

**CENTRAL UNIVERSITY OF ANDHRA PRADESH  
ANANTHAPURAMU**



*vidya dadati vinayam*  
(Education gives humility)

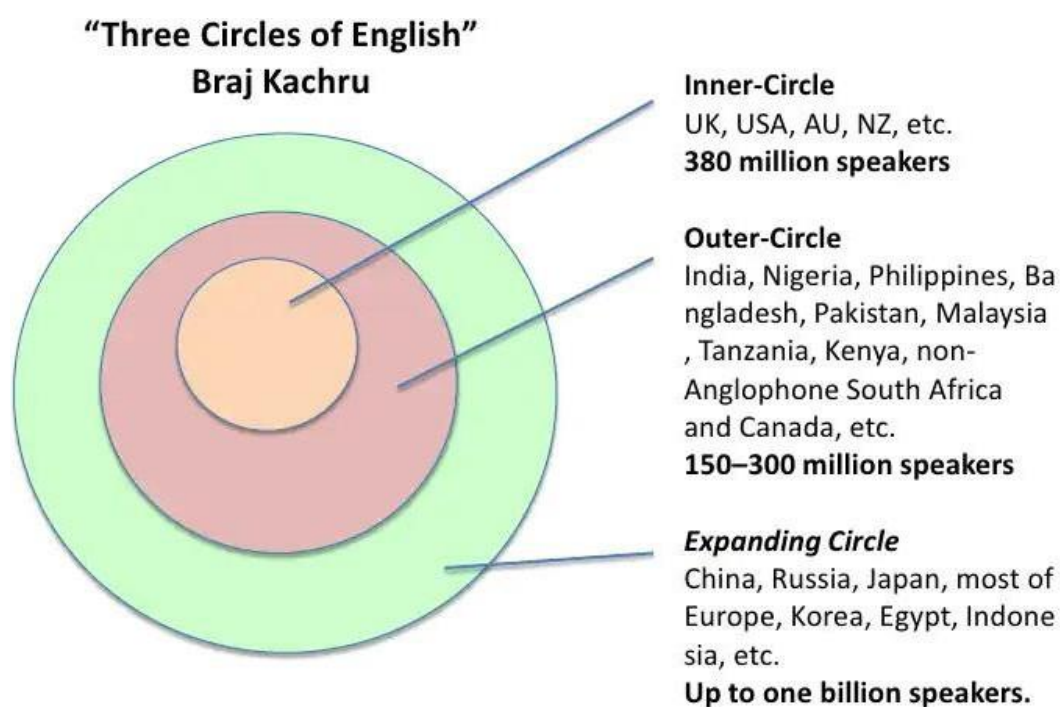
*The English language is nobody's special property. It is the  
property of the imagination: it is the property of the  
language itself.* *– Derek Walcott*

**MA  
English Language and Literature**

**Structure and Syllabus  
(with effect from the 2021-2022 batch)**

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Source: <https://www.slideshare.net/ShoheiMatsukawa/2011-03-25-friday-disha>



## CENTRAL UNIVERSITY OF ANDHRA PRADESH

### Important Information

- I. Programme: MA in English Language and Literature
- II. Eligibility: At least 50% marks in the bachelor's degree with at least 50% marks in English as Optional Subject OR at least 50% marks in bachelor's degree with at least 55% marks in any literature / English as Compulsory Subject.
- III. The minimum duration for completion of the programme is four semesters (two academic years) and the maximum duration is eight semesters (four academic years) or as per the amendments made by the regulatory bodies from time to time.
- IV. A student should attend at least 75% of the classes, seminars, practicals in each course of study.
- V. All the courses in the programme carry a Continuous Internal Assessment (CIA) component to a maximum of 40 marks and End Semester Examination (ESE) for a maximum of 60 marks. The minimum pass marks for a course is 40%.
- VI. A student should pass separately in both the CIA and the ESE, i.e., a student should secure 16 (40% of 40) out of 40 marks in the CIA and 24 (40% of 60) out of 60 marks in the end semester examination.
- VII. A student failing to secure the minimum pass marks in the CIA is not allowed to take the end semester examination of that course. S/he has to redo the course by attending special classes for that course and get the pass percentage in the internal tests to become eligible to take the end semester examination.
- VIII. Students failing a course due to lack of attendance should redo the course.
- IX. Re-evaluation is applicable only for theory papers and shall not be entertained for other components such as dissertation, etc.
- X. An on-campus elective course is offered only if a minimum of ten students or 40% of the students registered, whichever is higher, exercise their option for that course.
- XI. Assessment Pattern: 40% of internal [formative evaluation -- two best out of three tests (for a maximum of 15 marks each = 30marks) -- and seminar/ assignments/ attendance (10 marks)] and 60% (summative evaluation -- end of semester examination)

### End Semester Examination

Maximum Marks: 60

Time: 3 Hours

**Dissertation:** Dissertation: 80

Viva Voce: 20

*Believe in yourself and all that you are. Know that there is something inside you that is greater than any obstacle.*

– Christian D. Larson



**CENTRAL UNIVERSITY OF ANDHRA PRADESH ANANTHAPURAMU**  
**MA in English Language and Literature**

English is the most widely used language in the world. Wherever one looks around the world, they can find the English language: “The sun never sets on the English language.” Studying English helps one progress in life both personally and professionally. The English language is one’s gateway to the world and studying English literature reveals a world of inspiration and creativity.

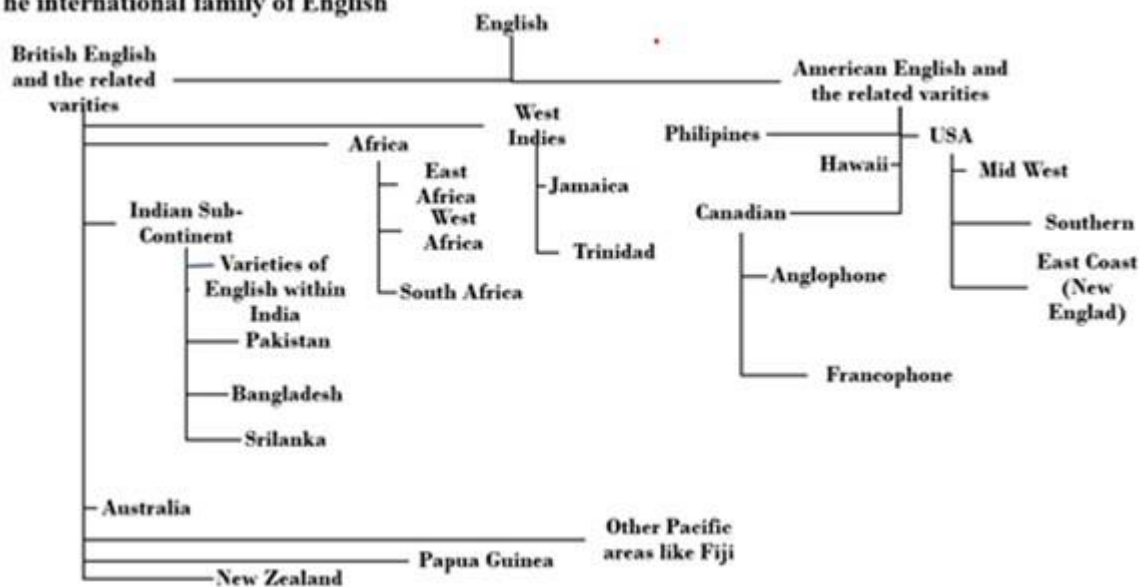
MA in English Language and Literature is one of the two postgraduate programmes started by CUAP in 2018. The Programme helps the student acquire a thorough knowledge of English Language and Literature. It offers a varied and distinctive range of areas of study, including Morphology and Syntax, Semantics and Pragmatics, Sociolinguistics, Postcolonial Literatures, and Cultural Studies. It enables the student to improve their critical, linguistic, literary, and creative skills. Thus, in addition to the benefits of personal enrichment and educational accomplishment, the Programme helps the student enhance their career opportunities.

**Programme Outcomes**

Upon completion of the MA programme, the graduate will

- have an overview of all the relevant areas of English studies.
- have acquainted themselves with the main areas of language and literature.
- have prepared themselves to be an effective teacher and researcher.
- be able to pursue research either in literature or in language.
- be able to think creatively and critically and conduct independent and original research and integrate criticism into their own analyses.

**The international family of English**



Based on: N. Krishnaswamy and L. Krishnaswamy, *The Story of English in India*, p. 152



**MA -- English Language and Literature**  
Semester and Course - Wise Credits

Semester	Discipline Specific Core (DSC) (L+T+P)	Discipline Specific Elective (DSE)/ Generic Elective (GE)	Dissertation	Total Credits
I	DSC 1 (4) DSC 2 (4) DSC 3 (4) DSC 4 (4) DSC 5 (3) (MOOC)	--	--	19
II	DSC 6 (4) DSC 7 (4) DSC 8 (4) DSC 9 (4) DSC 10 (3) (MOOC)	--	--	19
III	DSC 11 (4) DSC 12 (4) DSC 13 (4) DSC 14 (4)	DSE 1 (4) / DSE 2 (4) (MOOC)	--	20
IV	DSC 15 (4) DSC 16 (4)	DSE 3 (4) / DSE 4 (4) / DSE 5 (4) / DSE 6 (4)	Dissertation (4)	20
<b>Total</b>	62	12	04	82
<b>Percentage</b>	75.62	14.63	4.88	--
		GE (4): In addition, the student does a UGC/CUAP-recognized online course/courses carrying a total of at least four credits in any subject in the Humanities during their MA programme.		04 (4.88%)

## Course Structure

S. No.	Course Code	Title of the Course	No. of Credits	Contact Hours		
				L*	T*	P*
<b>Semester I</b>						
1	MEL101	Introduction to the Study of Language	4	48	6	6
2	MEL102	Introduction to the History of the English Language	4	48	6	6
3	MEL103	Introduction to Literary Studies	4	48	6	6
4	MEL104	Indian Writing in English	4	48	6	6
5	MEL105	History of English Language and Literature [SWAYAM]	3	12 WEEKS		
<b>Total</b>			<b>19</b>	--	--	--
<b>Semester II</b>						
1	MEL201	Phonetics and Phonology	4	48	6	6
2	MEL202	Morphology and Syntax	4	48	6	6
3	MEL203	Shakespeare and 17 <sup>th</sup> Century Literature	4	48	6	6
4	MEL204	Eighteenth Century English Literature	4	48	6	6
5	MEL205	Literary Criticism (From Plato to Leavis) [SWAYAM]	3	12 WEEKS		
<b>Total</b>			<b>19</b>	--	--	--
<b>Semester III</b>						
1	MEL301	Methods of Language Teaching	4	48	6	6
2	MEL302	Syllabus Design and Materials Production	4	48	6	6
3	MEL303	Romantic Literature	4	48	6	6
4	MEL304	The Victorian Age	4	48	6	6
5	MEL315	Introduction to Sociolinguistics	4	48	6	6
<b>OR</b>						
	MEL316	Introduction to Literary Theory [SWAYAM]	4	8 WEEKS		
<b>Total</b>			<b>20</b>	--	--	--
<b>Semester IV</b>						
1	MEL401	Academic Writing	4	48	6	6
2	MEL402	Introduction to Cultural Studies	4	48	6	6
<b>The student chooses any two of the following courses</b>						
3	MEL415	Semantics and Pragmatics	4	48	6	6
	MEL416	Teaching Language Skills		48	6	6
4	MEL417	American Literature	4	48	6	6
	MEL418	Postcolonial Literatures		48	6	6
5	MEL D	Dissertation	4	--		
<b>Total</b>			<b>20</b>	--	--	--
In addition, the student does a UGC-recognized online course/courses carrying a total of at least four credits in any subject in the Humanities during their MA programme.			<b>4</b>	--	--	--
<b>Programme Total</b>			<b>82 (eighty-two credits)</b>			

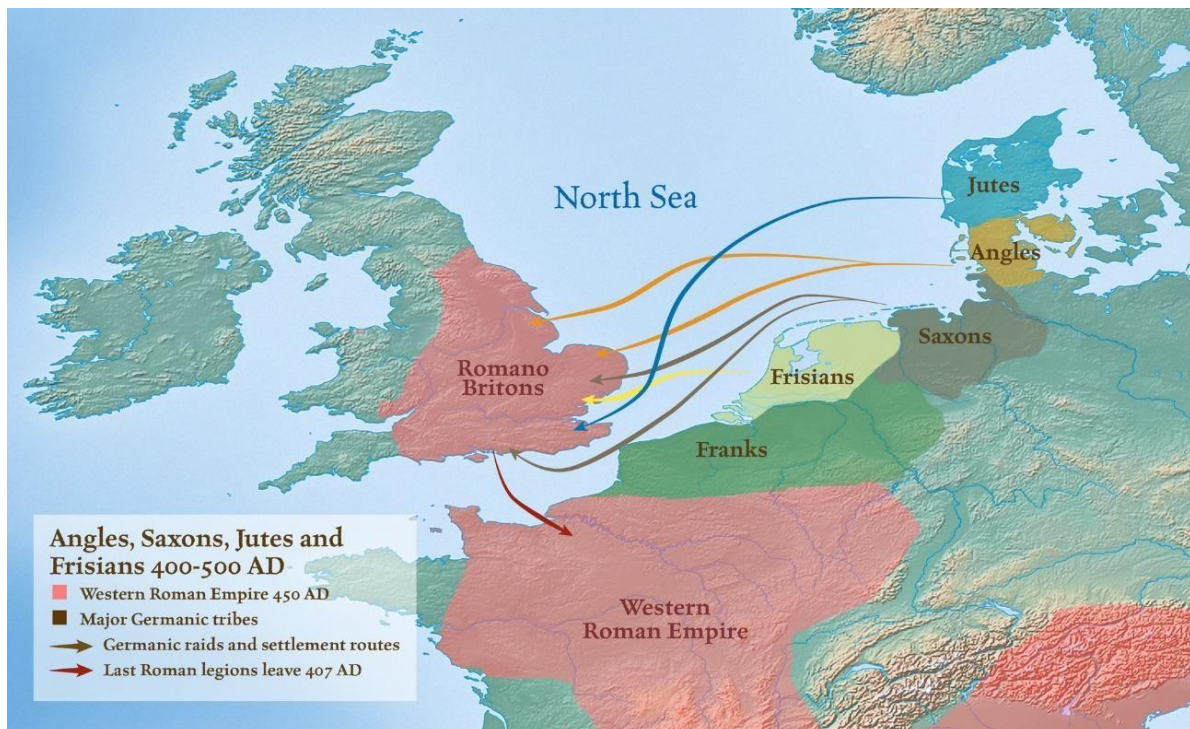
\*L: Lecture; T: Tutorial; P: Presentation (Seminar)

**Credit Distribution**

Semester	Total Credits	Cumulative Credit at the end of the Semester
Semester I	19	19
Semester II	19	38
Semester III	20	58
Semester IV	20	78
Sem I to IV	04	82

**Assessment Pattern:** 40% of internal [formative evaluation -- two best out of three tests (for a maximum of 15 marks each = 30marks) and seminar/assignments/attendance (10 marks)] and 60% (summative evaluation -- end of semester examination)

**Dissertation:** Dissertation: 80  
 Viva Voce: 20



Source: <https://historyofenglishpodcast.com/wp-content/uploads/2013/08/27-Angles-Saxons-Jutes-Frisians.png>

**It is hoped that the quotation at the beginning and the picture(s), if any, at the end of a course content will enhance the reader’s interest in the MA (English) Programme.**

**Semester I**

Course Code: <b>MEL101</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Introduction to the Study of          Language</b>
<i>Language is the most massive and inclusive art we know, a mountainous and anonymous work of unconscious generations.</i>	
<p style="text-align: right;">– Edward Sapir</p>	

**Course Objectives:**

- to introduce the student to the fundamental and significant concepts of language
- to help the student develop their understanding of language in general and English in particular
- to enable the student to relate language to the theoretical and applied areas of study and research

**Learning Outcomes:**

By the end of the course the student

- will have grasped the complexity of language as a communication system shaped by several factors.
- will have acquired the technical vocabulary and theoretical tools of the field.
- will have a working knowledge of the English language.

**Course Design****Unit – I****Fundamental Concepts of Language**

- Definitions and Characteristics of Language
- Definition and Scope of Linguistics  
Phonetics, Phonology, Morphonology, Morphology, Semantics, Pragmatics
- Popular misconceptions about language; Modern Linguistics and Traditional Approaches to Language Study
- Language and Culture

**Unit – II****Language and Communication**

- Language vs Communication; Communicative Competence
- Verbal Communication and Nonverbal Communication; Gesture and Sign Languages
- The Genetic Classification of Languages
- Types of Languages
- Language Variations

### Unit – III

#### Some Key Thinkers on Language

- Wittgenstein, Sapir-Whorf and George Lakoff  
Language and Thought
- Saussure  
Langue vs Parole  
Paradigmatic vs Syntagmatic  
Synchronic vs Diachronic Studies  
Structuralism
- Bloomfield  
American Structuralism  
Levels of Analysis
- Chomsky  
Competence vs Performance  
Mentalist Theory of Grammar  
Universal Grammar
- Halliday  
Form vs Function

### Unit – IV

#### Descriptive Grammar

- Major Concepts and Categories
- Verbs and Auxiliaries
- The Semantics of the Verb
- Nouns and Determiners
- The Simple Sentence

#### Textbooks

- Fromkin, Victoria, and Robert Rodmanand, and Nina Hyams. *An Introduction to Language*. 10<sup>th</sup> Ed. Boston: Wadsworth. 2013.
- Greenbaum, Sidney and Quirk, Randolph. *A Student's Grammar of the English Language*. Longman, 2001. (Chapters 2, 3, 4, 5, 10)
- Yule, George. *The Study of Language*, 4<sup>th</sup> Ed. New York: CUP. 2010.

#### Recommended Reading

- Genetti, Carol. *How Languages Work: An Introduction to Language and Linguistics*. Cambridge: Cambridge University Press. 2014.
- Jean Aitchison. *Language change: Progress or Decay?* Cambridge: Cambridge University Press, 2013.

Course Code: <b>MEL102</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Introduction to the History of          the English Language</b>
<i>The English language is a work in progress. Have fun with it.</i> – Jonathan Culver	

**Course Objectives:**

- to familiarize the student with basic structure of Old English, Middle English, and Modern English
- to help the student acquire knowledge of the major phonological and semantic changes that took place in the English language
- to make the student know about the various contributions to the vocabulary of English

**Learning Outcomes:**

By the end of the course the student

- will be able to describe the basic structure of Old English, Middle English, and Modern English.
- will be able to explain the various processes of word-formation in English.
- will have knowledge of the important changes in phonology and semantics.

**Course Design****UNIT-I**

The Ancestry of English  
 The Old English Period  
 The Middle English Period  
 The Renaissance and after

**UNIT-II****Phonology**

Grimm's Law and Verner's Law  
 Ablaut  
 Umlaut  
 The Great Vowel Shift

**UNIT-III****Vocabulary**

Foreign Influences: Latin, French, Scandinavian, Indian  
 Word Formation  
 Change of Meaning

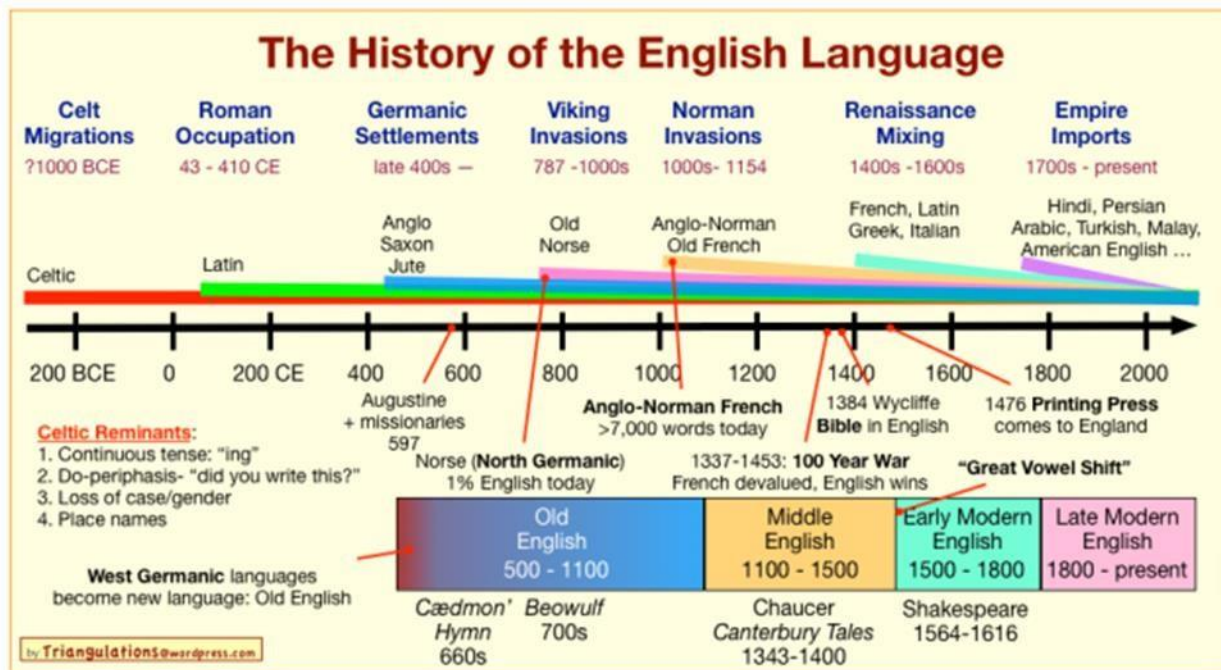
**UNIT-IV**

**Recent Trends**

- The Rise of Standard English
- Spelling Reform
- British English and American English
- Indian English

**Reference**

Baugh, Albert C. *A History of the English Language*. Routledge. 2013.  
 Robertson, Stuart and Frederic G. Cassidy. *The Development of Modern English*. Prentice-Hall. 1963.  
 Wood, F.T. *An Outline History of the English Language*. Trinity Press. 2015.  
 Wyld, H.C. *A Short History of English*. London: John Murray. 1963.



Source: <https://in.pinterest.com/pin/220043131768903091/>

<p>Course Code: <b>MEL103</b>          Core/ Elective: <b>Core</b>          No. of Credits: <b>4</b></p>	<p>Course Title  <b>Introduction to Literary Studies</b></p>
<p><i>Literature is one of the most interesting and significant expressions of humanity.</i>          – P. T. Barnum</p>	

**Course Objectives:**

- to make the student critically analyze, read, write, and discuss the major genres of literature
- to encourage the student to interpret, analyze, evaluate, and respond to the ideas about literature
- to help the student acquire thorough knowledge of the nature, structure, and form of drama, poetry, novel, and short story

**Learning Outcomes:**

By the end of the course the student

- will have developed critical thinking in analyzing and understanding the major genres of literature.
- will be able to understand and respond to vivid ideas about literature.
- will have the ability to explore the nature, structure, and form of the major genres.

**Course Design**

**Unit – I**

**Drama**

- Tragedy: Sophocles – Oedipus Rex
- Comedy: Aristophanes – The Frogs
- Farce: Oscar Wilde – The Importance of Being Earnest

**Unit - II**

**Poetry**

- Epic: Homer – The Iliad, Book One
- Sonnet: Spenser -- Sonnet 75: One day I wrote her name upon the strand  
 Shakespeare: Sonnet 18: Shall I compare thee to a summer’s day?
- Ode: S.T. Coleridge -- Dejection: An Ode  
 Allen Tate -- Ode to the Confederate Dead
- Elegy: John Milton -- Lycidas  
 W.H. Auden -- In Memory of W.B. Yeats
- Satire: John Dryden -- To the Memory of Mr. Oldham

**Unit – III**

**Novel**

Picaresque: Henry Fielding – Joseph Andrews  
 Historical: Walter Scott– Ivanhoe: A Romance  
 Psychological: Fyodor Dostoyevsky: Crime and Punishment

**Unit – IV**

**Short Story**

Edgar Allan Poe – The Tell-Tale Heart  
 Alice Munroe – The Love of a Good Woman  
 Jeffrey Archer – The Chinese Statue

**Prose**

**Essay:** Huxley – Science and Culture  
 Shaw – The Source of Idealism  
 Philip Larkin – The Pleasure Principle  
 Kurt Vonnegut – Dispatch from a Man without a Country  
 Susan Sontag – Against Interpretation

**Biography:** Stephen Greenblatt -- Will in the World – How Shakespeare Became Shakespeare

**Autobiography:** The Autobiography of Benjamin Franklin

**Recommended Reading**

- Abrams, M.H. *A Glossary of Literary Terms*. Boston: Earl McPeck, 1999.  
 Aristotle. *Poetics*. London: Macmillan and Co. Limited, 1902.  
 Beer, Gillian. *The Romance*. London: Routledge Kegan & Paul, 1970.  
 Dawson, S.W. *Drama and Dramatics*. London: Methuen, 1970.  
 Faulkner, Peter. *Modernism*. New York: Routledge, 1997.  
 Fraser, G.S. *Meter, Rhyme and Free Verse*. London: Methuen, 1970.  
 Furst, Lilian *Romanticism in Perspective*. Virginia: Macmillan, 1979.  
 Furst, Lilian and Peter Shrine. *Naturalism*. Virginia: Methuen, 1971.  
 Gillingham, John. *The Middle Ages*. California: University of California Press, 2000.  
 Hutcheon, Linda. *A Poetics of Postmodernism*. London: Routledge, 1988.  
 Jack, Ian. *The Augustan Satire*. London: Oxford University Press, 1967.  
 Leech, Clifford. *Tragedy*. London: Routledge, 1969.  
 Levenson, Michael. *A Genealogy of Modernism*. Cambridge: Cambridge University Press, 1986.  
 Merchant, Moelwyn. *Comedy*. London: Methuen Young Books, 1972.  
 Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt and Brace Company, 1995.

Course Code: <b>MEL104</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Indian Writing in English</b>
<i>India is not a country like France is, or like England; India is an idea, a metaphysic.</i> – Rama in Raja Rao’s <i>The Serpent and the Rope</i>	

**Course Objectives:**

- to introduce the student to the major movements and writers in Indian English Literature through a detailed study of specific literary works
- to help the student explore a variety of Indian English Literature, ranging from the nineteenth century to the present day
- to facilitate the student journey through the new phases of literature produced during the pre-independence and the post-independence period

**Learning Outcomes:**

By the end of the course the student

- will be familiar with major writers and movements in Indian English Literature.
- will have knowledge of different phases in Indian English Literature
- will be able to critically examine the literature produced at different periods in India.

**Course Design****Unit- I  
Fiction**

- R.K. Narayan -- A Tiger for Malgudi
- U.R. Anantha Murthy – Samskara
- Kiran Desai – The Inheritance of Loss
- Jhumpa Lahiri -- “Only Goodness,” “A Choice of Accommodations,” *Unaccustomed Earth*. RHI, 2009.
- Saadat Hasan Manto -- “Toba Tek Singh,” “Khol Do.” *Manto: Selected Short Stories*. RHI, 2012.

**Unit – II  
Poetry**

- Toru Dutt -- “The Tree of Life,” “Sonnet- Baugmaree.” *Early Indian Poetry in English: An Anthology* by Eunice De Souza. Oxford University Press, 2010
- Nissim Ezekiel -- “Goodbye Party for Miss. Pushpa T.S.,” “Jewish Wedding in Bombay.” *Collected Poems*. Oxford University Press, 2005.

- Kamala Das – “An Introduction,” “My Grandmother’s House.” Surayya Kamala. *Summer in Calcutta: Fifty Poems*, DC Books, 2004.

### Unit – III

#### Prose

- A. K. Ramanujan -- “Is there an Indian Way of Thinking? An Informal Essay.” *Collected Essays of A.K. Ramanujan*: Edited by Vinay Dharwadker. Oxford University Press, 2004.
- Shashi Deshpande – “Writing from the Margin.” *Writing for the margin and Other Essays*. Penguin/Viking, 2003.
- Amitav Ghosh -- Selections from *The Great Derangement: Climate Change and the Unthinkable*. Penguin Books, 2016.

### Unit – IV

#### Drama

- Rabindranath Tagore -- Mukta-Dhara
- Girish Karnad -- Hayavadana
- Vijay Tendulkar -- Silence! The court is in Session
- Mira Nair. *Monsoon Wedding*. 2001(Film)

### Recommended Reading

Iyengar, Srinivasa. K.R. *Indian Writing in English*. Sterling Publishers, 2012.

Mehrotra, Arvind, Krishna. Ed. *Illustrated History of Indian Literature in English*. Orient Black Swan, 2007.

Mehrotra, Arvind Krishna. Ed. *A Concise History of Indian Literature in English*. Permanent Black, 2008.

Naik, M.K. *History of Indian English Literature*. Sahitya Akademi, 2009.



Source: <https://thewire.in/culture/rabindranath-tagore-nation-gitanjali>

Course Code: <b>MEL105</b> Core/ Elective: <b>Core</b> No. of Credits: 3	Course Title <b>History of English Language and Literature (SWAYAM)</b>
<i>The history of literature is the history of the human mind.</i> – W.H. Prescott	

This course is a chronological survey of the major forces and voices that have contributed to the development of an English literary tradition. It intends to cover the literary ground from the Old English Period till the mid twentieth century focusing on the emergence, evolution and progress of English language and literature through different ages and periods. The course will showcase major literary moments, movements and events in the context of the Social, Political, Religious and economic changes that shaped England and its history from the 5th century BC onwards. The objective of the course is to enable a critical understanding of the intellectual history of England and to equip the learners to analyse literary products within particular socio-historical contexts.

### Course Layout

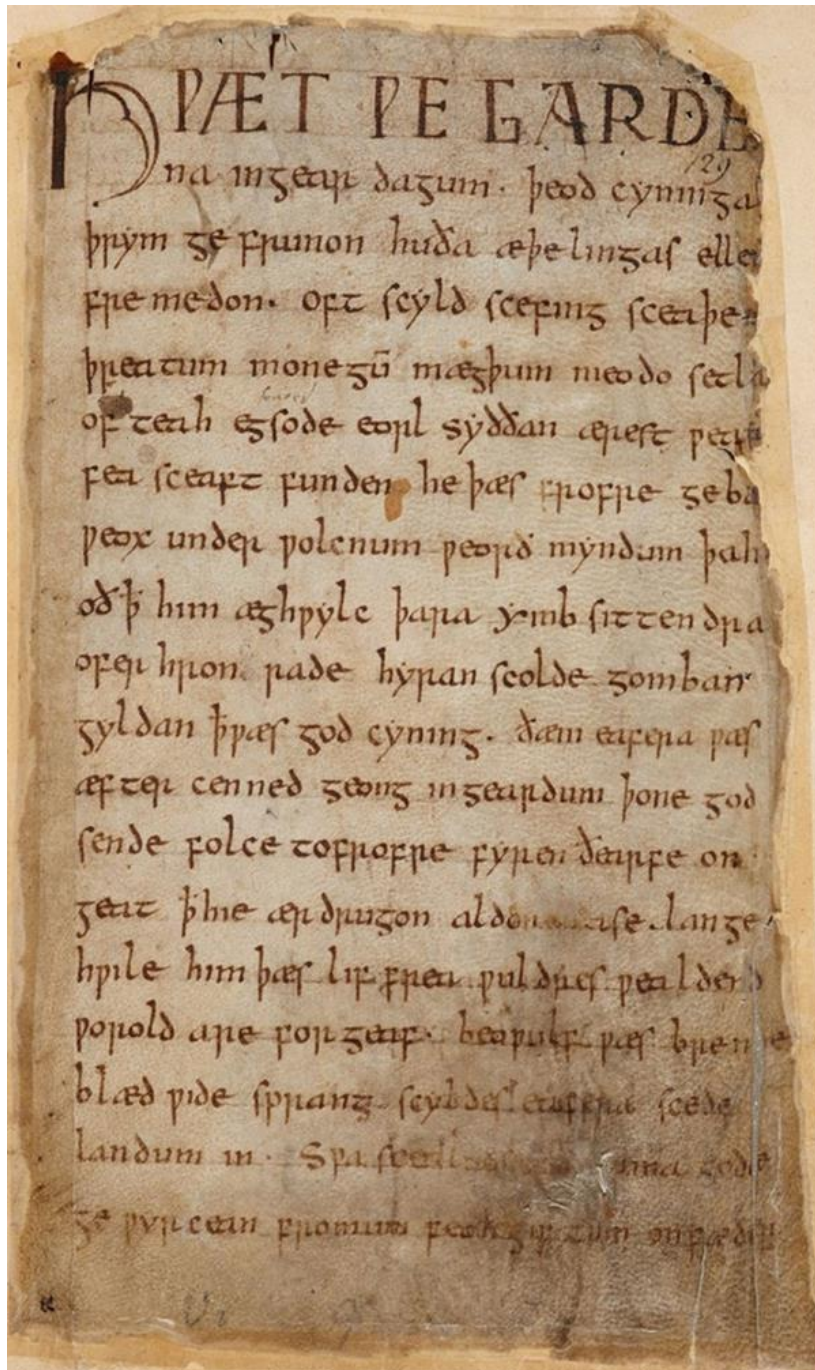
- Week 1:** Introduction and Old English Period
- Week 2:** Middle English Period and Renaissance
- Week 3:** English Renaissance and Elizabethan Period
- Week 4:** The Age of Shakespeare
- Week 5:** The Restoration Age to Enlightenment
- Week 6:** Augustan Age
- Week 7:** The Romantic Age
- Week 8:** The Age of Wordsworth and Romantic poetry
- Week 9:** The Victorian Age
- Week 10:** The Rise of the Novel
- Week 11:** The Age of Modernism
- Week 12:** The Age of Postmodernism

### **Books and references**

- Albert, Edward. *History of English Literature*, 5<sup>th</sup> Ed. OUP.2018.
- Carter, Ronald and McRae, John. *The Routledge History of Literature in English*, 2<sup>nd</sup>. Ed. Routledge, 2001.
- Daiches, David. *A Critical History of English Literature* (2 volumes) –1960.
- Godden, Malcolm and Lapidge, Michael. *The Cambridge Companion to Old English Literature* – ed. Cambridge University Press. 2013.
- Hudson, William Henry. *An Outline History of English Literature*, London : Bell, 1961.
- Rogers, Pat. *The Oxford Illustrated History of English Literature*. Oxford University Press, 2001.
- Stevenson, Randall. *The Oxford English Literary History*. Vol 12. 1960-2000.

Trevelyan, G. M. *English Social History: A Survey of Six Centuries – Chaucer to Queen Victoria*. New York: Longmans Green. 1942.

Wood, F.T. *An Outline History of the English Language*. Trinity Press. (2015).



First page of *Beowulf* in Cotton Vitellius A. xv  
(Source: <https://en.wikipedia.org/wiki/Beowulf>)

## Semester II

<p>Course Code: <b>MEL201</b>          Core/ Elective: <b>Core</b>          No. of Credits: <b>4</b></p>	<p>Course Title  <b>Phonetics and Phonology</b></p>
<p><i>/fəʊ'netɪks ənd fəʊ'nɒlədʒi ə'veri 'ɪntrəstɪŋ `sʌbdʒɪkts/</i></p>	

### Course Objectives:

- to introduce the student to the major concepts in Phonetics and Phonology with reference to the English language
- to acquaint the student with the articulatory mechanism involved in the production of English speech sounds, the major distinctions and parameters employed in the classification of English speech sounds, and phonemic transcription of spoken English texts
- to familiarize the student with essential segmental and suprasegmental aspects of phonology

### Learning Outcomes:

By the end of the course the student

- will be able to analyze and describe speech sounds with emphasis on articulatory mechanism.
- will be able to use the IPA to transcribe English words and sentences phonetically.
- will be able to perform a phonemic analysis to determine the phonemes and allophones of any given language.

### Course Design

#### Unit -I

- Articulatory, auditory, and acoustic phonetics
- Speech organs, speech production
- Sounds of English--vowels, consonants, diphthongs, triphthongs, description and Classification

#### Unit – II

- IPA and phonemic transcription
- Syllable and syllabification
- Segmental vs supra-segmental features, connected speech

**Unit – III**

- Word stress, sentence stress, stress shift and word class
- Phonological Environment: Weak Forms, Assimilation, Elision, Liaison, Juncture
- Intonation patterns

**Unit - IV**

- Phonemes vs allophones
- Underlying representation, surface representation
- Phonological features, Distinctive features
- Standard vs intelligibility
- Pronunciation problems for Indian speakers of English

**Textbooks**

Giegerich, Heinz. J. *English Phonology: An Introduction*. CUP. 2005.

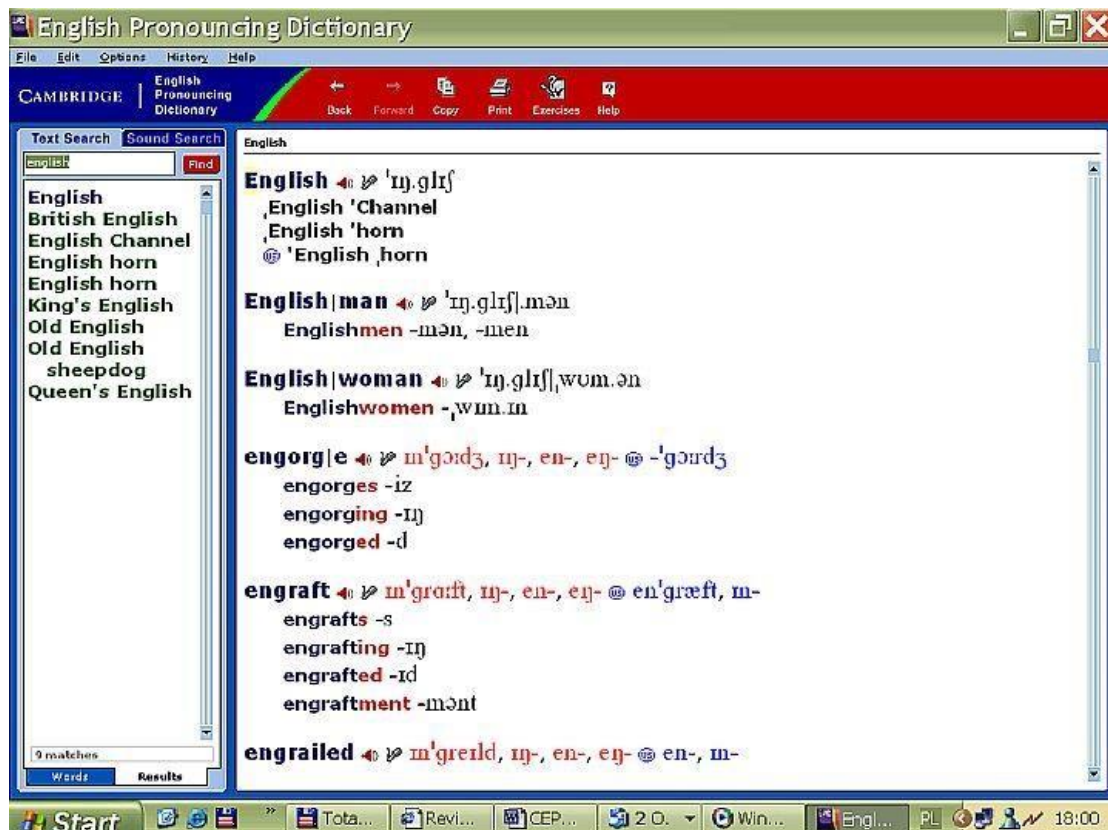
Roach, Peter. *English Phonetics and Phonology: A Practical Course*. CUP. 2010.

Spencer, Andrew. *Phonology: Theory and Description*. Blackwell Publishers. 1996.

**Additional Reading**

Gimson A. C. *An Introduction to the Pronunciation of English*. Fourth Edition. Routledge, 1989.

O'Connor, J.D. *Better English Pronunciation*. CUP. 2000.



Source: <http://tesl-ej.org/ej32/m1.htm>

Course Code: <b>MEL202</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Morphology and Syntax</b>
<p><i>“When I use a word,” Humpty Dumpty said, in rather scornful tone, “it means just what I choose it to mean — neither more nor less.”</i></p> <p>– Lewis Carroll’s <i>Through the Looking Glass</i></p>	

**Course Objectives:**

- to introduce the student to the aspects of morphology and syntax from the structural and generative perspectives
- to enable the student to study examples not only from English but also from a few other languages; primary language studied is English but examples from other languages are also drawn to help the student enhance their analytical skills
- to facilitate the student to enhance their analytical skills

**Learning Outcomes:**

By the end of the course the student

- will be able to describe important concepts and models in morphology.
- will have understood the basic concepts and methods of syntactic analysis.
- will be equipped with techniques that enable them to analyze and describe the word- and sentence-structure

**Course Design****Morphology****Unit - I**

- Word, Morpheme, Affix, Allomorph
- Derivation and Inflection
- Conversion, Compounding

**Unit - II**

- Word Formation, Phonological and Morphological Conditioning, Constructing Word Formation Rules, Productivity
- Problems in Morphological Descriptions

**Syntax****Unit - III**

- Phrase-Structure Grammar, Immediate Constituent Analysis
- Structural Ambiguity, Relation between Structures

**Unit - IV**

- Transformational Generative Grammar, Deep and Surface Structure
- Universal Grammar

**Textbooks**

Bauer, Laurie. *Introducing Linguistic Morphology*. Edinburgh: EUP. 2003.  
 Burton-Roberts, Noel. *Analysing Sentences: An Introduction to English Syntax*. Oxon: Routledge. (2016).  
 Katamba, Francis and John Stonham. *Morphology*. New York: Palgrave Macmillan. 2006.  
 Plag, Ingo. *Word-Formation in English*. Cambridge: CUP. 2003.  
 Radford, Andrew. *Transformational Grammar: A First Course*. Cambridge: CUP. 1988.  
 Radford, Andrew. *An Introduction to English Sentence Structure: International Student Edition*. Cambridge: CUP. 2009.  
 Sailaja, Pingali. *English Words: Structure, Formation and Literature*. Mumbai: Pertinent. 2004.

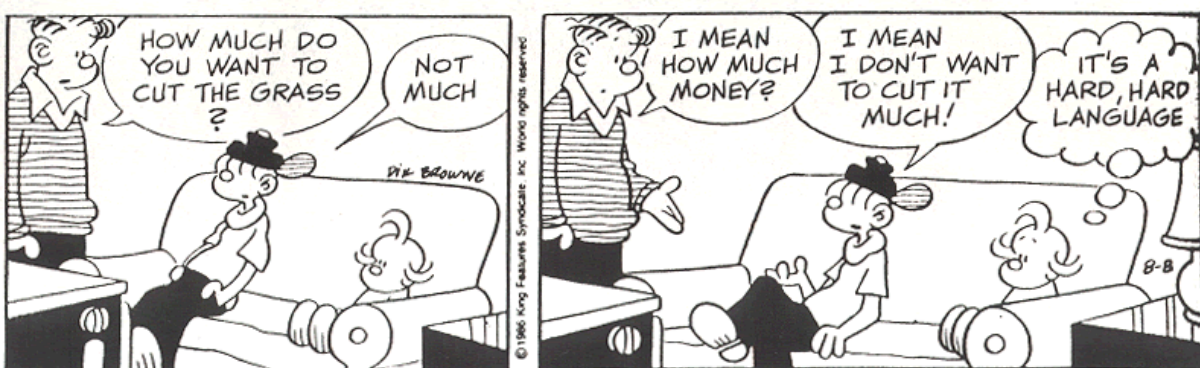
**Calvin and Hobbes**

by Bill Watterson



Source: [https://www.reddit.com/r/calvinandhobbes/comments/8xlcmr/i\\_like\\_to\\_verb\\_words/](https://www.reddit.com/r/calvinandhobbes/comments/8xlcmr/i_like_to_verb_words/)

**HI & LOIS**



Source: <https://www.public.asu.edu/~gelderer/314text/chap1.htm>

Course Code: <b>MEL203</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Shakespeare and Seventeenth          Century English Literature</b>
<i>He was not of an age, but for all time!</i> – Ben Jonson about Shakespeare	

**Course Objectives:**

- to introduce the student to the great poet and dramatist William Shakespeare
- to acquaint the student with the literature of 17<sup>th</sup> Century England
- to help the student study select literary texts alongside the socio-cultural and political backgrounds of the age

**Learning Outcomes:**

By the end of the course the student

- will have knowledge of the various political, social, economic, and cultural conditions in 17<sup>th</sup> century England.
- will be acquainted with the works of William Shakespeare.
- will be familiar with the literature of 17<sup>th</sup> Century England.

**Course Design****Drama****Unit – I****William Shakespeare**

- *King Lear/Othello*
- *Much Ado about Nothing/Twelfth Night*  
(The final choice of texts will be determined on the first day of class, after discussions with the students. Once the choices have been finalized students will be told which edition will be used in class.)

**Unit – II**

Ben Jonson	Volpone
Christopher Marlowe	Dr. Faustus

**Poetry****Unit – III**

Edmund Spenser	Epithalamion
John Donne	Canonization
	A Valediction Forbidding Mourning
Andrew Marvell	To His Coy Mistress
	The Mower to the Glow-Worms
John Milton	Paradise Lost, Book IX
	On Shakespeare
John Dryden	Alexander's Feast

**Prose****Unit - IV**

- Elizabeth I: Speech to the Troops at Tilbury
- Richard Hakluyt: Discourse of Western Planting (Excerpts as found on <http://nationalhumanitiescenter.org/pds/amerbegin/exploration/text5/hakluyt.pdf>)
- Francis Bacon: Of Travel, Of Plantations
- Sir Thomas Roe: Excerpts from The Embassy of Sir Thomas Roe to the Court of the Great Mogul

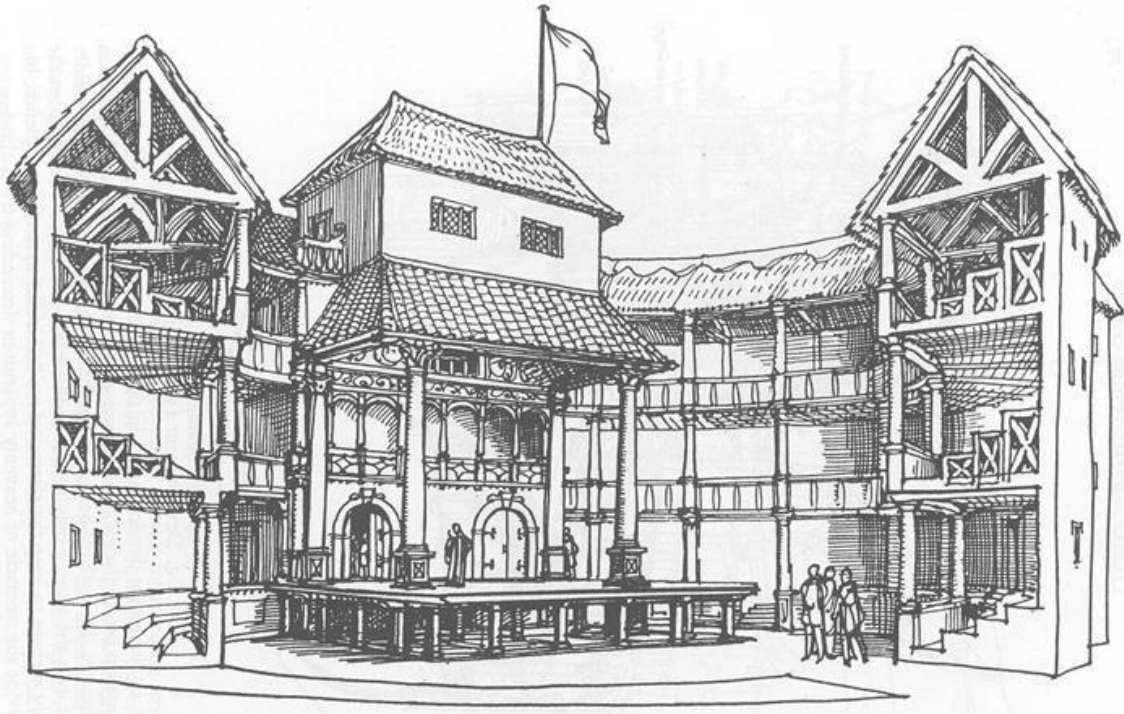
**Recommended Reading**

For the Shakespeare section:

- De Grazia, Margaret and Stanley Wells, ed. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.
- Gurr, Andrew. *The Shakespearean Stage*. 3rd Ed. Cambridge: Cambridge UP, 1992.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford/St. Martin's, 2001.

For the Literature of the 17<sup>th</sup> C section:

- Corns, Thomas N., ed. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge: Cambridge University Press, 1993.
- Corns, Thomas N., *A History of Seventeenth-Century English Literature*. Oxford, UK: Wiley-Blackwell, 2013
- Danielson, Dennis, ed. *The Cambridge Companion to Milton*. Cambridge: Cambridge University Press, 1999.



The Globe Theatre

(Source: <https://tartrepub.blogspot.com/2017/08/the-globe-theatre-diagram-labeled.html>)



Addison  
The Spectator's Account of Himself  
Character of Will Wimble

Steele  
Of the Club  
On the Shame and Fear of Poverty

### Reference Books

Brooks, Cleanth and Robert Penn Warren. Eds. *Understanding Poetry*. New York: Hot-Saunders, 1976.

Choudhury, Bibhash. *English Social and Cultural History*. Delhi: PHI Learning Private Ltd., 2014.

Long, William J. "Chapter IX. Eighteenth Century Literature". *English Literature: Its History and its Significance*. New Delhi: Kalyani Publishers, 1987.



(1756–1827). The English painter and caricaturist Thomas Rowlandson illustrated the life of 18th-century England and created comic images of familiar social types of his day. (Source: <http://4blue.weebly.com/classroom-topics-blog/what-was-life-like-in-18th-century-england>)

<p>Course Code: <b>MEL205</b>  Core/ Elective: <b>Core</b>  No. of Credits: 3</p>	<p>Course Title  <b>Literary Criticism (from Plato to Leavis)</b>  (SWAYAM)</p>
<p><i>I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works.</i>  – Samuel Johnson</p>	

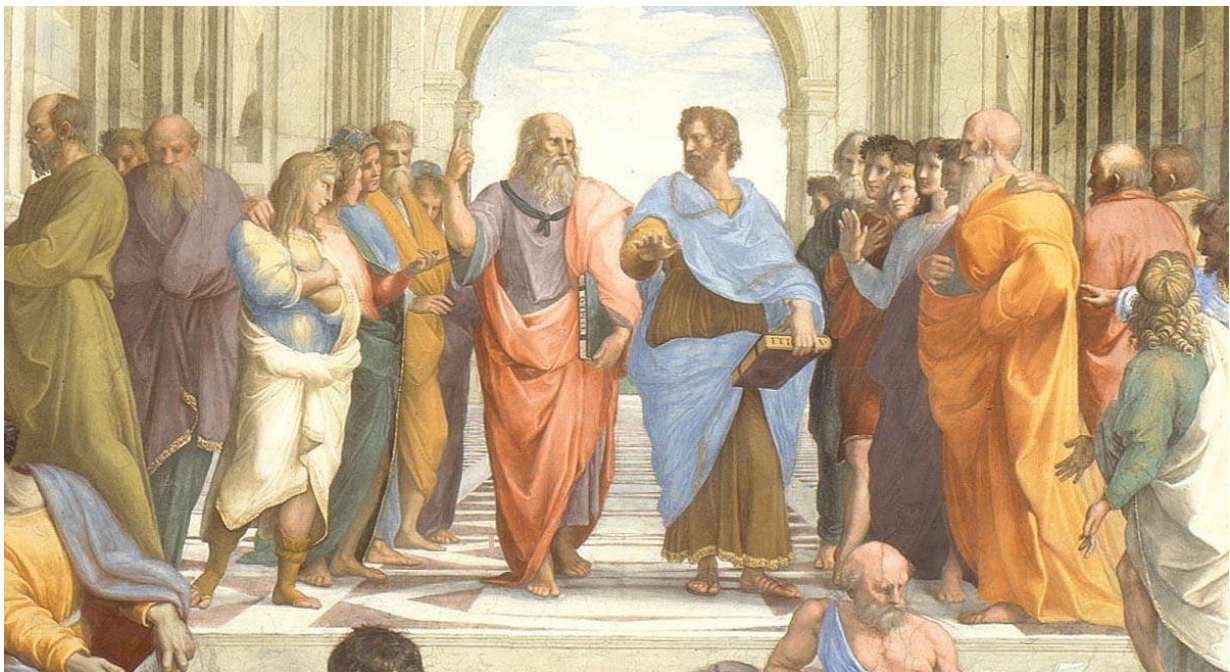
The course is designed as an advanced level course in Literary Criticism focusing on the texts that laid the foundations of Western literary critical thought. The course intends to situate the relevance of the texts historically, within the literary traditions in which it was originally written and thereby contextually examine its relevance and significance in shaping contemporary literary criticism. Throughout the course, the learners will be encouraged to closely read the texts prescribed and understand specific concepts, frameworks and literary traditions.

### Course Layout

- Week 1** : Classical Criticism, Aristotle’s Poetics
- Week 2** : Longinus’ On the Sublime, Criticism in the Middle Ages
- Week 3** : Sir Philip Sidney’s Apology for Poetry
- Week 4** : John Dryden’s Preface to The Fables, Samuel Johnson’s Preface to Shakespeare
- Week 5** : William Wordsworth’s Lyrical Ballads, Samuel Taylor Coleridge’s Biographia Literaria (Chapter 13-14), Keats’ Letters, Shelley’s Defence of Poetry
- Week 6** : Matthew Arnold’s Preface to the Poems, Henry James’ Art of Fiction, Edgar Allan Poe’s The Poetic Principle
- Week 7** : Eliot’s Tradition and Individual Talent, Eliot’s Metaphysical Poets
- Week 8** : Woolf’s A Room of One’s Own, Practical Criticism and IA Richards
- Week 9** : Leavis’ The Great Tradition, Wellek’s The New Criticism: Pro and Contra
- Week 10** : Shklovsky’s Art as Technique, Walter Benjamin’s Work of Art in the Age of Mechanical Reproduction
- Week 11** : Barthes’ Death of the Author, Foucault’s What is an Author
- Week 12** : Showalter’s Feminist Criticism in the Wilderness, Kolodny’s Dancing through the Minefield

**Reference Books**

- Bradbury, Malcolm and Palmer, David. eds. *Contemporary Criticism*. Stratford-Upon-Avon Studies 12, London: Arnold, 1970.
- Crane, R.S. ed. *Critics and Criticism: Ancient and Modern*. University of Chicago Press, 1952.
- Daiches, David. *Critical Approaches to Literature*. 1956, reprint. Bombay: Longman, 1967.
- Desmond Lee, tr., *Plato: The Republic*. Harmondsworth: Penguin.
- Dorsch, T.S. tr, *Classical Library Criticism*. Harmondsworth: Penguin, 1965.
- Eagleton, Terry. *Literary Theory: An Introduction*. Oxford Blackwell, 1983.
- Enright, D.J. and Chickera, Ernst De. Eds. *English Critical Texts*. London: Oxford University Press, 1962, rpt. Delhi, 1975.
- Fowler, Roger. *A Dictionary of Modern Critical Terms*. London: Routledge, 1973.
- Frye, Northrop. *Anatomy of Criticism*. Princeton: Princeton University Press, JS48.
- Ramaswamy, S. and Seturaman, V.S. eds. *The English Critical Tradition*, 2 vols. Delhi: Macmillan, 1977.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. Brighton: Harvester Press, 1985.
- Watson, George. *The Literary Critics*. Harmondsworth: Penguin, 1964.
- Watson, George. *The Literary Critics*. Harmondsworth: Penguin, 1964.
- Wellek, Rene, and Warren Austin. *Theory of Literature*, 1949, 3rd ed. Harmondsworth: Penguin, 1963.
- Wellek, Rene *A History of Modern Criticism*. 6 vols. New Haven/London: Yale University Press, 1955-86.



Plato and Aristotle in The School of Athens, by Raphael

(Source: <https://www.thegreatcoursesdaily.com/how-plato-and-aristotle-influenced-scientific-thought/>)

**Semester III**

Course Code: <b>MEL301</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Methods of Language Teaching</b>
<i>For novice teachers, in particular, methods offer a lifeline. – Scott Thornbury</i>	

**Course Objectives:**

- to introduce the student to the basic approaches and methods in English Language Teaching
- to draw the student's attention to the different teaching factors affecting language learning and the role of the teacher in language teaching
- to make the student understand the basic principles underlying the design, development and teaching of language courses to learners of different age groups and the kind of methods and strategies employed

**Learning Outcomes:**

By the end of the course the student

- will have knowledge of the major methods and approaches in English Language Teaching.
- will be able to analyze the different factors affecting the teaching and learning methods while learning a language.
- will be able to design and develop courses in language teaching for learners of different age groups.

**Course Design****Unit – I****Approaches, Methods and Techniques--Frameworks of**

- Edward Anthony
- Richards and Rodgers

**Unit – II****A Brief History of Language Teaching**

- The Grammar Translation Method
- Teaching Innovations in the Nineteenth Century
- The Reform Movement
- The Direct Method

**Unit – III****The Oral Approach and Language Teaching**

- The Audiolingual Method
- Total Physical Response
- Community Language Learning

**Unit - IV**

- Communicative Language Teaching
- The Natural Approach
- Content Based Instruction
- Task- Based Language Teaching
- Beyond Methods

**Source Texts**

Kumaravadivelu, B. *Understanding Language Teaching: From Method to Post-method*. Mahwah, NJ: Routledge. 2006.

Hall, Graham. *Exploring English Language Teaching: Language in Action*. London: Routledge. 2017.

Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. 2<sup>nd</sup> edition. Oxford: OUP. 2001.

Richards & Rodgers. *Approaches and Methods in Language Teaching*. 3<sup>rd</sup> edition. NY: CUP. 2015.



Source:

[https://en.wikipedia.org/wiki/English\\_as\\_a\\_second\\_or\\_foreign\\_language#/media/File:English\\_classes\\_in\\_Moscow\\_school,\\_1964\\_46.jpg](https://en.wikipedia.org/wiki/English_as_a_second_or_foreign_language#/media/File:English_classes_in_Moscow_school,_1964_46.jpg)

Course Code: <b>MEL302</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Syllabus Design and          Materials Production</b>
<i>The task of the modern educator is not to cut down jungles, but to irrigate deserts.</i> – C.S. Lewis	

**Course Objectives:**

- to introduce to the student and make them familiar with the various approaches in syllabus design
- to acquaint the student with the framework for materials production
- to train the student to evaluate ELT materials

**Learning Outcomes:**

By the end of the course the student

- will have learnt the various approaches in syllabus design.
- will have knowledge of the framework for materials production.
- will have the ability to evaluate ELT materials.

**Course Design****Unit – I**

- Curriculum, Course, Syllabus, Materials
- Defining Syllabus Design
- Environment Analysis: *Environment Constraints, Understanding the Constraints, Steps in Environment Analysis.*
- Needs Analysis: *Discovering Needs, Evaluating Needs Analysis, Issues in Needs Analysis.*

**Unit – II**

- Objectives – formulating and assessing
- Types of syllabus
  - Product oriented syllabus: *Analytic and Synthetic Syllabus, Grammar Syllabus, Functional Notional Syllabus.*
  - Process oriented syllabus: *Procedural Syllabus, Task-based Syllabus.*

**Materials Development****Unit - III**

- The Framework of Materials and Methods: *Contextual Factors, Syllabus Types*
- Current Approaches to Materials and Methods: *Communicative Language Teaching, Task- based Approach, Learning Processes and Strategies.*

**Unit – IV**

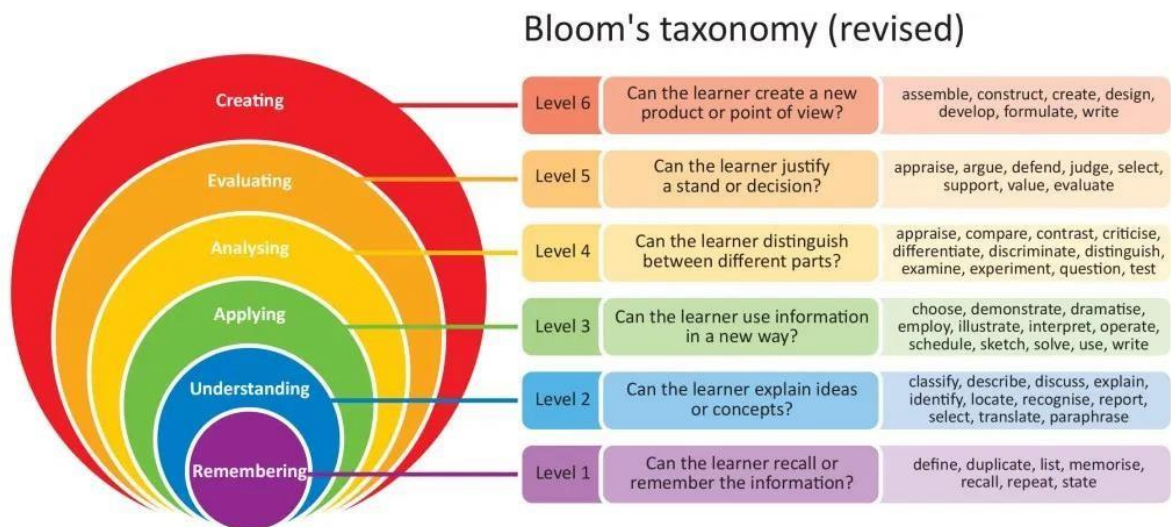
- Evaluating ELT Materials: *External, Internal and Overall Evaluation.*
- Adapting Materials: *Context of Adaptation, Principles, and Procedures.*

**Textbooks**

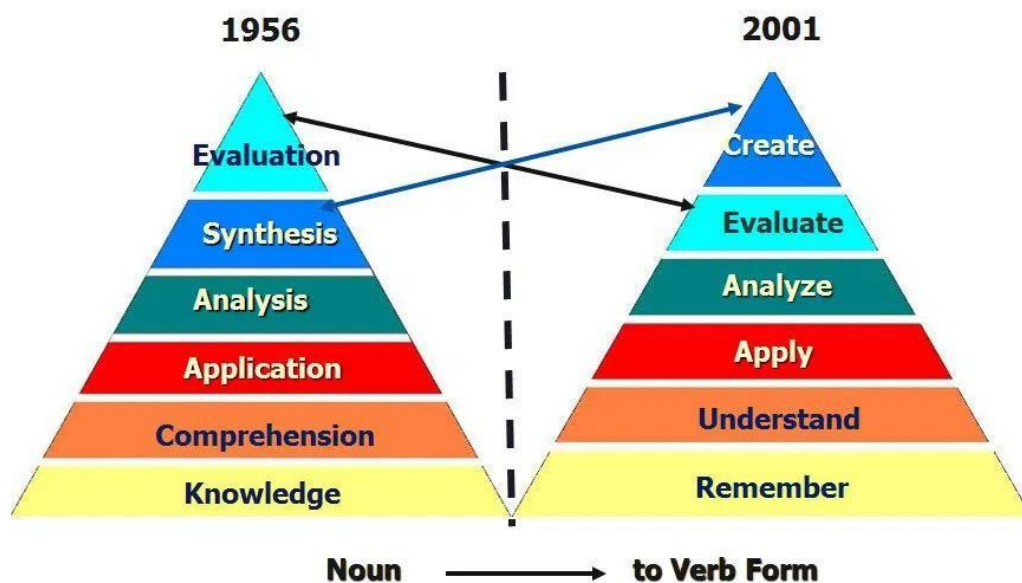
McDonough, J, Shaw, C and Masuhara, H. *Materials and Methods in ELT: A Teacher’s Guide.* Malden, MA: Wiley-Blackwell. 2013.

Nation, ISP. John Macalister. *Language Curriculum Design.* Routledge. 2010.

Nunan, David. *Syllabus Design.* OUP. 1988.



Source: <https://www.niallmcnulty.com/2019/12/introduction-to-blooms-taxonomy/>



Source: <https://thesecondprinciple.com/essential-teaching-skills/blooms-taxonomy-revised/>

<p>Course Code: <b>MEL303</b>                  Core/ Elective: <b>Core</b>                  No. of Credits: <b>4</b></p>	<p>Course Title  <b>Romantic Literature</b></p>
<p><i>... poetry should surprise by a fine excess, and not by singularity; It should strike the reader as a wording of his own highest thoughts, and appear almost a remembrance.</i></p> <p style="text-align: right;">– John Keats</p>	

**Course Objectives:**

- to introduce the student to the new aesthetic principles and the radical political developments of the period
- to acquaint the student with the concept of Feminism
- to familiarize the student with the core Romanticism works

**Learning Outcomes:**

By the end of the course the student

- will have knowledge of the new aesthetic principles and the radical political developments of the period.
- will be familiar with the concept of Feminism.
- will have acquainted themselves with the major literary works of Romantic period

**Course Design**

**Poetry**

**Unit - I**

- William Blake: Selections from Songs of Innocence and Songs of Experience
- Samuel Taylor Coleridge: The Rime of the Ancient Mariner
- William Wordsworth: Tintern Abbey

**Unit - II**

- George Gordon Byron: The Prisoner of Chilton
- Percy Shelley: Ode to the West Wind
- John Keats: La Belle Dame sans Merci, To Autumn

**Prose**

**Unit - III**

- Percy Shelley: In Defence of Poetry
- Mary Wollstonecraft: Extracts from *A Vindication of the Rights of Women*
- Charles Lamb: Dream Children, The South-Sea House

- William Hazlitt: On Going a Journey

## Fiction

### Unit - IV

- Jane Austen: *Pride and Prejudice*
- Mary Shelley: *Frankenstein*

## Textbooks

Austen, Jane. *Complete Novels*. London: Anthem Press, 2013.  
 Blake, William. *Songs of Innocence and Experience*. La Vergne. Antiquarius. 2021. (ebook)  
*Collected Essays of Charles Lamb and William Hazlitt*.  
*Complete poems of Wordsworth, Coleridge, Byron, Shelley, and Keats*.  
 De Quincey Thomas. *Confessions of an English Opium Eater*.  
 Shelley, Mary. *Frankenstein*. Vachendorf Leonardo, Lumbreras. 2021.(ebook).  
 Wollstonecraft, Mary. *Vindication of the Rights of Women*. Oxford University Press. 1994.

## Reference Books

Butler, Marilyn: *Romantics: Rebels and Reactionaries*. OUP. 1982.  
 Cantor, A. Paul. *Creature and Creator: myth-making and English romanticism*. Cambridge University Press, 1985,  
 Davies, Damien. *Romanticism, History, Historicism: Essays on an Orthodoxy*. Routledge. 2012.  
 Greenblatt, Stephen. *The Norton anthology of English literature: The Major Authors*. London. 2019.  
 Leask, Nigel. *British Romantic Writers and the East*. CUP. 1992.  
 Roe, Nicolas. *Romanticism: An Oxford Guide*. OUP. 2005  
 Sage, Victor. *The Gothic Novel*. The Gothic Novel: A Selection of Critical Essays. 1990.  
 Said, Edward *Culture and Imperialism*. New York: Vintage Books. Nigel Leask. 1993.  
 Williams, S. Nicolas *William Blake Studies*. Palgrave Macmillan, 2006.



1. John Keats



2. Percy Bysshe Shelley



3. William Wordsworth



4. Lord Byron



5. Samuel Taylor Coleridge

Source: <https://n2poetry.com/2017/06/25/so-you-think-you-know-the-romantic-poets-test-yourself/>

Course Code: <b>MEL304</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>The Victorian Age</b>
<i>... I believe as the Victorian novelists did, that a novel isn't simply a vehicle for private expression, but that it also exists for social examination.</i> – Margaret Atwood	

**Course Objectives:**

- to enable the student to understand the issues related to the period of great change in the various aspects of Victorian life
- to introduce the student to the thinkers and writers of the period who were preoccupied with issues associated with slavery, race, and racial superiority
- to help the student analyze the negotiations undertaken in the texts of the time as they deliberate what it means to be a person and what rights a person can possess

**Learning Outcomes:**

By the end of the course the student

- will have knowledge of the issues related to the period of great change in various aspects of Victorian life.
- will have developed a working knowledge of the connections between literary practice in the Victorian period and the historical and cultural context of that practice.
- will be able to analyze the work of a range of Victorian writers.

**Course Design****Poetry****Unit - I**

- Elizabeth Barrett Browning
  - The Cry of the Children
  - To George Sand: A Desire
  - To George Sand: A Recognition
  - The Runaway Slave at Pilgrim's Point
- Alfred, Lord Tennyson
  - Mariana
  - The Lotos-Eaters
- Robert Browning
  - My Last Duchess
  - Caliban Upon Setebos

- Christina Rossetti: Goblin Market

## Unit - II

- Matthew Arnold
  - Dover Beach
  - Rugby Chapel
- Lewis Carroll
  - Jabberwocky
- Gerard Manley Hopkins
  - Windhover
  - Pied Beauty

## Prose

### Unit –III Fiction

- |                   |                           |
|-------------------|---------------------------|
| • Charles Dickens | David Copperfield         |
| • Emily Bronte    | Wuthering Heights         |
| • George Eliot    | The Mill on the Floss     |
| • Thomas Hardy    | Tess of the D'Urbervilles |

### Unit –IV Non-fiction

- Friedrich Engels: Excerpts from *The Condition of the Working Class in England* (1845)
- Henry Mayhew: Excerpts from *London Labour and the London Poor* (1851)
- John Henry Cardinal Newman: Excerpts from *The Idea of a University* (1852)
- Livingstone: Excerpts from *Missionary Travels and Researches in South Africa* (1857)
- Charles Darwin: Excerpts from either *The Origin of Species* (1859) or *The Descent of Man* (1871)
- John Stuart Mill: Excerpts from *The Subjection of Women* (1869)

## Recommended Reading

### Websites

<http://www.victorianweb.org/> (For backgrounds, but also ALL things Victorian, though you may discover many of the links to be broken)

<https://www.bbc.co.uk/history/british/victorians/> (for historical account)

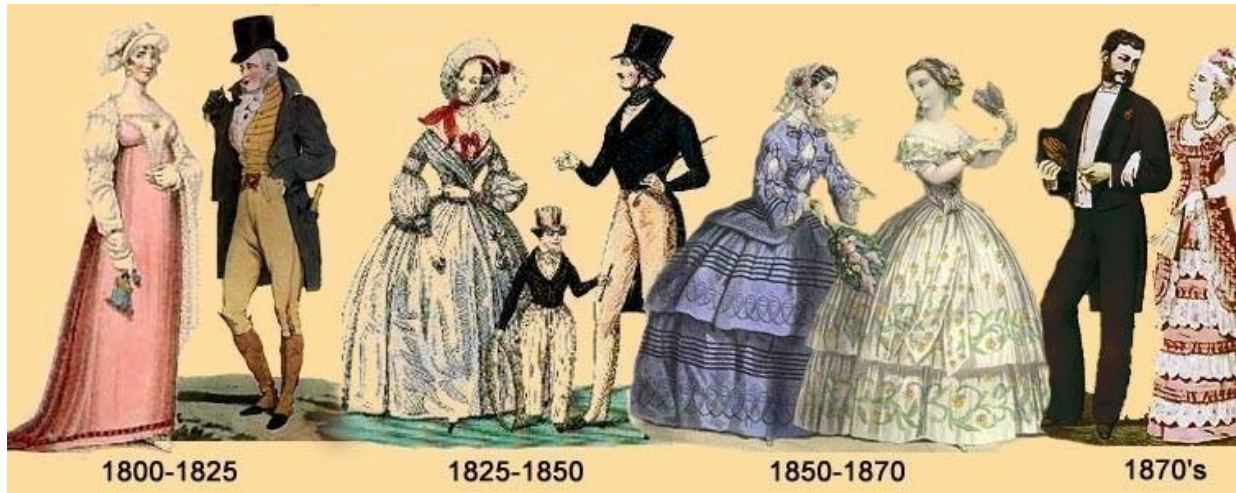
<https://www.wwnorton.com/college/english/nael/victorian/welcome.htm> (Specifically literary connections and backgrounds)

<https://www.bl.uk/romantics-and-victorians> (Part of the British Library's Discovering Literature series. This site contains lucid, engaging and accessible essays on select themes and texts by many renowned scholars and critics)

### Books

Boyd, Kelly, and Rohan McWilliam. Ed. *The Victorian Studies Reader*. Routledge 2007.

Bristow, Joseph. Ed. *The Cambridge Companion to Victorian Poetry*. Cambridge UP 2000.  
David, Dierdre. Ed. *The Cambridge Companion to the Victorian Novel*. Cambridge UP 2001.  
Essays from the journals *Victorian Studies* and *Victorian Poetry*  
Steinbach, Susie L. *Understanding the Victorians: Politics, Culture and Society in Nineteenth-Century Britain*. Routledge 2012.



Source: <https://rheagupta1995.wordpress.com/2014/12/03/fashion-in-the-victorian-age/>



Source: <https://www.vintag.es/2018/05/photochom-scotland.html>

Course Code: <b>MEL315</b> Core/ Elective: <b>Elective</b> No. of Credits: <b>4</b>	Course Title <b>Introduction to Sociolinguistics</b>
<i>I have resisted the term <b>sociolinguistics</b> for many years, since it implies that there can be a successful linguistic theory or practice which is not social.</i> – William Labov	

**Course Objectives:**

- to introduce the student to sociolinguistics and language variation
- to familiarize the student with the socio-cultural factors responsible for language change and variation and their implications for pedagogy
- to help the student understand the complex process of the ongoing negotiation between language and language users

**Learning Outcomes:**

By the end of the course the student

- will have acquired knowledge of the basic themes and methods in the field of Sociolinguistics.
- will be able to discuss and analyze the relation between language variation and historical change
- will be able to apply sociolinguistics terminology and concepts to research and real-world examples.

**Course Design****Unit – I****Society, Culture and Language**

- Foundational concepts
- Sociolinguistics vs Sociology of Language

**Unit - II****Ethnography of communication**

- Jakobson
- Robinson
- Hymes
- Peter Trudgill

**Unit - III****Languages and communities**

- Languages, dialects and varieties
- Pidgins and creoles
- Bilingualism, multilingualism, code-switching
- Language and class

- Language and gender

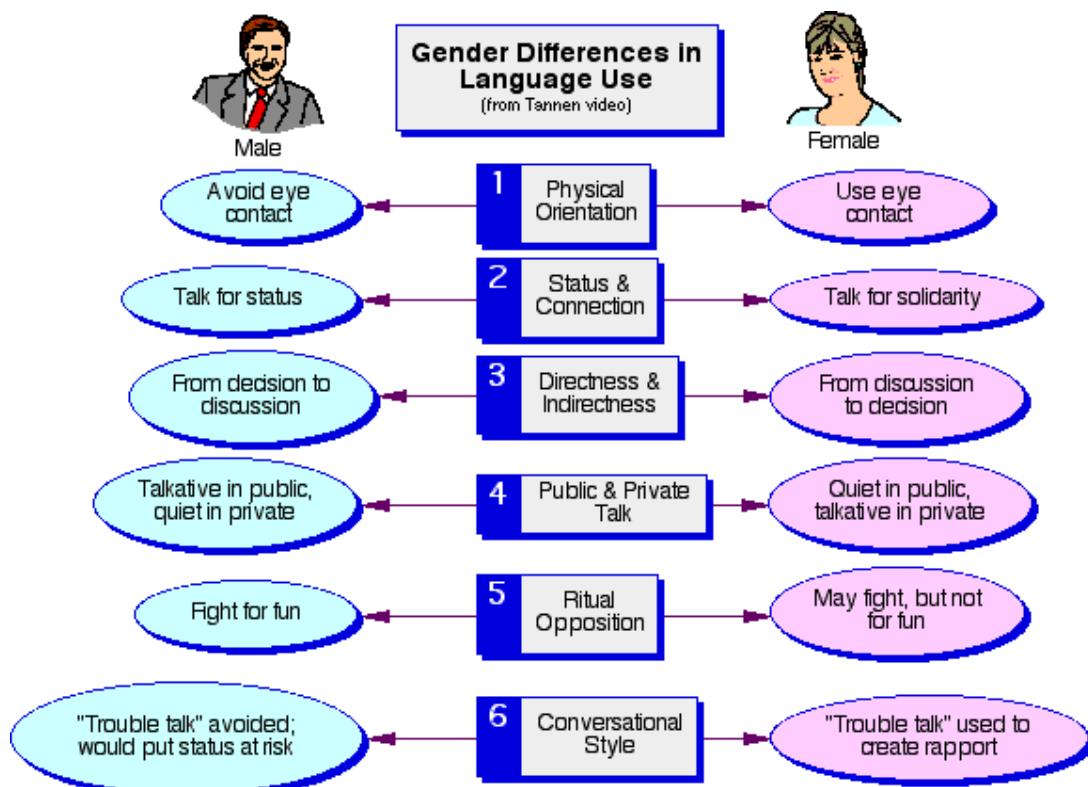
**Unit – IV**

**Pedagogic concerns**

- Language planning, language teaching

**Reference Books**

Hosali, Priya. *Butler English: Form and Function*, Delhi: B. R Publishing Corporation. 2000.  
 Stern, H.H. *Fundamental Concepts of Language teaching*. OUP. 1983.  
 Spolsky, B. *Sociolinguistics*: Oxford: OUP. 1998.  
 Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*, Penguin Books. 2000  
 Wardhaugh, Ronald S. *An Introduction to Sociolinguistics*. Blackwell Publishing. 2006.



Source: <http://sugandc.blogspot.com/2014/03/you-just-dont-understand-or-are-you.html>

<p>Course Code: <b>MEL316</b>  Core/ Elective: <b>Elective</b>  No. of Credits: <b>4</b></p>	<p>Course Title  <b>Introduction to Literary Theory</b>  (SWAYAM)</p>
<p><i>The truth is not that we need the critics in order to enjoy the authors, but that we need the authors in order to enjoy the critics. – C.S. Lewis</i></p>	

### Course Objectives:

The course is designed as an advanced level course in Literary Criticism focusing on the texts that laid the foundations of Western literary critical thought. The course intends to situate the relevance of the texts historically, within the literary traditions in which it was originally written and thereby contextually examine its relevance and significance in shaping contemporary literary criticism. Throughout the course, the learners will be encouraged to closely read the texts prescribed and understand specific concepts, frameworks and literary traditions.

### Course Layout

**Week 1:** Introduction, Mimesis.

**Week 2:** Classical & Neo-Classical Literary Theories, Romanticism.

**Week 3:** Formalism, Dialogism, Reader Response theory.

**Week 4:** Reader Response Theory, Structuralism, Post-Structuralism.

**Week 5:** Marxism, Psychoanalytic Theory.

**Week 6:** Psychoanalytic Theory, Gender.

**Week 7:** Modernism, Post-Modernism, Postcolonialism.

**Week 8:** Eco-Criticism, Indian Literary Theory

### Books and references

Abrams, M.H. *A Glossary of Literary Terms*. Boston: Earl McPeck. 1999.

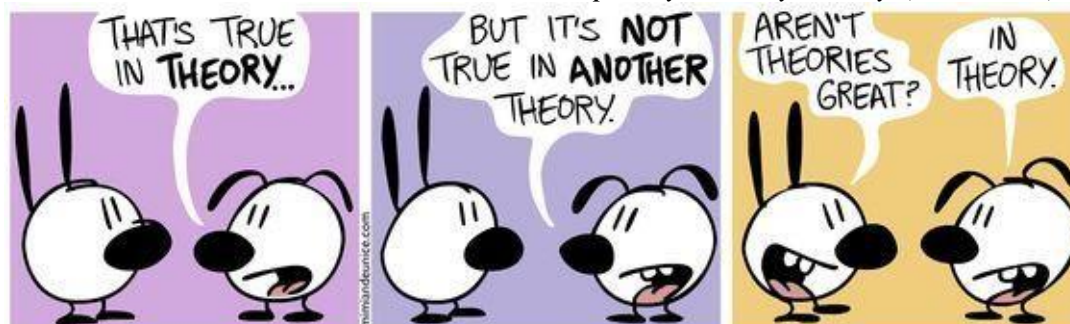
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2020.

Brooker, Peter. *A Glossary of Cultural Theory*. London ; New York : Arnold. 1999.

Eagleton, Terry. *Literary Theory: An Introduction*: New York, NY John Wiley & Sons. 2011.

Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*: Pearson Longman. 2018.

Selden, Raman. et al. *A Reader's Guide to Contemporary Literary Theory* (5th edition).1972.



Source: <https://in.pinterest.com/pin/375628425140359582/>

**Semester IV**

Course Code: <b>MEL401</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Academic Writing</b>
<i>You can always edit a bad page. You can't edit a blank page. – Jodi Picoult</i>	

**Course Objectives:**

- to help the student build their argument in their academic writing
- to enable the student to acquire the ability to use both descriptive and critical rhetorical functions in their academic writing
- to enhance the ability of the student to legitimately borrow ideas from other scholars with appropriate discipline-specific citation practices and articulate their own voice while reviewing others' works

**Learning Outcomes:**

By the end of the course the student

- will have acquired the ability to use both descriptive and critical rhetorical functions in their academic writing.
- will have enhanced their ability to integrate material from a range of sources.
- will be able to develop their argument in their academic writing.

**Course Design****Unit – I****Rhetorical Functions in Academic Writing**

- Introduction
- Defining terms and ideas
- Describing
- Comparing and contrasting
- Classifying
- Explaining causes and effects

**Moving from Description to Analysis**

- Description Vs Analysis
- Analysis Vs Synthesis
- Process of analyzing information
- Strategies of organizing information

## **Unit – II**

### **Developing Arguments**

- Making claims
- Providing evidence
- Strategies for synthesizing evidence
  - Paraphrasing
  - Summarizing
  - Direct quoting
  - Citation and its functions
  - Avoiding Plagiarism
  - Building one's voice into text

### **Developing Paragraphs in Academic Writing**

- Elements of an academic paragraph: MEAL
  - Main idea (Lead in)
  - Evidence
  - Analysis
  - Lead out
- Functions of topic stage
- Functions of body stage
- Functions of conclusion

## **Unit - III**

### **Information Structure**

- Theme – Rheme/Given – New/Topic – Comment
  - Elements that constitute themes
- Information packaging patterns
  - Linear theme
  - Zigzag theme
  - Multiple themes

### **Critical Reading**

- Get the feel
- Get the big picture
- Get the details
- Evaluate the details
- Synthesize the details

## **Unit - IV**

### **Synthesis Evidence**

- What are analysis and synthesis
- Synthesizing evidence in a paragraph
- Creating synthesis grid

## Source Use

- Evaluating different sources
- Source use strategies
  - Paraphrasing
  - Summarising
  - Direct quoting
- Functions of citation
- Use of reporting verbs
- Finding one's voice

## The Research Paper

### Sources

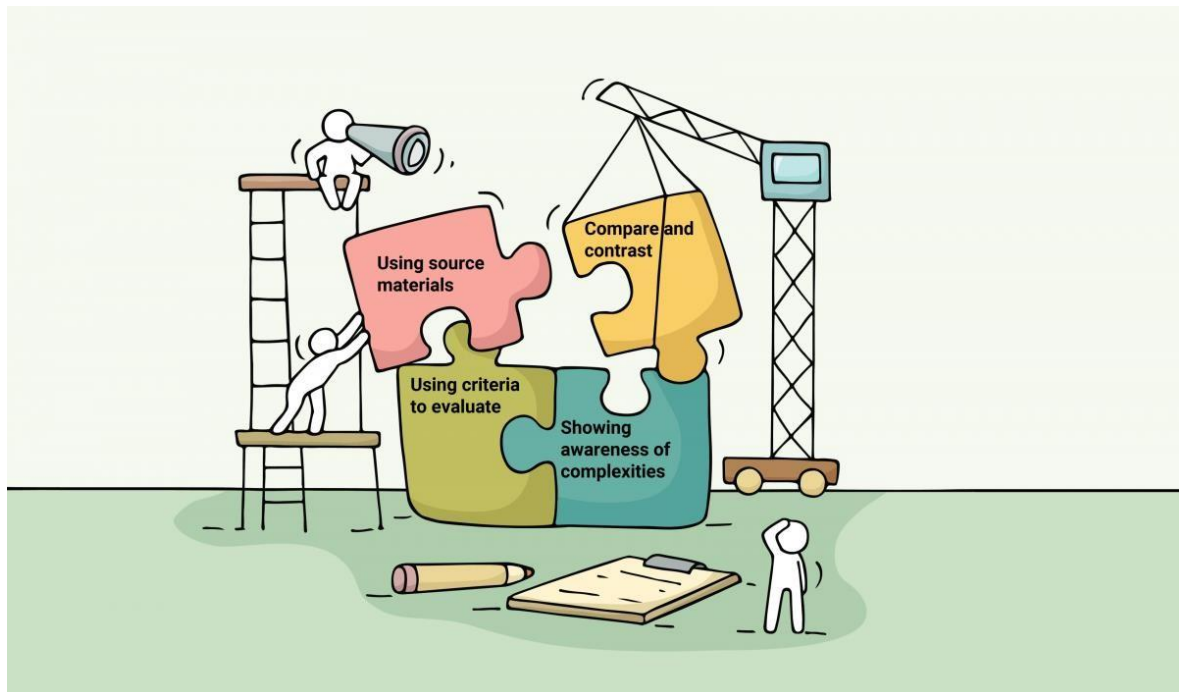
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Swales, J. M., and C. B. Feak. *Academic Writing for Graduate Students: A Course for Non-native Speakers of English*. Ann Arbor: University of Michigan Press. 1994.

Yakhontova, T. *English Academic Writing for Students and Researchers*. 2003.

Wallwork. *English for Academic Research: Writing Exercises*. New York: Springer. (2013).



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Course Code: <b>MEL402</b> Core/ Elective: <b>Core</b> No. of Credits: <b>4</b>	Course Title <b>Introduction to Cultural Studies</b>
<i>Most of my important lessons about life have come from recognizing how others from a different culture view things.</i>	
– Edgar H. Schein	

**Course Objectives:**

- to introduce the student to critical approaches and debates in the field of cultural studies
- to acquaint the student with terms related to cultural studies
- to demonstrate the practicality of cultural studies theory to new situations and practices relevant to one's everyday experience

**Learning Outcomes:**

By the end of the course the student

- will have a sound understanding of Cultural Studies key terms and concepts.
- will have the ability to perceive cultures in their whole complexity as systems.
- will be able to analyze and evaluate contemporary critical debates in the study of culture.

**Course Design:****Unit - I**

Section A: Contexts, Backgrounds, Frames

What is Culture? Contexts and Key Concepts

Williams, Raymond. "Culture Is Ordinary." *Resources of Hope: Culture, Democracy, Socialism*, Verso Books, 2016, pp. 3-14.

Section B: Thrust Areas in Cultural Studies

Ethnicity, Race and Multiculturalism

Core Texts

- Hall, Stuart. "Ethnicity: Identity and Difference." *Radical America*, vol. 23, no. 4, 1989, pp. 9-22, <https://repository.library.brown.edu/studio/item/bdr:653687/>.
- Hooks, Bell. "A Revolution of Values: The Promise of Multicultural Change." *The Cultural Studies Reader*, edited by Simon. During, Routledge, 1999, pp. 233-240.
- Movie: Malcolm X or Remember the Titans

Suggested Reading:

Anderson, Benedict. "Imagined Communities"

Chatterjee, Partha. "Whose Imagined Community?"

Achebe, Chinua. "An Image of Africa: Racism in Conrad's 'Heart of Darkness'".

Bell Hooks. "Postmodern Blac"

## Unit - II

Gender

Core Texts

- Butler, Judith. "Subjects of Sex /Gender /Desire." *The Cultural Studies Reader*, edited by Simon. During, Routledge, 1999, pp. 340-353.
- Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." *The Norton Anthology of Theory and Criticism*, edited by V.B. Leitch et al., W. W. Norton, 2018, pp. 1762-1780.
- Movie: Margarita with a Straw or Blue is the Warmest Colour

Suggested Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*.

Butler, Judith. *Bodies That Matter: on the Discursive Limits of "Sex."*

Cixous, Hélène. "The Laugh of the Medusa."

## Unit - III

Violence, Control, and the Idea of Justice

Core Texts

- Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil*. Viking Press, 1964. (Excerpts)
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Penguin Books Limited, 2019. (Excerpts)
- Orwell, George. *1984*. Arcturus Publishing, 2014.

Suggested Reading

Slavoj Zizek. *Violence*

## Unit - IV

The Popular

Core Texts

- Certeau, Michel de. *The Practice of Everyday Life*. translated by Steven Rendall, University of California, 1984. (Excerpts)
- Morris, Meaghan. "Things to Do with Shopping Centres." *The Cultural Studies Reader*, edited by Simon. During, Routledge, 1999, pp. 391-409.

Suggested Reading

Pierre Bourdieu *Distinction: A Social Critique of the Judgement of Taste* (Excerpts)

Will Straw "Characterizing Rock Music Culture: The Case of Heavy Metal"

Course Code: <b>MEL415</b> Core/ Elective: <b>Elective</b> No. of Credits: <b>4</b>	Course Title <b>Semantics and Pragmatics</b>
<p><i>A: Your greatest weakness?</i></p> <p><i>B: Interpreting semantics of a question but ignoring the pragmatics.</i></p> <p><i>A: Could you give an example?</i></p> <p><i>B: Yes, I could.</i></p>	

**Course Objectives:**

- to introduce the student to basic concepts of semantics and pragmatics drawing examples from the English language
- to enable the student to analyze semiotic data in a given social situation both from linguistic and non-linguistic meaning
- to help the student deepen their insights by making them do a number of worksheets and practical tasks on various aspects of semantics and pragmatics

**Learning Outcomes:**

By the end of the course the student

- will have understood the basic concepts of semantics and pragmatics drawing examples from the English language.
- will have known how to evaluate semiotic data in a given social situation both from linguistic and non-linguistic meaning.
- will have developed insights on various aspects of semantics and pragmatics by working on a number of worksheets and practical tasks.

**Course Design****UNIT-I****Introduction to the study of meaning**

Semantics  
 Semantics, Pragmatics, and Discourse Analysis  
 Semantic Analysis: Objectives  
 Problems in describing meaning

**Reference**

Denotation and reference  
 Types of reference  
 Reference as a theory of meaning  
 Concepts in the mind  
 Prototypes

**Sense**

Antonymy  
Incompatibility  
Hyponymy and Hypernymy  
Synonymy  
Meronymy  
Markedness

**UNIT-II**

**Theories of word meanings**

Semantic fields  
Componential analysis  
Meaning postulates  
Reductive paraphrase  
Frame semantics  
Semantic networks

**Propositional meaning of sentences**

Propositions  
Truth conditions  
Entailment  
Presupposition

**Predicates**

Predicate logic  
Arguments  
Quantifiers  
Thematic roles and relations

**UNIT-III**

**Speech acts**

Felicity conditions  
Categorization of speech acts  
Direct and in-direct speech acts

**Conversation**

Turn taking  
Cooperation  
Implicatures  
Politeness

**UNIT-IV**

**Deixis and referencing**

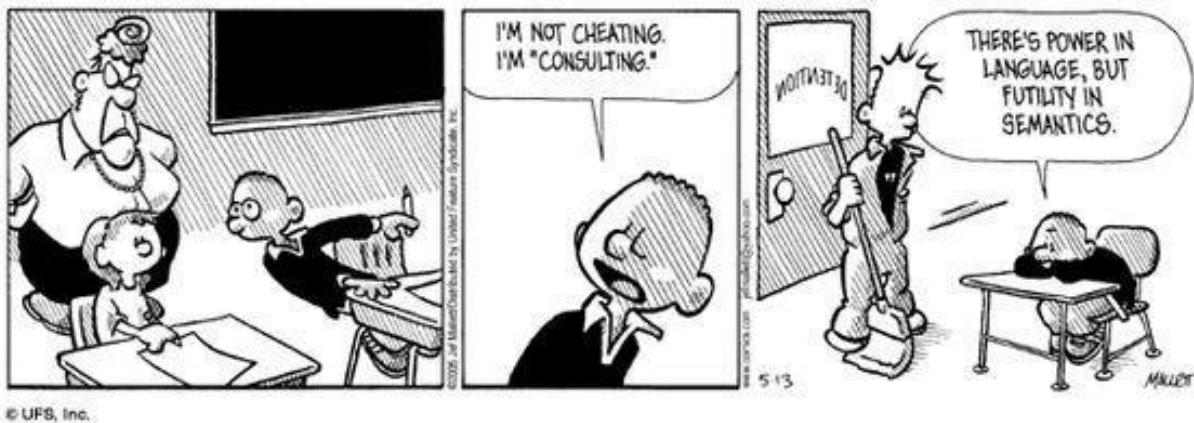
Local reference  
Deixis and deictic elements

**Ambiguity and vagueness**

Types of ambiguity -- lexical, structural, phonological  
Types of vagueness

Sources

- Cruse, D. Alan. *Meaning in Language: An Introduction to Semantics and Pragmatics*. Oxford: Oxford University Press. 2000.
- Finegan, Edward. *Language: Its Structure and Use*. (3rd ed.). Fort Worth: Harcourt Brace Publishers. 1999.
- Griffiths, Patrick. *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press Ltd. 2006.
- Grundy, Peter. *Doing Pragmatics*. London: Edward Arnold. 1995.
- Hurford, James R, Brendan Heasley and Michael B. Smith. *Semantics: A Coursebook*. Cambridge. Cambridge University Press. 2007.
- Kreidler, Charles W. *Introducing English Semantics*. New York: Routledge. 1998.
- Leech, Geoffrey N. *Principles of Pragmatics*. London: Longman. 1983.
- Löbner, Sebastian. *Understanding Semantics*. London: Edward Arnold. 2002.
- Riemer, Nick. *Introducing Semantics*. Cambridge: Cambridge University Press, 2010.
- Yule, George. *Pragmatics*. Oxford: Oxford University Press. 1996.



Source: <https://www.pinterest.com/pin543317142526778846>



Source: <http://fisherenglish.co.uk/child-language-acquisition/cla-pragmatic-development>

Course Code: <b>MEL416</b> Core/ Elective: <b>Elective</b> No. of Credits: <b>4</b>	Course Title <b>Teaching Language Skills</b>
<i>Learning another language is not only learning different words for the same things, but learning another way to think about things. – Flora Lewis</i>	

**Course Objectives:**

- to introduce the student to and make them familiar with the principles and methods of teaching English language skills
- to acquaint the student with contextualized and holistic approach to language teaching
- to help the student acquire the knowledge to integrate the four language skills in teaching

**Learning Outcomes:**

By the end of the course the student

- will have learned the different theoretical approaches to teach listening, speaking, reading, and writing skills and the subskills of each skill.
- will be able to apply integrated language skills as part of practical language teaching sessions.
- will have the ability to plan, practice, and present a teaching session on LSRW skills.

**Course Design****Unit - I**

- **Teaching Language Skills:** Introduction to language teaching, four skills of language
- **Listening Skills:** Purpose of listening, relationship between listening and reading, nature of listening comprehension, product and process, top-down and bottom-up listening, different types of listening, listening comprehension, listening activities

**Unit - II**

- **Speaking Skills:** Purpose of speaking, speaking and communicative language theory, characteristics of spoken language, pronunciation, different types of speaking, barriers to speaking, classroom activities to promote speaking skills

**Unit - III**

- **Styles and strategies:** Learning Styles, Learning Strategies, Strategies-Based Instruction  
(Brown 118-151)

**Reading**

- Introduction: Purpose of reading; types of reading and texts/ materials; subskills; reading and social context
- Reading and teaching reading comprehension: Defining fluent reading; Describing how reading works: Components of reading abilities; Models of reading
- Second language readers:
  - a) Linguistic and processing differences between L1 and L2 readers
  - b) Individual and experiential differences between L1 and L2 readers
  - c) Socio-cultural and institutional differences influencing L1 and L2 reading development
- Materials: role, authenticity, selection, grading and assessing them, reading tasks in the L2 classroom: types; components; scaffolding; sequencing. (Grabe 2009, 2011)
- Reading issues of persons with disabilities.

**Unit – IV  
Writing**

- Introduction: Purpose of writing; types of writing; subskills of writing; writing materials; writing activities
- Writing and teaching writing: text structures and text functions; creative expression; approaches to writing: product, process, and genre
- Writing in second language: L1 and L2 connection; cultural schemata; teaching of writing styles and strategies
- Writing tasks in the L2 classroom: types; components; scaffolding; sequencing; editing cycle (Ken Hyland)
- Technology and writing: computers and word processors; online writing (Robert. E. Cummings 185-190)
- Responding to student writing: Teacher feedback and peer feedback cycle (Susan. M. Brookhart)

**Sources**

- Brookhart, Susan M. *How to give effective feedback to your students*. Association for Supervision and Curriculum Development, Alexandria, Virginia USA. 2008.
- Brown, Douglas H. *Principles of Language Learning and Teaching, 5th edition*. Pearson. 2007.
- Celce-Murcia, M. ed *Lazy Virtues: Teaching English as a Second or Foreign Language*, 2<sup>nd</sup>ed. Boston: Heinle& Heinle. . 1991.
- Cummings, Robert. E. *Teaching Writing in the Age of Wikipedia*:. Vanderbilt University Press. 2013.
- Grabe, William. *Reading in a Second Language: Moving from Theory to Practice*. CUP. 2009.
- Grabe, William and Fredricka L. Stoller. *Teaching and Researching Reading, second. edition*. Routledge. 2011.
- Harmer, J. *The Practice of English Language Teaching*. Longman. 1991.

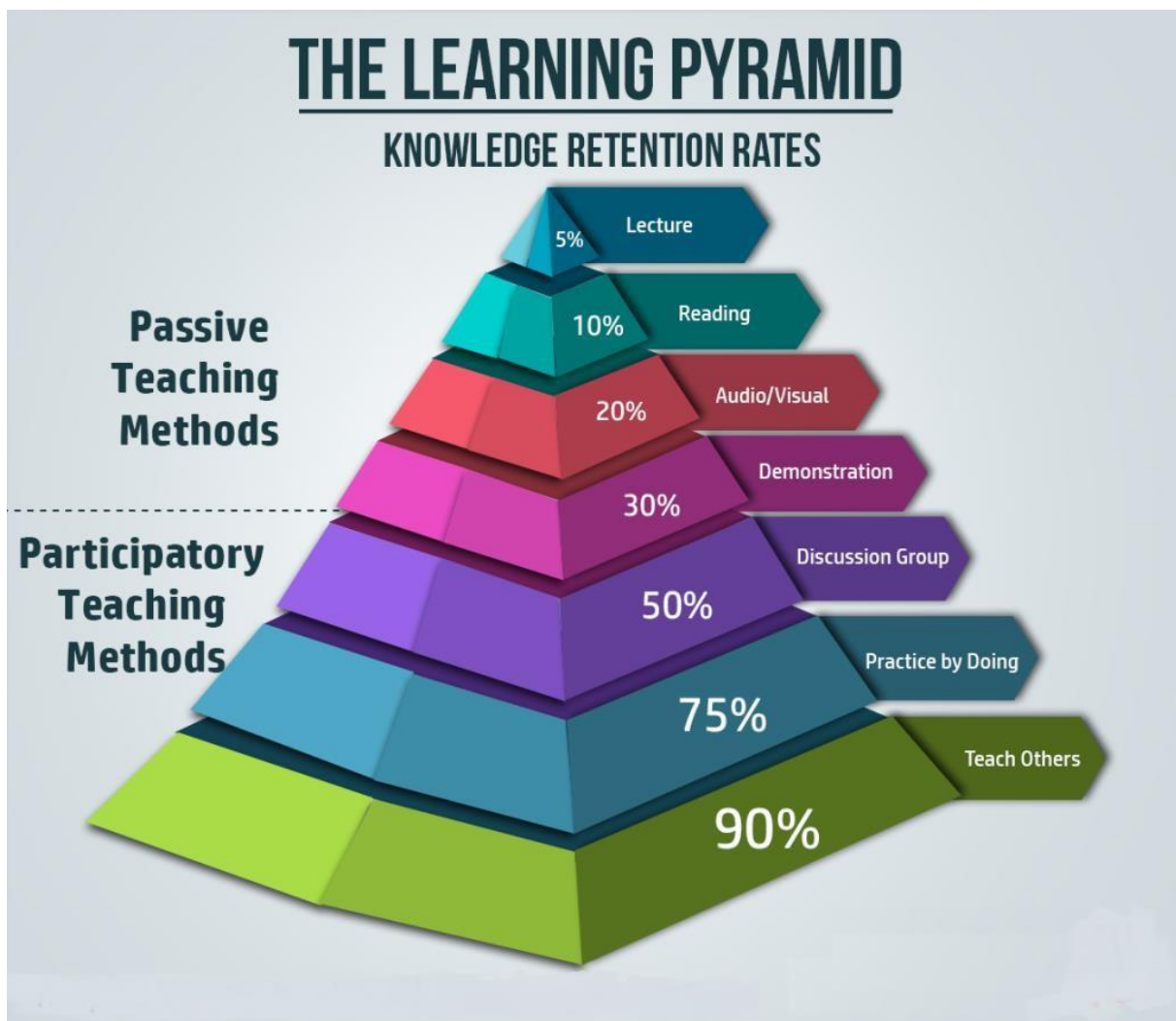
Hyland, Ken. *Teaching and Researching Writing, 2'nd edition*. Applied Linguistics in Action Series, edited by Christopher N. Candlin& David R. Hall. Pearson. 2003.

Larsen-Freeman, Diane. *Techniques and Principlas in Language Teaching*. Oxford University Press. 2000.

McDonough, Jo, Shaw, C, Mashuhara, H. *Materials and Methods in ELT: A Teacher's Guide*, 3<sup>rd</sup> ed. UK: Wiley-Blackwell. 2013.

Nunan, D. ed. *Practical English Language Teaching*. New York: McGraw-Hill. 2003.

Ur, P. *A Course in Language Teaching*. CUP. 1996.



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<p>Course Code: <b>MEL417</b>          Core/ Elective: <b>Elective</b>          No. of Credits: <b>4</b></p>	<p>Course Title  <b>American Literature</b></p>
<p><i>American literature has never been content to be just one among the many literatures of the Western World. It has always aspired to be the literature not only of a new continent but of a New World.</i></p> <p style="text-align: right;">– Christopher Dawson</p>	

**Course Objectives:**

- to help the student acquire a grasp of the canon of American literature as it is typically conceived with its various logics behind its construction
- to introduce the student to multiple cultures and voices of the USA
- to introduce the student to the classics of American Literature

**Learning Outcomes:**

By the end of the course the student

- will have grasped the canon of American literature as it is typically conceived with its various logics behind its construction.
- will have familiarized themselves with the multiple cultures and voices of the USA.
- acquainted with some of the American literary classics.

**Course Design**

**UNIT-I**

**Prose**

- |                       |  |
|-----------------------|--|
| • Edgar Alan Poe      | The Philosophy of Composition            |
| • Ralph Waldo Emerson | The American Scholar                     |
| • Frederick Douglass  | What to the Slave is the Fourth of July? |

**UNIT-II**

**Fiction**

- |                       |                         |
|-----------------------|-------------------------|
| • Nathaniel Hawthorne | The Scarlet Letter      |
| • Mark Twain          | Huckleberry Finn        |
| • Ernest Hemmingway   | The Old Man and the Sea |
| • Ralph Ellison       | Invisible Man           |

**UNIT- III**

**Poetry**

- |                |  |
|----------------|--|
| • Walt Whitman | When Lilacs Last in the Dooryard Bloom'd |
|----------------|--|

- Emily Dickinson  
A narrow fellow in the grass  
I had been hungry all the years  
I like a look of Agony  
Because I could not stop for Death
- Robert Frost  
Mending Wall  
After Apple-picking
- Wallace Stevens  
Anecdote of the Jar  
The Emperor of Ice-Cream

**UNIT-IV**

**Drama**

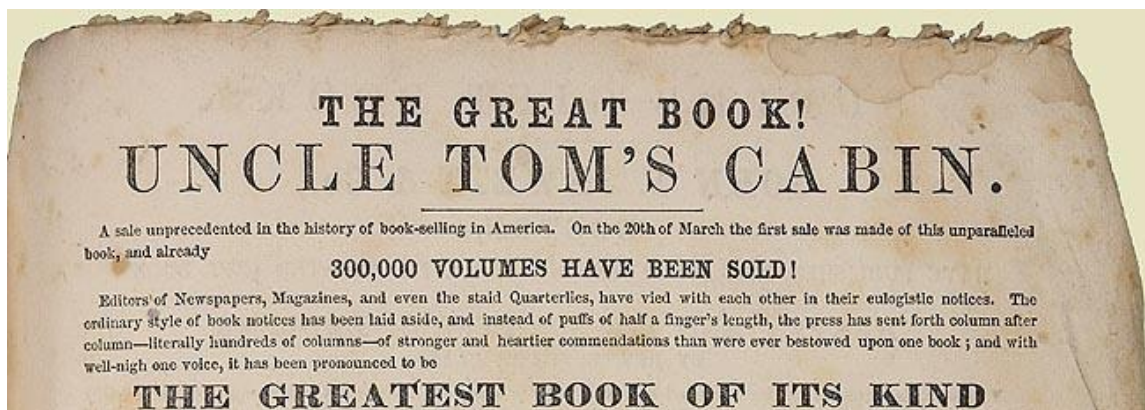
- Arthur Miller  
Death of a Salesman
- Tennessee Williams  
A Streetcar Named Desire
- Lorraine Hansberry  
A Raisin in the Sun

**Additional Reading**

Henry David Thoreau. Walden  
 Walt Whitman. Leaves of Grass  
 Saul Bellow. Seize the Day  
 John Crowe Ransom: Poems and Essays  
 Amiri Baraka: Somebody Blew up America and Other Poems  
 Malcom X: The Blackman’s History  
 Robert Frost: The Road Not Taken  
 Audre Lorde: Sister Outsider  
 Washington Irving: Rip Van Winkle  
 Mary Rowlandson: A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson  
 W.E.B. Du Bois: The Souls of Black Folk  
 Toni Morrison: The Bluest Eye

**Suggested Reading**

Baym, Nina. *The Norton Anthology of American Literature*, Seventh Edition, 2007.  
 Bercovitch, Sacvan. *The Cambridge History of American Literature*, 1999.  
 Dutta, Nandana. *American Literature*, 2016.  
 Grey, Richard. *A History of American Literature*, 2004.  
 Lauter, Paul, and Others. *The Heath Anthology of American Literature*, 2 Volumes, 1990.



Source: <https://stowehousecincy.org/blog/7-ways-to-read-or-listen-to-uncle-toms-cabin-for-free>

Course Code: <b>MEL418</b> Core/ Elective: <b>Elective</b> No. of Credits: <b>4</b>	Course Title <b>Postcolonial Literatures</b>
<i>Until the lion learns how to write, every story will glorify the hunter.</i> – J. Nozipo Maraire	

**Course Objectives:**

- to introduce the student to “new”/postcolonial literatures in English
- to help the student to understand ways of reading a diverse collection of texts from nations united by a common denominator of having been once under European rule
- to acquaint the student with the new forms of internal colonizations/oppressions and the new imperialisms

**Learning Outcomes:**

By the end of the course the student

- will have understood the effect of colonisation on the colonised.
- will be able to comprehend the way in which literature written by the rulers distorts the experience and realities and inscribes the inferiority of the colonised people.
- will have grasped concept of Otherness, Oriental resistance -- ideas about freedom, liberty, identity and individuality and integration or mingling of cultural signs and practices.

**Course Design****Unit - I****Section A: Contexts, Backgrounds, Frames**

Contexts and Concepts for the Study of Postcolonial Literatures: Colonialism, Imperialism, Neocolonialism (*Empire*); Ambivalence & Hybridity, Mimicry, Subaltern, Linguistic/Cultural/Ecological Imperialism, Nativism, Orientalism, Re-Orientalism

**Section B: Themes in Postcolonial Literature**

This section maps select themes in postcolonial literatures, moving outward from the space of the nation-as-home to the nation-in-the-world, and from the nation’s past to global futures.

The Nation and Its Histories: White histories; cultural alienation; nationalism; retrieving history

- Derek Walcott (Caribbean): *The Sea is History*, *Ruins of a Great House*, *The Muse of History*
- AD Hope (Australia): *Australia*
- Julie O’Callaghan (Ireland): *A Tourist Comments on the Land of his Forefathers*
- Margaret Atwood (Canada): *Disembarking at Quebec*

**Unit – II****The Nation-as-Home, Precarious Belonging and Postcolonial Subalternity**

- Kath Walker (Australia Aboriginal): We are Going
- Wangari Maathai (Kenya): Selections from *Unbowed: A Memoir*  
OR
- CK Janu (India): *Janu: The Life Story of CK Janu*. [Tr. N Ravi Shankar: *Mother Forest: The Unfinished Story of CK Janu*]
- Gladys Cardiff (Irish-Welsh& Native American): Combing
- Imtiaz Dharker (India): She Must Be From Another Country
- Kishwar Naheed (Pakistan): We Sinful Women
- Jamaica Kincaid (Caribbean-American): Girl
- Judith Wright (Australia): Nigger's Leap, New England
- Choman Hardi (Palestine): My Mother's Kitchen

**Unit – III****The Nation and “National Language”**

- Benjamin Zephaniah (Caribbean-Black British): Reggae Head
- Marlene Nourbese Philip: Discourse on the Logic of Language
- Kancha Ilaiah: A Lesson from African English (from Ilaiah: *Buffalo Nationalism*)
- Derek Walcott: A Far Cry from Africa

**Unit –IV****The Nation-in-the-World**

- Mahmoud Darweesh (Palestine): Letter from Exile
- Chimamanda Ngozi Adichie (Nigeria-USA): The American Embassy (from Adichie: *This Thing Around Your Neck*)
- --- The Danger of a Single Story' (TED Talk, [https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story/transcript?language=en](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript?language=en) and on YouTube)
- Arundhati Roy: Capitalism: A Ghost Story (*Outlook* magazine, online).
- JM Coetzee (Africa), *Foe*.

**Suggested Introductory Reading**

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. (2<sup>nd</sup> Ed). Routledge, 2008.

Chandran, K. Narayana. English in India: Servitude in Freedom or Freedom in Servitude? *Journal of Intercultural Inquiry* 2.1 (2016). [Open Access]

Dutta, Nandana. The Politics of English Studies in India, *Australian Literary Studies* 28.2 (2013): 84-97.

Innes, C.L. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge, 2007.

Lau, Lisa. Re-Orientalism: The Perpetration and Development of Orientalism by Orientals, *Modern Asian Studies* 43.2 (2009): 571-590.

Lazarus, Neil (Ed). *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge UP, 2004.

Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.