hours

**Dom Moraes:** 1) Letter to my Mother 2) Future Plans

**Nissim Ezekiel:** 1) Background, casually, 2) Enterprise 3) Poet, Lover, Birdwatcher

4) Goodbye Party for Miss Pushpa T. S.

**Kamala Das:** An Introduction

**A. K. Ramanujan:** Obituary (*An Anthology of Commonwealth Poetry*)

**Shiv K Kumar:** 1. Indian Women 2. Pilgrimage

**Jayant Mahapatra:** Dawn at Puri

**Imtiyaz Dharker:** Purdah I

**Syed Ammanuddin:** Don't Call me Indo-Anglian (*An Anthology of Commonwealth Poetry*)

**Note:** Unless otherwise stated the poems are all available in *Indian English Poetry* edited by Makarand Paranjape, (Macmillan, 1993)

**Unit- IV:** *Mahanirvan (The Dread Departure)* - Satish Alekar -15 clock hours

### 4) Suggestions for teachers:

Teachers are expected to discuss literary background, movements, important writers and works in the beginning. The selected texts are representatives of a specific genre. Teachers are expected to compare and contrast these texts with their contemporaries from Indian Writing in English. The topics are suggested as examples only; teachers may discuss other relevant topics as well.

### 5) Select Bibliography

Deshmane, Chetan, ed. *Muses India: Essays on English-Language Writers from Mahomet to Rushdie*. Jefferson, NC, and London: McFarland & Co., 2013.

Naik, M. K. A History of Indian English Literature. Delhi: Sahitya Akademi, 1992.

Devy, G. N. After Amnesia: Tradition and Changes in Indian Literary Criticism. Hyderabad: Orient Longman and Sangam Books, 1992.

Mukherji, Minakshi . The Twice Born Fiction. New Delhi: Heinemann, 1971.

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Radhakrishnan, N. Indo Anglian Fiction: Major Trends and Themes. Madras: Emerald. 1984.

Rao, Krishna. The Indo-Anglian Novels and the Changing Tradition. Mysore: Rao and Raghavan, 1973.

Vishwanathan,G. Masks of Conquest: Literary Study and British Role in India. New York: Colombia University Press, 1989.

Iyenger,K R S. Indian Writing in English. New Delhi. Sterling Publisher, 1984.

Olney, James,(Ed.) Autobiography Essays-Theoretical and Critical. New Jersey: Princeton U P.1980.

Anderson, Linda. Autobiography. Landon: Rontledge,2001.

Pradeep Trikha, Ajmar. Multiple Celebration, Celebrating Multiplicity: Girish Karnad. Madras:ARAW LII publication,2009.

Ansani, Shyam M. New Dimensions of Indian English Novels, Delhi: Doaba House, 1987.

Devy, G.N. An Another Tongue: Essays on Indian English Literature, Madras: Macmillan India Ltd. 1995.

Gandhi, Leela. Post-Colonialism, New : Oxford University Press, 2002.

Gokak, V K Indian and World Culture, Delhi: Sahitya Akademi, 1989.

Gupta, Balram G S. (Ed.) Studies in Indian Fiction in English, Gulbarga: JIWE Publications, 1987.

Jain, Jasbir. Beyond Postcolonialism: Dreams and Realities of a Nation, Jaipur: Rawat Publications, 2006.

Jha, Gauri Shankar. Current Perspectives in Indian English Literature. New Delhi, Atlantic Publishers, 2006.

Kumar, Gajendra and Uday Shankar Ojha. The Post Modern Agony and Ecstasy of Indian English Literature, New Delhi: Sarup Book Publishers, 2009.

Mehrotra, Arvind Krishna (Ed.) A Concise History of Indian Literature in English, Ranikhet: Permanent Black, 2010.

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Awari, M.D. Arun Joshi as a Novelist, Snevardhan, Pune, 2014

Amur, G. S. (Ed.) Indian Reading in Common Wealth Literature. New Delhi: Sterling Publishers, 1985.

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Pandey Sudhakar, Raj Rao (Ed.). Image of India in Indian Novel in English, Orient Blackswan, 1991  
Holeyannavar Nagraj (ed.) *Trends in Indian English Drama: A Study and Perspectives*. Manglam Publishers, New Delhi, 2014

## Paper 3.2: English Language and Literature Teaching

### (1) Objectives:

1. To acquaint the students with different theoretical and practical aspects of language and literature teaching.
2. To acquaint them with different approaches, methods and techniques of teaching English language and literature.
3. To sensitize the students to the major issues in ELLT in the Indian context

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). The allotment is as given below :

### (3) Course Contents:

### Semester –III

#### **Unit -I Theories of language learning**

**15 Clock Hours**

- a) Behaviourism and its educational implications
- b) Cognitivism and its educational implications
- c) The concept of Language Acquisition Device (LAD)
- d) Language acquisition and language learning.

#### **Unit -II English in India: Sociolinguistic perspectives**

**15 Clock Hours**

- a) English Studies in India: beginnings (pre-independence scenario)
- b) English Studies in India : later developments (post-independence scenario)
- c) Decolonization of English Studies : shift from 'English literature' to 'literatures in English'
- d) English Language Teaching as an imperialist programme : A critique

#### **Unit-III Tools and methods of teaching**

**15 Clock Hours**

##### **a) Some basic concepts**

- i) Linguistic/grammatical competence
- ii) Communicative competence
- iii) Pragmatic competence

##### **b) Curriculum and syllabus**

- i) Difference between curriculum and syllabus
- ii) Different kinds of syllabus (structural, notional-functional/ product and process syllabuses)
- iii) EGP and ESP syllabuses

##### **c) Methods**

- i) Grammar-Translation method
- ii) Structural method
- iii) Communicative method

#### **Unit -IV Teaching of Language Skills and Testing:**

**15 Clock Hours**

- a) Teaching of (i) Listening (ii) Reading (iii) Writing (iv) Speaking
- b) Teaching of (i) Pronunciation (ii) Vocabulary (iii) Grammar
- c) Testing and evaluation :
  - i) Difference between testing and evaluation
  - ii) Formative and summative evaluation
  - iii) Types of test and qualities of a good test
  - iv) Different types of questions



## Paper 4.2: English Language and Literature Teaching

### Semester-IV

#### **Unit-I Study skills and dealing with learners' errors** **15 Clock Hours**

- a) Teaching of (i) Note taking and Note making (ii) Using Dictionaries
- b) Contrastive analysis    c) Error analysis d) Remedial Teaching.

#### **Unit-II Literature Teaching – I** **15 Clock Hours**

- a) The concept of Teaching English Literature in India (TELI)
- b) i) Teaching Literature : advantages and disadvantages
  - ii) Relationship between literature teaching and language teaching
- c) Stylistic approach to the teaching of literature

#### **Unit-III Literature Teaching –II** **15 Clock Hours**

- a) Teaching of Poetry
- b) Teaching of Drama/One Act Play
- c) Teaching of Fiction (Short/Long)
- d) Teaching of essay.

#### **Unit-IV Instructional materials and classroom issues** **15 Clock Hours**

- a) i. Materials Development: print and non-print materials
  - ii. Audiovisual Aids in Language Teaching
  - iii. ICT-based language teaching
- b) Major issues:
  - i. Teaching English in large classes
  - ii. Teaching English to mixed ability students
  - iii. Using mother-tongue in ELT
- c) Lesson planning for literature teaching

#### **(4) Suggestions for Teachers:**

Many students opting for M.A. English have teaching career in mind. The present course is designed to acquaint them with the basic issues in English language and literature teaching in the Indian context and to equip them with necessary abilities to become competent teachers of English. The teachers are expected to make the students aware that behind every teaching activity there is some principle at work. Students learn best by doing things on their own; hence their active involvement should be ensured through seminars, group discussions, presentations, etc. The teacher should play the role of a facilitator and monitor the activities of the students.

### **(5) Select Bibliography:**

- Allan, J. P. B. And S. Pit Corder (1975), *The Edinburgh University Course in Applied Linguistics*, Vol. 1, 2 and 3 (OUP)
- Babu, Prabhakar (1993), *Teaching Spoken English in Colleges* (CIEFL, Hyderabad)
- Bagchi, G. (1994), *Teaching Poetry in School and Colleges*, (T.R. Publications, Madras)
- Bassnet, S. And P. Grundy (1993), *Language Through Literature* (Longman)
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- Carter, R. and M. N. Long (1991), *Teaching Literature* (Longman, London)
- Collie, J. and S. Slater (1987), *Literature in the Language Classroom*, (CUP, Cambridge)
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- Indra, C.T. (1995), *Teaching Poetry at the Advanced Level* (T.R. Publications, Madras)
- Kaushik, Sharda and Bindu Bajwa (Ed.) (2009), *A Handbook of Teaching English* (OBS)
- Krishnaswamy, N. and T. Sriraman (1994), *English Teaching in India*, (T. R. Publications, Madras)
- Krishnaswamy, N. And T. Krishnaswamy (2006), *The Story of English in India*, (Foundation Books)
- Kudchedkar, S. (Ed.) (2002), *English Language Teaching in India* (Orient Longman)
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- Marathe, Ramanan and Bellarmine (1993), *Provocations: The Teaching of English Literature in India* (Orient Longman)
- Nagaraj, G. (1996), *English Language Teaching: Approaches, Methods and Techniques* (Orient Longman)
- Nolasco, R. And L. Arthur (1988), *Large Classes*, (Macmillan)
- Nunan, D. (1988), *Syllabus Design* (OUP)
- Prabhu, N. S. (1987), *Second Language Pedagogy* (OUP)
- Richards, J. C. And T. S. Rodgers (1986), *Approaches and Methods in Language Teaching* (CUP)
- Richards, J. C. (Ed.) (1974), *Error Analysis* (Longman, London)
- Sarasvati, V. (2004), *English Language Teaching: Principles and Practice* (O.L.)
- Tickoo, M. L. (2002), *Teaching and Learning English* (Orient Longman)
- Ur, Penny (1996), *A Course in Language Teaching: Practice and Theory* (Cup)
- Widdowson, H. G. (1975), *Stylistics and the Teaching of Literature* (Longman)

## Paper 3.3: Poetry in English

### (1) Objectives:

- 1) To introduce students to major movements related to poetry in English, works and poets through study of selected texts
- 2) To create literary sensibility for appreciation in students and expose them to artistic and innovative use of language by writers and to various worldviews
- 3) To instill values and develop human concern in students through exposure to literary texts
- 4) To enhance literary and linguistic competence of students

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### (3) Course Contents:

#### **Semester- III**

##### **Unit-I**

**15 clock Hours**

Geoffrey Chaucer: From *The General Prologue* i) Lines 1 to 42 ii) The Monk iii) Clerk of Oxenford 4) Wife of Bath

##### **Unit-II**

**15 clock Hours**

Alexander Pope: i) *Epistle to Dr Arbuthnot* ii) from *An Essay in Criticism* Lines 68 to 129  
Samuel Johnson: "London"

##### **Unit-III**

**15 clock Hours**

Robert Browning: i) "Two in the Campagna" ii) "Andrea Del Sarto" iii) "The Statue and the Bust" iv) "A Grammarian's Funeral"  
G. M. Hopkins: i) "Pied Beauty" ii) "Spring and Fall" iii) "Thou art indeed just My Lord"  
Matthew Arnold: "The Scholar Gipsy"

##### **Unit-IV**

**15 clock Hours**

Wilfred Owen: i) "The Send-off" ii) "Dulce et decorum est" iii) "Futility"  
W. H. Auden: i) "The Unknown Citizen" ii) "Musee de beaux Arts"  
Ted Hughes: i) "Hawk Roosting" ii) "Jaguar" iii) "The Thought Fox"  
Seamus Heaney: i) "Punishment" ii) "Bog Queen" iii) "Strange Fruit"

## Paper 4.3: Poetry in English

### Semester IV

#### Unit-I

15 Clock Hours

E. A. Robinson: *i*) "Mr Flood's Party" *ii*) "Karma"

e. e. cummings: *i*) "anyone lived in a pretty how town" *ii*) "what if a much of a which of a wind"

Robert Frost: *i*) "The Oven Bird" *ii*) "For Once, Then, Something" *iii*) "Desert Places" *iii*) "The Most of It"

William Carlos Williams: "The Red Wheelbarrow"

Hilda Doolittle: *i*) "Oread" *ii*) "Heat"

#### Unit-II

18 Clock Hours

Wallace Stevens: *i*) "Study of Two Pears" *ii*) "The Idea of Order at Key West" *iii*) "Of Modern Poetry,"

Sylvia Plath: *i*) "Lady Lazarus" *ii*) "Cut" *iii*) "Edge"

Robert Lowell: *i*) "For the Union Dead" *ii*) "Skunk Hour"

Anne Sexton: "The Truth the Dead Know"

Adrienne Rich: *i*) "Diving into the Wreck" *ii*) "Delta"

#### Unit-III

12 Clock Hours

Paul Laurence Dunbar: "Sympathy"

Countee Cullen: "Incident," "Yet Do I Marvel"

Maya Angelou: "Still I Rise," "I Know Why the Caged Bird Sings"

Langston Hughes: *i*) "Theme for English B" *ii*) "Ballad of the Landlord" *iii*) "I, Too"

*iv*) "The Negro Speaks of Rivers" *v*) "Mother to Son"

#### Unit-IV

15 Clock Hours

Chinua Achebe: "Refugee Mother and Child"

Derek Walcott: "A Far Cry from Africa"

Tsegaye Gabre-Medhin: "Home-Coming Son"

Noémia De Sousa: "If You Want to Know Me"

Imtiaz Dharker: "Another Woman"

Gabriel Okara: *i*) "The Mystic Drum" *ii*) "Once Upon a Time" *iii*) "Piano and Drums"

#### (4) Suggestions for Teachers:

It is important that teachers introduce students to the socio-political and historical background of the prescribed period, the tendencies and trends dominant in the period, the stylistic features of the prescribed authors and the major characteristics of their works. Such information provides students with background and necessary contexts. Teachers can encourage students to read

original texts prescribed, literary histories and critical works. Exercises into literary pieces, practical criticism and analytical discussions may be conducted in the classroom for effective understanding. Teachers can make use of ICT methods to create interest and promote literary sensibility in students.

### **(5) Select Bibliography**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

Blackstone, Bernard. *Practical English Prosody*. London: Longmans, 1965.

Boulton, Marjorie. *The Anatomy of Poetry*. London: Routledge and Kegan Paul, 1953.

Kermode, Frank, and John Hollander, eds. *The Oxford Anthology of English Literature*, 6 vols. London: OUP, 1973.

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Ashton, Jennifer. *From Modernism to Postmodernism: American Poetry and Theory in the Twentieth Century*. Cambridge, England: Cambridge UP, 2005.

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#### **Alexander Pope:**

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#### **Robert Browning:**

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Harold, Charles. *Robert Browning*. Tredition, 2012. Online available free.

#### **G. M. Hopkins:**

Milward S. J., Peter and Joseph N. Tylenda *A Commentary on the Sonnets of G.M. Hopkins*. Chicago: Loyola Press, 1997.

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#### **Owen, Auden, Hughes, Heaney:**

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**Robinson, Cummings, Frost, Williams, Doolittle:**

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 Sayre, Henry M. *The Visual Text of William Carlos Williams*. Chicago: University of Illinois Press, 1983.  
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**Stevens, Plath, Lowell, Rich:**

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 Doggett, Frank. *Stevens' Poetry of Thought*. Baltimore: Johns Hopkins University Press, 1966.  
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**Dunbar, Cullen, Angelou, Hughes:**

- Gates, Henry Louis. *The Signifying Monkey: A Theory of African-American Literary Criticism*. London: Oxford University Press, 1989.
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- Harris, Trudier. "African American Protest Poetry." National Humanities Center. <<http://nationalhumanitiescenter.org>>
- Lupton, Mary Jane. *Maya Angelou: A Critical Companion*. Westport, CT: Greenwood Press, 1998.
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- Johnson, Patricia A.; and Walter C. Farrell, Jr.. "How Langston Hughes Used the Blues." *MELUS* 6.1 (Spring 1979): 55-63.

**Achebe, Walcott, Gabre-Medhin, DeSouza, Dharker, Okara:**

- Narasimhaiah, C. D. *An Anthology of Commonwealth Poetry*. Madras: Macmillan, 1990.
- Patke, Rajiv. *Postcolonial Poetry in English*. New York: Oxford University Press, 2006.
- Pandurang, Mala. *Chinua Achebe: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 2006.
- Carroll, David. *Chinua Achebe: Novelist, Poet, Critic*. Basingstoke, UK: Macmillan, 1990.
- Innes, Catherine Lynnette. *Chinua Achebe*. Cambridge, UK: Cambridge University Press, 1990.
- Hamner, Robert D. *Critical Perspectives on Derek Walcott*. Boulder, CO: Lynne Rienner Publishers, 1993.
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- Simiyu. "Rage in the Cage of a Page: Commitment of South African Pretest Poetry by Women." *New Women's Writing in African Literature*. Ed. Ernest N. Emenyonu, Patricia Thornton Emenyonu Barasa. Suffolk, UK: James Currey Ltd., 2004.
- Baskaran, Dr G and Kathiresan, B. "The Feministic Study of the Poems of Imtiaz Dharker." *The Fusing Horizons: Critical Essays in Indian Writing in English*. Ed. N Kalamani. New Delhi: Sarup & Sons, 2008. 28-35.
- Choudhury, Madhurita. "Re-presenting third world women: A study of Imtiaz Dharker, Debjani Chatterjee and Sunita Namjoshi." *Migrant Voices in Literatures in English*. Eds. Sheobhushan Shukla & Anu Shukla. New Delhi: Sarup & Sons, 2006. 171-75.
- Nabi, Naziyah. "A Cry against Religious Orthodoxy in Imtiaz Dharker's Poetry." *The Criterion* 4.2 (April 2013): 1-17.
- Lehmann, Sonja. "Transmediality in the Works of Imtiaz Dharker: Gendered Spaces in Poetry and Visual Art." Toronto: York University. CCGES (Canadian Centre for German and European Studies), 2012. <ccges.apps01.yorku.ca/wp/wp>
- Echeruo, Michael J.C. "Gabriel Okara: A poet and his seasons." *World Literature Today* 66.3 (Summer 92): 455—
- Maduakor, Obi. "Gabriel Okara: Poet of the Mystic Inside." *World Literature Today* 66.1 (Winter 87): 41-45.
- Elimimian, Isaac Irabor. 1995. 1995. "Language and Meaning in Gabriel Okara's Poetry." *CLAJ*, 38 (1995): 276-89. Reprt. in *Theme and Style in African Poetry*. Ed. E. I. Elimimian. New York: The Edwin Mellen Press. 53—.



## Paper 3.4: Drama in English

### (1) Objectives

- 1) To introduce students to major movements related to drama, works and dramatists through study of selected texts
- 2) To create literary sensibility for appreciation in students and expose them to artistic and innovative use of language by writers and to various worldviews
- 3) To instil values and develop human concern in students through exposure to literary texts
- 4) To enhance literary and linguistic competence of students

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### (3) Course Contents

#### **Semester- III**

**Unit-I:** Sophocles: *Antigone* (12 Clock Hours)

**Unit-II:** Christopher Marlowe: *Doctor Faustus* (12 Clock Hours)

**Unit-III:** William Shakespeare: *Hamlet* (18 Clock Hours)

**Unit-IV:** Ben Jonson: *Volpone* (15 Clock Hours)

## Paper 4.4: Drama in English

### Semester IV

**Unit-I:** Anton Chekhov: *Cherry Orchard* (15 Clock Hours)

**Unit-II:** Luigi Pirandello: *Six Characters in Search of an Author* (15 Clock Hours)

**Unit-III:** John Osborne: *Look back in Anger* (15 Clock Hours)

**Unit-IV:** Edward Albee: *The Zoo Story* (15 Clock Hours)

#### **(4) Suggestions for Teachers**

It is important that teachers introduce students to the socio-political and historical background of the prescribed period, the tendencies and trends dominant in the period, the stylistic features of the prescribed authors and the major characteristics of their works. Such information provides students with background and necessary contexts. Teachers can encourage students to read original texts prescribed, literary histories and critical works. Exercises into literary pieces, practical criticism and analytical discussions may be conducted in the classroom for effective understanding. Teachers can make use of ICT methods to create interest and promote literary sensibility in students.

#### **(5) Select Bibliography**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

Nicoll, Allardyce, *Theory of Drama* (New York, Thomas Crowell Co., 1931)

Boulton, Marjorie, *Anatomy of Drama*

Brooks Cleanth and Fiedelston, *Understanding Drama*

#### **Antigone**

Sophocles, *The Three Theban Playstr.* By Robert Fagles, Harmondsworth, Penguin Classics, 1984.

Else Gerald, *The Origin and Early Form of Greek Tragedy.* Martin Lectures, vol.20. Cambridge: Harvard University Press, 1965.

Kott, Jan *The Eating of Gods: An Interpretation of Greek Tragedy*, New York: Random House, 1973.

Steiner, George *The Death of Tragedy*, London: Faber and Faber, 1961.

Adams, S.M. *Sophocles the Playwright*, Toronto: Toronto University Press, 1957

Bowra, Sir Maurice. *Sophoclean Tragedy*, Oxford, 1944.

Fergusson, Francis. *The Idea of a Theatre* (chapter 1) London: Oxford University Press, 1949.

Goheen, R.F. *The Imagery of Sophocles' Antigone: A Study of Poetic Language and Structure*, Princeton: Princeton University Press, 1951

Jones, John. *On Aristotle and Greek Tragedy* (section3, chapters 5 and 6) London: Chatto and Windus, 1962.

Kitto, H.D.F. *Form and Meaning in Drama: A Study of Six Greek Plays and of Hamlet* (chapter5) London: Methuen, 1964

----- Sophocles, *Dramatist and Philosopher*, London: Oxford University Press, 1958.

### **Doctor Faustus**

Christopher Marlowe. *Doctor Faustus*, edited by Kitty Dutta, New Delhi: Oxford University Press, 1980 rpt. 1986

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*, Cambridge, 1935

Jump John D. (ed.) *Christopher Marlowe, Doctor Faustus: A Casebook*: London: Macmillan, 19

Leech, Clifford. *Marlowe: A Collection of Critical Essays*, London, 1964

Levin Harry, *The Overreacher: A Study of Christopher Marlowe*. London: 1952

### **Hamlet**

William Shakespeare. *Hamlet*, ed. by Jenkins, New Arden Edition, 19

Bowers, Fredson. *Elizabethan Revenge Tragedy*, Princeton, NJ: Princeton University Press, 1940

Bradley, A. C. *Shakespearean Tragedy*, London: Macmillan, 1904.severalrpts.

Nicoll, Allardyce.(ed.) *Shakespeare Survey*. vol. 9. New Delhi: S. Chand and Company, 1980, rpt. 1987

Wilson, John Dover. *What Happens in Hamlet?* Cambridge: 1935

### **Volpone**

Ben Jonson. *Volpone*, ed. by M G Nayar, Chennai: Macmillan India,1979;rpt 1989

-----*Volpone*, ed.by Philip Brockbank, London: The New Mermaids, 1968

Una Ellis-Fermor. *Jacobean Drama*, University Paperbacks, Methuen, 1935

Barish, Jona.(ed.) *Ben Jonson: A Collection of Critical Essays*Prentice-Hall: 1963

### **The Cherry Orchard**

Anton Chekhov: *Selected Works*, vol.2. Moscow: Progress Publishers,1973

Styan, J.L. *The Dark Comedy*, Cambridge, 1962.

### **Six Characters in Search of an Author**

Styan, J. L. *Modern Drama in Theory and Practice*, 3 vols. Cambridge, 1981.

### **Look Back in Anger**

John Osborne, *Look Back in Anger* ed. by Prashant Sinha, Mumbai: Oxford University Press, 1992.

Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Putnam Publishing, 1976

Gascoigne, Bamber, *Twentieth Century Drama*, London: Hutchinson, 1962.

Taylor, John Russell. *Anger and After*.Baltimore: Penguin Books, 1963.

----- *John Osborne: Look Back in Anger: A Casebook*. London: Macmillan, 1968.

### **The Zoo Story**

Hayman, Ronald. *Edward Albee*.

Esslin, Martin. *Absurd Drama*, Harmondsworth: Penguin, 1965.

----- *The Theatre of the Absurd*.Garden City NJ, Doubleday, 1961.

## 3.5: Linguistics and Stylistics

### (1) Objectives:

1. To acquaint the students with different theoretical and practical aspects and components of linguistics and stylistics.
2. To make students aware of the relation between linguistics and stylistics
3. To give them practice in the application of the basic concepts in stylistics to literary texts.
4. To demonstrate how the basic concepts in Semantics and Pragmatics are applied in the stylistic analysis of literary texts

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). The allotment is as given below:

### (3) Course Contents:

### Semester-III

#### **Unit -I- Orientation/Basics of Linguistics: (15 clock hours)**

- a) What is linguistics? Linguistics as a scientific study
- b) Synchronic and diachronic
- c) Syntagmatic and paradigmatic relations
- d) Langue and parole, competence and performance
- e) Substance and form
- f) Ordinary language and literary language.

#### **Unit-II – Phonological aspects of Literature: (15 clock hours)**

- a) Different types of rhymes and Sound patterns based on repetition of individual sounds ( i. e. consonants/vowels/both)
- b) The concept of meter, Different types of ‘feet’ or Sound patterns based on repetition of stress patterns
- c) Onomatopoeia, Sound symbolism
- d) The importance spoken word and pauses in literature

#### **Unit-III- Lexico-semantic aspects of Literature: (15 clock hours)**

- a) Lexical – i. content words and function words ii. Lexical sets iii. Collocations iv. selectional restrictions iv. Lexical cohesion.

- b) Semantic - Synonymy, antonymy, hyponymy, ambiguity, tautology, contradiction, semantic anomaly, semantic entailment, anaphora denotative and connotative meaning.

**Unit -IV- Syntactic aspects of Literature: (15 clock hours)**

- a) Periodic and loose sentence structure
- b) Direct and indirect speech, Free Direct and Free indirect speech
- c) Significance of sentence length and sentence types (declarative, interrogative, imperative, simple, compound, complex)
- d) Active and passive voice    e) Syntactic cohesion

## 4.5: Linguistics and Stylistics

### Semester-IV

#### **Unit -I: Orientation/Basics of Stylistics: (15 clock hours)**

- a)
  - i. What is style? What is stylistics? The nature and scope of stylistics.
  - ii) A brief history of stylistics: Rhetoric to Present day.
  - iii) Strengths and limitations of stylistics.
- b) Linguistics and stylistics, literature and stylistics, practical criticism and stylistics, stylistics and the levels of language (style, register and dialect), grammar and style
- c) Types: i. Linguistic stylistics ii. Literary stylistics iii. Reader-response stylistics

#### **Unit-II- Stylistics of Poetry (15 clock hours)**

- a)
  - i) The concept of poetic diction
  - ii) The concept of poetic licence
  - iii) Figures of speech/poetic devices
- b) Creativity in the use of Language:
  - i. The concept of Foregrounding
  - ii) Different types of Repetition
  - iii) Parallelism
  - iv) Different types of Deviation

#### **Unit -III- Stylistics of Drama: (15 clock hours)**

- a) Theatre and drama, Drama as a semiotic text, Dramatic text and performance text, Dramatic dialogues and everyday conversations
- b) Dramatic dialogues and speech act theory,  
  
The Co-operative and Politeness principle in relation to drama,  
Positive and negative face, face threatening and face saving,  
Turn taking and adjacency pairs.

#### **Unit-IV- Stylistics of Fiction: (15 clock hours)**

- i. Fiction as narrative form of discourse
- ii. Universe of discourse
- iii. Narrative strategies in fiction

- iv. Exploring the point of view in fiction
- v. Use of distal deixis in fiction

**(4) Suggestions for Teachers:**

This is basically application-oriented, practical course and hence the teacher should carry out a variety of application based activities/tasks in the classroom. Student involvement could be ensured through student activities like doing practical exercises requiring identification of relevant linguistics and stylistic devices and explaining their purpose/relevance or contribution to literary effect /meaning. The students may be given practical assignments, and the teacher may act as facilitator and monitor student activities.

**(5) Select Bibliography:**

Austin, J. L. (1962), *How to do things with words*, Oxford: Clarendon Press

Black, Elizabeth (2006), *Pragmatic Stylistics*, (Edinburgh)

Chatman, Seymour (ed.) (1971), *Literary Style : A Symposium*, Oxford : OUP

Crystal, David – *A Dictionary of Applied Linguistics and Stylistics*

Cummings, M. and R. Simmons (1983), *The Language of Literature : A Stylistic Introduction to the Study of Literature*, London : Pergamon

Elam, K. (1980), *The Semiotics of Theatre and Drama*, London : Methuen

Fowler, Roger (1971), *The Language of Literature*, London :Routledge and Kegan

Freeman, D. C. (1970), *Linguistics and Literary Style*, New York : Holt Rinehart and Winston

Halliday and Hasan, (1976),*Cohesion in English*, Longman.

Halliday, M.A.K. et al, (2004), *An Introduction to Functional Grammar*,3<sup>rd</sup>edition,London, Arnold.

Khairnar, Bharati (2013), *Stylistic Analysis of Chinua Achebe's Fictional Works*, Aadi Publication, Jaipur, India.

Krishnaswamy, N., S. K. Verma and N. Nagarajan (1992), *Modern Applied Linguistics*, Madras: Macmillan

Leech, Geoffrey (1969), *A Linguistic Guide to English Poetry*, London: Longman

Leech Geoffrey and Short M. (1981), *Style in Fiction*,Harlon Longman.

Lesley Jeffries and Dan McIntyre, (2010), *Stylistics*, Cambridge ( UK) : CUP.

Lyons, J. (1981), *Language and Linguistics*, Cambridge: CUP.

Prakasam, V. (1996), *Stylistics of Poetry : A Functional Perspective*, Hyderabad : Omkar Publishers

Paul Simpson,(2004), *Stylistics; A Resource Book for Students*, Routledge, London and New York.

Thomas, G. *Meaning in Interaction*, London: Longman

Thornborrow and Shan Wareing (1998), *Patterns in Language : An Introduction to Language and Literary Style*, London : Routledge

Tragott and Pratt, (1980), *Linguistics for the Students of Literature*, Harcourt Brace Jovenica Inc.

Radford Andrew,(1997),”*Syntax : A Minimalist Approach*, Cambridge, CUP.

Verdonk, P. (2002), *Stylistics*, Oxford : OUP.

Wales, Katie (1989), *A Dictionary of Stylistics*, London: Longman

Widdowson, H. G.,(1975), *Stylistics and the Teaching of Literature*, Longman.

Wright, Laura and Jonathan Hope (1996), *Stylistics : A Practical Course book*, London : Routledge.



## Paper 3.6: Semantics and Pragmatics

### (1) Objectives:

1. To familiarize students with the fundamental concepts and principles in Semantics and Pragmatics.
2. To introduce the students to the semantic level of linguistic analysis which deals with meaning
3. To make students aware of the use of language as determined by the conditions of the society and enable them to interpret language in context and use language appropriately.
4. To acquaint them with the different types of context and their relevance for interpreting different types of texts.
5. To enable students to apply the concepts, principles and theories in Semantics and Pragmatics to real life situations and to literary texts.

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). The allotment is as given below:

### (3) Course Contents:

## Semester –III

### Unit-I Fundamentals of Semantics

15 Clock Hours

- i) What is 'Semantics'?
- ii) What is 'Meaning'
- iii) Lexical vs. Grammatical meaning
- iv) Sense and Reference
- v) Sentence, Utterance and Proposition

### Unit-II Theories of Meaning

15 Clock Hours

- i) Views of Meaning
- ii) The Componential Theory of Meaning
- iii) Truth-conditional Theory of Meaning
- iv) Generative Theory of Meaning
- v) Contextual Theories of Meaning

### Unit-III Lexical Relations -I

15 Clock Hours

- i) Synonymy
- ii) Antonymy (Gradable, Ungradable etc.)
- iii) Hyponymy (Co-hyponyms, Superordinate terms/Hyponyms)
- iv) Prototypes
- v) Homonymy (Homophony, Homography)

### Unit-IV Lexical Relations -II

15 Clock Hours

- i) Polysemy
- ii) Difference between Polysemy and Homonymy

- iii) Metonymy
- iv) Collocation
- v) Denotation and Connotation

## Paper 4.6: Semantics and Pragmatics

### Semester-IV

#### **Unit-I- Fundamentals of Pragmatics**

**15 Clock Hours**

- i) Origin and Journey of Pragmatics
- ii) Definitions of Pragmatics
- iii) Semantics vs. Pragmatics
- iv) Component vs. Perspective
- v) Principles vs. rules

#### **Unit-II- Principles of Pragmatics**

**15 Clock Hours**

- i) The Cooperative Principle and its Maxims
- ii) The Politeness Principle and its Maxims
- iii) Trade off Relationship between Cooperative Principle and Politeness Principle
- iv) Relevance Theory of Sperber and Wilson
- v) The Concept of 'Face', Positive and Negative Face

#### **Unit-III- Important Concepts in Pragmatics**

**15 Clock Hours**

##### **A) Implicature vs Explicature**

##### **B) Context and Conversation**

- (i) Utterer and Interpreter
- (ii) The Mental World
- (iii) The Social World
- (iv) The Physical World

##### **C) Deixis**

- i) Time Deixis
- ii) Place Deixis
- iii) Person Deixis
- iv) Discourse Deixis
- v) Social Deixis

#### **Unit-IV- Literary Pragmatics**

**15 Clock Hours**

- i) Introduction: Author and Reader
- ii) Textual Mechanisms: Reference, Tense, Discourse
- iii) Voice and Point of view
- iv) Reading as a Pragmatic Act

#### **(4) Suggestions for Teachers:**

The present course is designed to acquaint the students with the basic issues in Semantics and Pragmatics. The teachers are expected to make the students aware of the subtle distinctions of

meaning in using different words and the role of context in expressing and interpreting meaning. The insights gained from the study of various aspects of semantics and pragmatics ultimately aim at equipping them with necessary abilities to become competent users of language. Students learn best by doing things on their own; hence their active involvement should be ensured through presentations, and practical work on all the sections of the syllabus.

**(5) References:**

- Leech, Geoffrey (1974) *Semantics*, Penguin: Harmondsworth.
- Leech, Geoffrey (1980) *Explorations in Semantics and Pragmatics*, Amsterdam: John Benjamins.
- Lyons, John (1977) *Semantics*, (Vol. 1 and Vol. 2) Cambridge: CUP.
- Palmer, F.R. (1981) *Semantics*, Cambridge, CUP.
- Hurford, J.R., Heasley, B. & Smith M. B. (1983) *Semantics : A Coursebook* , Cambridge: CUP.
- Kennedy, G. (2011) *Structure and Meaning in English*, New Delhi: Pearson
7. Syal, Pushpinder. & Jindal D.V. (2001) *An Introduction to Linguistics : Language, Grammar and Semantics*, New delhi : Prentice Hall of India
- Cruse, Allan, (2004) *Meaning in Language : An Introduction to Semantics and Pragmatics*, New York : OUP.
- Saeed, John (2003) *Semantics*, Oxford : Blackwell Publishing.
- Thakur, D. (1999) *Linguistics Simplified : Semantics*, Patna : Bharati Bhavan
- Cruse, D. A. (1986) *Lexical Semantics*, Cambridge: CUP.
- Austin, J. L. (1962), *How to Do Things with Words*, Oxford: Clarendon Press.
- Brown, G. and G. Yule (1983), *Discourse Analysis*, Cambridge: CUP.
- Brown, p. and Levinson, S. C. (1987), 'Politeness: Some Universals' in *Language Usage*, Cambridge: CUP
- Fowler, Roger – *Literature as Social Discourse*
- Grundy, Peter (2000), *Doing Pragmatics*, London: Edward Arnold.
- Leech, G. N. (1983), *Principles of Pragmatics*, London: Longman.
- Levinson, S. C. (1983), *Pragmatics*, Cambridge: CUP.
- Mey, Jacob L. (1993), *Pragmatics: An Introduction*, Oxford: Blackwell.  
[Revised edition is available and is preferred.]
- Schiffrin, D. (1994) *Approaches to Discourse*, Oxford: Blackwell.
- Searle, J. R. (1969), *Speech Acts*, Cambridge: CUP
- Sperber, D. & Wilson, D. (1986), *Relevance: Communication and Cognition*, Oxford: Basil Blackwell.
- Verschueren, Jef (1995), *Handbook of Pragmatics*, Amsterdam: John Benjamins.
- Verschueren, Jef (1999), *Understanding Pragmatics*, London: Arnold.
- Yule, George (1996), *Pragmatics*, Oxford: OUP.
- Vision Research Journal for English Language and Literature- ed by Arjun Jadhav  
ISSN- 2319-4715

# Paper 3.7: Cultural Studies

## (1) Objectives

- 1) To introduce students to the newly established field of cultural studies, its concerns and approaches
- 2) To orient students towards interdisciplinary approach and analysis of cultural issues including literature and language
- 3) To steer students towards new possibilities of analysis that can relate them to their surroundings
- 4) To create awareness about the recent developments in humanities and social sciences that cover several issues from philosophical to everyday matter
- 5) To instill tolerance, sense of equality and love for humanity in students

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours). The allotment is as below:

## (3) Course Content

## Semester- III

### Surveying the Field of Cultural Studies

#### Unit I 10 Clock hours

The discipline- a) Going Global

- b) Enterprise culture
- c) Genres and genealogies
- d) Problems

#### Unit II 10 Clock hours

##### Time-

- a) The past: cultural history/cultural memory
- b) The present
- c) The future: policies and prophecies

#### Unit III 10 Clock hours

##### Space

- a) Thinking globalisation
- b) The regional, national and local

#### Unit IV 10 Clock Hours

##### Identity

- a) Debating identity
- b) Multiculturalism
- c) Race

**Unit V**

**10 Clock Hours**

**Sexuality and gender**

a) Feminism's aftermath: gender today

b) Queer culture

**Unit VI**

**10 Clock Hours**

**Media and the public sphere**

a) Television

b) Popular music

c) The Internet and technoculture

**Note: All these units are prescribed from Simon During's *Cultural Studies: A Critical Introduction*. Routledge, 2005**

## Paper 4.7: Cultural Studies

### **Semester- IV**

#### **Essays into Theory and Method of Cultural Studies**

(Following essays that discuss certain important areas of cultural study are prescribed with the view to introduce theoretical frame and applicable methods of cultural study to students. The purpose is to make students familiar with diverse theoretical approaches and enable them to produce cultural analysis).

#### **Unit I 15 Clock hours**

The Analysis of Culture: Raymond Williams

Cultural Studies and Its Theoretical Legacies: Stuart Hall

#### **Unit II 15 Clock hours**

Disjuncture and Difference in the Global Cultural Economy: Arjun Appadurai

The Challenge of Science: Andrew Ross

#### **Unit III 15 Clock hours**

Subjects of Sex/Gender Desire- Judith Butler

A Revolution of Values- The Promise of Multicultural Change- Bell Hooks

#### **Unit IV 15 Clock hours**

Literary Theory and Third World Literature: Some Contexts- Aijaz Ahmad

Postcoloniality and the Artifice of History: Who Speaks for 'Indian' Pasts?- Dipesh Chakrabarty

**Note: Raymond William's essay is prescribed from John Storey's (ed.) *Cultural Theory and Popular Culture: A Reader*. II edition, Prentice Hall, 1998, Ahmad's essay from his book *In Theory, Classes, Nations, Literatures*. London: Verso, 1992 and Chakrabarty's essay from Padmini Mongia's (ed.) *Contemporary Postcolonial Theory: A Reader*. OUP, 2000. All other essays are prescribed from Simon During's edited book, *The Cultural Studies Reader*. (Second Edition) Routledge, New York, 1993.**

#### **(4) Suggestions for Teachers**

This a burgeoning field of study and covers formidable range of socio-political, economic, cultural, ecological, technological and historical issues. In the world of globalization (the world of interconnectedness and mobility) every aspect of human life has been undergoing drastic changes. Cultural studies helps to map and reassess these shifting terrains and to formulate the view of students towards the world systems. Teachers can give relevant information to students and orient them towards multidisciplinary approach. They can encourage students to read original texts prescribed, histories and critical works and develop the skill of knowing multiple

contexts that texts of cultural studies excite. Exercises, practical criticism and analytical discussions may be conducted in the classroom for effective understanding. Teachers can make use of ICT methods to create interest and promote interest for such study in students.

**(5) Select Bibliography:**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

Ahmad Aijaz: *In Theory, Classes, Nations, Literatures*. London: Verso, 1992

Simon Doring. *Cultural studies: A Critical Introduction*. Routledge. 2005

Simon Doring (ed.) *The Cultural Studies Reader*. (Second Edition) Routledge, 1993

Hartley John. *A Short History of Cultural Studies*. SAGE Publications. 2003

Mcrobbie Angela. *The Uses of Cultural Studies: A Textbook*. Sage Publications, 2006

Barker Chris. *Making Sense of Cultural Studies: Central Problems and Critical Debates*. Sage Publications, 2002

Barker Chris. *The SAGE Dictionary of Cultural Studies*. Sage Publications, 2004

David Morley and Kuan-Hsing Chen (Ed.) *Stuart Hall: Critical Dialogues in Cultural Studies*. Routledge, 1996.

Johnson Richard. *The Practice of Cultural Studies*. Sage Publications, 2004

Ryan Michael. *CULTURAL STUDIES: A PRACTICAL INTRODUCTION*  
Wiley-Blackwell Publication, 2010

Kendal Gavin & Wickham Gary. *Understanding Culture: Cultural Studies, Order, Ordering*. Sage Publications, 2001

Giroux Henry A. *Impure Acts: The Practical Politics of Cultural Studies*. Routledge, New York. 2000

Gregg Melissa. *Cultural Studies' Affective Voices*. University of Queensland. Palgrave-Macmillan, 2006

Pickering Michael (ed.). *Research Methods for Cultural Studies*. Edinburgh University Press, 2008

Gavin Kendall and Gary Wickham. *Understanding Culture: Cultural Studies, Order, Ordering*. Sage publications, 2001

Lehtonen Mikko. *Cultural Analysis of Texts*. Translated by Aija-Leena Ahonen and Kris Clarke. Sage Publications, 2000

Francis Mulhern. *Culture /Metaculture*. Routledge, 2000

Storey John. *Cultural Theory and Popular Culture. A Reader*. The University of Georgia Press. 1993

Melissa Gregg. *Cultural Studies' Affective Voices*. PALGRAVE MACMILLAN, 2006

Mongia Padmini (ed.). *Contemporary Postcolonial Theory: A Reader*. OUP, 2000

Neil Lazarus. *Nationalism and Cultural Practice in the Postcolonial World*. Cambridge Univ. Press, 1999

Hans Schoenmakers. *The Power of Culture: A Short History of Anthropological Theory about Culture and Power*. University of Groningen.

Robert Samuels. *New Media, Cultural Studies, and Critical Theory after Postmodernism*. PALGRAVE MACMILLAN, 2009

Richard Johnson, Deborah Chambers, et al. *The Practice of Cultural Studies*. Sage publications, 2004

Barbara Sebek and Stephen Deng. *Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700*. PALGRAVE MACMILLAN, 2008



Tracey Skelton and Tim Allen. *Culture and Global Change*. Routledge, 1999  
Raymond Williams. *Culture and Society: 1780-1950*. Anchor Books, Doubleday & Company, Inc. Garden City, New York, 1960  
William S. Haney II. *Culture and Consciousness: Literature Regained*. Rosemont Publishing & Printing Corp. 2002  
Bowman Paul (ed.). *Interrogating Cultural Studies: Theory, Politics and Practice*. London. Pluto Press, 2003  
Storey John (ed.) *Cultural Theory and Popular Culture: A Reader*. II edition, Prentice Hall, 1998

## Paper 3.8: American Literature

### (1) Objectives:

- 1) To introduce students to the major literary movements in America, literary works and writers through selected texts
- 2) To enhance the literary sensibility of students by exposing them to the American writers of various times
- 3) To instil values and develop human concern in students through exposure to literary texts
- 4) To enhance literary and linguistic competence of students

(2) **Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### (3) Course Contents:

#### **Semester-III**

##### **Unit-I: (18 clock hours)**

Harriet Beecher Stowe: *Uncle Tom's Cabin*

##### **Unit-II: (18 clock hours)**

Henry David Thoreau: *Walden*

##### **Unit-III: (12 clock hours)**

Edgar Allen Poe: 'The Fall of the House of Mr. Usher'

##### **Unit-IV: (12 clock hours)**

Walt Whitman: *i*) From *The Song of Myself*, Sections: "Myself," "Leaves of Grass"

*ii*) "Captain! My Captain!" *iii*) "When Lilacs Last in the Dooryard Bloom'd"

Emily Dickinson: *i*) "After Great Pain a Formal Feeling Comes" *ii*) "I Heard a Fly Buzz"

*iii*) "This is my letter to the World"

Ralph Waldo Emerson: *i*) "The Problem" *ii*) "Each and All" *iii*) "Days"

## Paper 4.8: American Literature

### Semester-IV

#### **Unit-I: (16 clock hours)**

Henry James: 'The Turn of the Screw'

Ernest Hemingway: 'The Snows of Kilimanjaro'

#### **Unit-II: (12 clock hours)**

William Faulkner: *The Sound and the Fury*

#### **Unit-III: (16 clock hours)**

Eugene O' Neill: *The Hairy Ape*

Arthur Miller: *A View from the Bridge*

#### **Unit-IV: (16 clock hours)**

Robert Frost: i) "Birches" ii) "Mending Wall" iii) "After Apple Picking"

Ezra Pound: from *Hugh Selwyn Mauberley*: "E. P. Ode..." "Envoi"

Wallace Stevens: i) From *The Man with the Blue Guitar*: Section XII ii) "The Snowman" iii) "A Mythology Reflects Its Region"

Sylvia Plath: i) "Daddy" ii) "Tulips"

#### **(4) Suggestions for Teachers:**

It is important that teachers introduce students to the socio-political and historical background of the prescribed period, the tendencies and trends dominant in the period, the stylistic features of the prescribed authors and the major characteristics of their works. Such information provides students with background and necessary contexts. Teachers can encourage students to read original texts prescribed, literary histories and critical works. Exercises into literary pieces, practical criticism and analytical discussions may be conducted in the classroom for effective understanding. Teachers can make use of ICT methods to create interest and promote literary sensibility in students.

#### **(5) References:**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

#### **(6) Select Bibliography:**

Standard and recognized editions of textbooks and reference books may be used as bibliography for the course contents.

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## **Paper- 3. 9: Research Methodology**

### **(1)Objectives**

1. To introduce the students to the concept of research
2. To enable them to understand the stages of research
3. To familiarize the learners to the procedures involved in research
4. To sensitize them to the requirements of cohesion and coherence in continuous composition.
5. To highlight the significance of systematic planning and execution of research activity.
6. To give the students practice in the use of various tools and techniques of research.
7. To prepare them for undertaking research.

**(2) Allotment of Credits:** One credit is equal to 15 clock hours and every semester is allotted four credits (60 clock hours).

### **(3) Course Content**

### **Semester-III**

#### **Unit-I- Meaning and Nature of Research (15 Clock Hours)**

What is research?

Objectives of Research

The fundamentals of Research

Characteristics of Research

Types of research

Qualities of a Good Researcher

#### **Unit II: Materials and Tools of Research (15 Clock Hours)**

Primary and Secondary sources Books, Anthologies, Biographies, Thesauruses, Encyclopedia, Conference proceedings, Unpublished theses, Newspaper articles, Journals, e-journals, Monographs, Translations, Web references, Library catalogues, Literature Resource Center, Govt. publications, Special libraries, Advanced study centers, Virtual libraries, Web search engines, CDs, DVDs etc.

#### **Unit-III: Research in Literature and Language (15 Clock Hours)**

Literary research and research in other Disciplines

Literary research-Interpretative, Theoretical, Biographical etc

Research methods in Linguistics

Research methods in Literature

How research in language is different from research in literature

Emerging areas of research in language and literature

Use of literary and linguistic theories in research

#### **Unit-IV: Methods and Techniques of Research (15 Clock Hours)**

Research Methods vs. Research Methodology

Variants in Methodology

Types of methods: Statistical, Sampling, Applied, Case study, Survey, Interpretative, Experimentation, Interviews, Questionnaire etc

Evaluation of different methods: Historic, Comparative, Descriptive, Scientific

# Paper- 4. 9: Research Methodology

## **Semester-IV**

### **Unit-I: Steps in Research Process (A) (15 Clock Hours)**

Choosing a topic  
Formulating the Research Problem  
Defining aims and objectives  
Introduction to research methodology  
Defining aims and objectives  
Deciding the Scope and Limitations  
Developing Hypothesis

### **Unit-II: Steps in Research Process (B) (15 Clock Hours)**

Extensive Literature Review  
Preparing research Proposal  
Data Collection  
Analysis/interpretation of Data  
Generalization and Interpretation of Data  
Preparing Chapter wise Design

### **Unit-III: Presentation of Research (15 Clock Hours)**

Format of the Thesis  
Language of the thesis  
Logical Writing  
Language and style of the thesis  
Introductions and conclusions  
Presentation of findings  
Suggestions for future research  
Writing a Short Research Paper

### **Unit-IV:**

#### **a) Norms and Conventions (08 Clock Hours)**

Quotations and Acknowledging the Sources  
Footnotes and Endnotes, Citation  
Arranging bibliography and webliography  
Guarding Against Plagiarism  
Using Standard Style sheets



## Roles of Computer & Internet in Research

### **b) Practical work (07 Clock Hours)**

The students should present research proposal/s with a focus on bibliographies, hypothesis, objectives, rationale etc. The teacher is expected to get the practical work done during teaching hours.

#### **(4) Suggestions for Teachers**

Since research is a do-it-yourself activity, the teacher may initially explain the basic concepts regarding research working interactively with the students. For example, this may be done by floating an idea and eliciting their responses regarding relevant aspects, thus guiding and monitoring the discussion, giving the students an opportunity to think and arrive at answers independently. The students may be given practical assignments related to research procedure. The teacher should work with the students and help them choose the topic, frame the title and the hypothesis, and in general supervise the research activity to be carried out by the students.

#### **(5) Reading list**

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