

## **M. A. (English-Part-I) Credit and Semester system (CSS)**

**Revised Course Structure of English subject for the following Post-graduate Class will be implemented with effect from the academic year 2013-2014:**

### **Credit and Semester System (CSS)**

#### **Conduct of the Credit and Semester System in PG Centers**

- 1- The post-graduate degree will be awarded to students who obtain a total credit as follows:

<b>Sr. No.</b>	<b>Name of the Faculty</b>	<b>Total credits</b>	<b>Average credits per semester</b>
1	Faculty of Arts & Fine Arts, Social Sciences, Commerce, Education, Physical Education, Law	64	16

- 2- One credit will be equivalent to 15 clock hours of teacher-student contact per semester. There will be no mid-way change allowed from CSS to non-credit (external) system or vice versa.
- 3- Among the total number of credits required to be completed for degree course (64 credits) students have to opt for minimum 75% credits from parent Department and remaining 25 % can be opted from either parent Department or other Department/Centers/Faculty. In addition to that students have to obtain compulsory credits over and above.

#### **Examination Rules**

- 1- Assessment shall consist of a) In-semester continuous assessment and b) end-semester assessment. Both shall have an equal weightage of 50 % each.
- 2- The teacher concerned shall announce the units for which each in-semester assessment will take place. However, the end-semester assessment shall cover the entire syllabus prescribed for the course.
- 3- An in-semester assessment of 50% marks should be continuous and at least two tests should be conducted for full course of 4 credits and a teacher must select a variety of procedures for examination such as:
- Written Test and/or Mid Term Test (not more than one or two for each course)
  - Term Paper;

- iii. Journal/Lecture/Library notes;
- iv. Seminar presentation;
- v. Short Quizzes;
- vi. Assignments;
- vii. Extension Work;
- viii. An Open Book Test (with the concerned teacher deciding what books are to be allowed for this purpose)

or

- ix. Mini Research Project by individual student or group of students

The concerned teacher in consultation with the Head of the PG Department shall decide the nature of questions for the Unit Test.

- 4- Semester end examination for remaining 50% marks will be conducted by the UoP.
- 5- The student has to obtain 40 % marks in the combined examination of In Semester assessment and Semester-End assessment with a minimum passing of 30 % in both these separately.
- 6- To pass the degree course, a student shall have to get minimum aggregate 40% marks (E and above on grade point scale) in each course.
- 7- If a student misses an internal assessment examination he/she will have a second chance with the permission of the Principal in consultation with the concerned teacher. Such a second chance shall not be the right of the student.
- 8- Internal marks will not change. A student cannot repeat Internal Assessment. In case she/he wants to repeat internal assessment she/he can do so only by registering for the said courses during the 5<sup>th</sup> / 6th semester and onwards up to 8<sup>th</sup> semester.
- 9- Students who have failed semester-end exam may reappear for the semester-end examination only twice in subsequent period. The student will be finally declared as failed if she/he does not pass in all credits within a total period of four years. After that, such students will have to seek fresh admission as per the admission rules prevailing at that time.
- 10- A student cannot register for the third semester, if she/he fails to complete 50% credits of the total credits expected to be ordinarily completed within two semesters.
- 11- There shall be Revaluation of the answer scripts of Semester-End examination but not of internal assessment papers as per Ordinance no.134 A & B.
- 12- While marks will be given for all examinations, they will be converted into grades. The semester end grade sheets will have only grades and final grade sheets and transcripts shall have grade points average and total percentage of marks (up to two decimal points). The final grade sheet will also indicate the PG Center to which the candidate belongs.

### **Assessment and Grade point average**

- 1- **The system of evaluation will be as follows:** Each assignment/test will be evaluated in terms of grades. The grades for separate assignments and the final (semester-end) examination will be added together and then converted into a grade and later a grade point average. Results will be declared for each semester and the final examination will give total grades and grade point average.

## 2-Marks/Grade/Grade Point

<b>Marks</b>	<b>Grade</b>	<b>Grade Point</b>
100 to 75	O: Outstanding	06
74 to 65	A: Very Good	05
64 to 55	B: Good	04
54 to 50	C: Average	03
49 to 45	D: Satisfactory	02
44 to 40	E: Pass	01
39 to 0	F: Fail	00

## 3- Final Grade Points:

<b>Grade Points</b>	<b>Grade</b>
05.00-6.00	O
04.50-04.99	A
03.50-04.49	B
02.50-03.49	C
01.50-02.49	D
00.50-01.49	E
00.00-00.49	F

## **M. A. (English) Part -I (w.e.f. June 2013-14)**

### **(Credit and Semester system-CSS)**

#### **Rationale for studying/teaching literature**

- The rationale for studying Literature in English is primarily that it reinforces the guiding principles for education reform outlined in the UGC guidelines
- The Literature component in English Curriculum provides learners with learning experiences to appreciate and enjoy literature, encourage self-expression and creativity, enhance their critical and analytical skills, improve their competence in the use of English, develop their cultural understanding as well as positive values and attitudes conducive to lifelong learning, and prepare them for further study or work.
- The aims of studying/teaching the Literature component in English curriculum are to enable learners to appreciate and enjoy a wide range of literary or creative texts and other related cultural forms.
- It helps learners to develop a humanistic outlook on life. Through a close interaction with literary or creative works which portray a diverse range of human thought, emotion and experience, learners gain knowledge and understanding of the nature of human existence and of the world and the society in which they live.
- The study of Literature in English has many practical aspects- it provides ample opportunities for learners to develop their creativity, sharpen their critical and analytical skills, and enhance their language proficiency.
- It broadens students' awareness of the culture of different places where English is used and enhances their appreciation and understanding of culturally diverse society.
- The intellectual, aesthetic and emotional qualities, which learners develop through studying Literature in English, prepare them for further study or work, particularly in areas such as publishing and the media, where creativity, critical thinking and intercultural understanding are highly valued.

## Paper – 1.1: English Literature from 1550-1798

### (1) Objectives

- 1) To introduce students to major movements and figures of English Literature 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 texts
- 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). This also includes the completion of the background survey of literary movements. The allotment is as below:

**SEMESTER ONE- 1) Unit I: Sidney, Spenser- 15 clock hours** (7 clock hours to poems by Sidney and 8 clock hours to poems by Spenser)

**2) Unit II: Herrick, Donne, Marvell-18 clock hours** (6 clock hours to poems by Herrick, Donne and Marvell)

**3) Unit III: *The Spanish Tragedy*- 12 clock hours**

**4) Unit IV: *King Lear*- 15 clock hours**

**SEMESTER TWO- 1) Unit I: *Paradise Lost (Book XI)*- 10 clock hours**

**2) Unit II: Dryden, Goldsmith- 20 clock hours** (10 clock hours to Dryden's poem and 10 clock hours to Goldsmith's poem)

**3) Unit III: *The Duchess of Malfi* - 15 clock hours**

**4) Unit IV: *Joseph Andrews* - 15 clock hours**

### (3) Course Content

#### Semester- I

##### Units

Teachers are expected to discuss literary background, movements, important writers and works in the beginning of their course teaching. There will be a separate question on literary background. The topics for this question will be like the rise of humanism, the rise of the sonnet

sequence, revenge tragedy etc. These topics are suggested as examples only; teachers may discuss other relevant topics as well.

### **Unit I:**

**Sir Philip Sidney:** Following lyrics from *Astrophel and Stella*-

i) 'Loving in Truth...' ii) 'The Curious Wits...' iii) 'Stella since thou...'

**Edmund Spenser:** Following lyrics from *Amoretti* – i) 'In that proud port...' ii) 'What guile is this...' iii) 'The merry Cuckow...'

### **Unit II:**

**Robert Herrick:** i) Upon Julia's Clothes, ii) Delight in Disorder, iii) To Daffodils

**John Donne:** i) The Sunne Rising, ii) A Valediction Forbidding Mourning, iii) Canonization

**Andrew Marvell:** i) Definition of Love, ii) To His Coy Mistress

### **Unit III:**

**Thomas Kyd:** *The Spanish Tragedy*

### **Unit IV:**

**William Shakespeare:** *King Lear*

## **Semester II**

### **Unit I:**

**John Milton:** *Paradise Lost (Book IX)*

### **Unit II:**

**John Dryden:** MacFlecknoe

**Oliver Goldsmith:** Deserted Village

### **Unit III:**

**John Webster:** *The Duchess of Malfi*

### **Unit IV:**

**Henry Fielding:** *Joseph Andrews*

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

It is important that teachers introduce students to the socio-political and historical conditions 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.

#### **Semester I**

##### **Elizabethan and Metaphysical Poetry**

Bennett, Joan, *Five Metaphysical Poets*, (Cambridge: 1934)

Berger, Harry, Jr.(ed.) *Spenser: a collection of critical essays* (Englewood Cliffs,N.J. Princeton-Hall Inc. 1968)

Bullet, Gerald (ed.), *Silver Poets of the Sixteenth Century* (London:J.M.Dent and Sons Ltd; 1947)

Gardner, Helen (ed.), *Metaphysical Poetry* (Harmondsworth: Penguin, 1957)

Inglis, Fred, *The Elizabethan Poets* (London: Evans Brothers, 1969)

##### **Thomas Kyd**

Bowers, Fredson, *Elizabethan Revenge Tragedy* (Princeton,N.J. Princeton University Press, 1940)

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

Heilman, Robert, *Tragedy and Melodrama: Versions of Experience* (London and Seattle, 1968)

Maus, Katherine,(ed.), *Four Revenge Tragedies* (Oxford, 1995)

##### **William Shakespeare**

Bradley, A.C. *Shakespearean Tragedy* (London: Macmillan and Company,1904, reprinted several times)

Granville-Barker, Harley, *Prefaces to Shakespeare*, first series,( London: Sidgwick and Jackson, 1927)

Muir, Kenneth (ed.) *King Lear* (London: Methuen &Co. 1972).

Nagarajan, S. and Vishwanathan,(ed.) *Shakespeare in India* ( OUP,1987)

Webster, Margaret, *Shakespeare Without Tears* (Cleaveland and New York: The World Publishing Company, 1955)

## **Semester II**

### **John Milton**

Campbell, Gordon and Corns, Thomas. *John Milton: Life, Work, and Thought*. Oxford: Oxford University Press, 2008.

Hunter, William Bridges. *A Milton Encyclopedia*. Lewisburg: Bucknell University Press, 1980.

Johnson, Samuel. *Lives of the Most Eminent English Poets*. London: Dove, 1826.

Wilson, A. N. *The Life of John Milton*. Oxford: Oxford University Press, 1983.

### **John Dryden**

Hopkins, David, *John Dryden*, ed. by Isobel Armstrong, (Tavistock: Northcote House Publishers, 2004)

Hopkins David (ed.) *John Dryden Selected Poems*. (London: Everyman Paperbacks, 1998)

Marriott, David (ed.) *The Works of John Dryden*. (Hertfordshire: Wordsworth Editions, 1995)

Winn, James Anderson. *John Dryden and His World* New Haven: Yale UP, 1987

### **John Webster**

Rene Weis, (ed) *John Webster: The Duchess of Malfi and Other Plays*. (Oxford World's Classics, 1996)

Forker Charles R. *Skull beneath the Skin: The Achievement of John Webster*. Carbondale, IL, Southern Illinois University Press, 1986.

### **Henry Fielding**



Battestin Martin C. *A Henry Fielding Companion*, Westport, Conn.: Greenwood Publishing, 2000.

Battestin Martin C. *Henry Fielding: A Life*. Routledge, 1989.

### **Oliver Goldsmith**

Austin Dobson, Henry (Editor) *The Complete Poetical Works of Oliver Goldsmith*

Rousseau, George (1974), *Goldsmith: The Critical Heritage* (London: Routledge and Kegan Paul, 1974)

## Paper – 1.2: English Literature from 1798-2000

### (a) Objectives

1. To introduce students to major movements and figures of English Literature through study of selected literary 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). This also includes the completion of the background survey of literary movements. The allotment is as below:

**SEMESTER ONE- Unit I: Coleridge, Wordsworth-18 clock hours** (9 clock hours to poems by

Coleridge and 9 clock hours to poems by Wordsworth)

**Unit II: Shelley, Keats-18 clock hours** (9 clock hours to poems by Shelley

9 clock hours to poems by Keats)

**Unit III: *Emma*-12 clock hours**

**Unit IV: *A Tale of two Cities*-12 clock hours**

**SEMESTER TWO- Unit I: Tennyson, Browning, Arnold- 15 clock hours** (5 clock hours to

poems by Tennyson, Browning, Arnold)

**Unit II: Eliot, Yeats, Thomas, Heaney: 20 clock hours** (5 clock hours to

poems by Eliot, Yeats, Thomas, Heaney)

**Unit III: *Lord of the Flies*: 12 clock hours**

**Unit IV: *Waiting for Godot*: 13 clock hours**

### (3) Course Content

#### Semester- I

##### **Units**

Teachers are expected to discuss literary background, movements, important writers and works in the beginning of their course teaching. There will be a separate question on literary background. The topics for this question will be like the salient features of romanticism, conflict

between science and religion in Victorian times, characteristics of modern poetry, stream of consciousness novels, absurd theatre etc. These topics are suggested as examples only; teachers may discuss other relevant topics as well.

#### **Unit I:**

**S. T. Coleridge:** i) Dejection: An Ode, ii) Frost at Midnight

**William Wordsworth:** i) Lucy Poems, ii) The Skylark

#### **Unit II:**

**P. B Shelley:** i) To a Lady with Guitar, ii) The word is too profaned iii) Ozymandias

**John Keats:** i) On First Looking into Chapman's Homer, ii) Ode to Nightingale,  
iii) Ode to Psyche

#### **Unit III:**

**Jane Austen:** *Emma*

#### **Unit IV:**

**Charles Dickens:** *A Tale of Two Cities*

### **Semester-II**

#### **Unit I:**

**Alfred Lord Tennyson:** i) I held it truth with him, ii) I sometimes hold it half a sin

**Robert Browning:** Childe Roland to the Dark Tower Came

**Matthew Arnold:** Dover Beach

#### **Unit II:**

**T. S. Eliot:** The Waste Land (Section I & II- The Burial of the Dead & A Game of Chess)

**W. B. Yeats:** i) Sailing to Byzantium, ii) Among Schoolchildren

**Dylan Thomas:** Fern Hill

**Seamus Heaney:** i) Bogland, ii) The Tollund Man

#### **Unit III:**

**William Golding:** *Lord of the Flies*

#### **Unit IV:**

**Samuel Beckett:** *Waiting for Godot*

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

It is important that teachers introduce students to the socio-political and historical conditions 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:**

##### **Semester I**

##### **S T Coleridge**

Barth, J. Robert. *The Symbolic Imagination* (New York: Fordham, 2001).

Beer, John B. *Coleridge the Visionary* (London: Chatto and Windus, 1970).

Engell, James. *The Creative Imagination* (Cambridge: Harvard, 1981)

Holmes, Richard (1982). *Coleridge*. Oxford University Press.

Vallins, David. *Coleridge and the Psychology of Romanticism: Feeling and Thought* (London: Macmillan, 2000).

##### **William Wordsworth**

Stephen Gill, *William Wordsworth: A Life*, Oxford University Press, 1989

Emma Mason, *The Cambridge Introduction to William Wordsworth* (Cambridge University Press, 2010)

##### **P B Shelley**

Altick, Richard D., *The English Common Reader*. Ohio: Ohio State University Press, 1998.

Holmes, Richard. *Shelley: The Pursuit*. New York: E. P. Dutton, 1975.

Hay, Daisy. *Young Romantics: the Shelleys, Byron, and Other Tangled Lives*, Bloomsbury, 2010.

## **John Keats**

Colvin, Sidney (1917). *John Keats: His Life and Poetry, His Friends Critics and After-Fame*.

London: Macmillan.

Gittings, Robert (1968). *John Keats*. London: Heinemann.

Hirsch, Edward (Ed.) (2001). *Complete Poems and Selected Letters of John Keats*. Random House Publishing.

O'Neill, Michael & Mahoney Charles (Eds.) (2007). *Romantic Poetry: An Annotated Anthology*. Blackwell.

Vendler, Helen (1983). *The Odes of John Keats*. Belknap Press

## **Jane Austen**

Galperin, William. *The Historical Austen*. Philadelphia: University of Pennsylvania Press, 2003

Kirkham, Margaret. *Jane Austen, Feminism and Fiction*. Brighton: Harvester, 1983.

Lascelles, Mary. *Jane Austen and Her Art*. Original publication 1939. Oxford: Oxford University Press, 1966.

Page, Norman. *The Language of Jane Austen*. Oxford: Blackwell, 1972.

Todd, Janet. *The Cambridge Introduction to Jane Austen*. Cambridge: Cambridge University Press, 2006.

## **Charles Dickens**

Ackroyd, Peter (1990). *Dickens*. London: Sinclair-Stevenson.

Davis, Paul (1998). *Charles Dickens A to Z*. Facts on File, Inc.

Johnson, E.D.H. (1969). *Charles Dickens: An Introduction to His Novels*. Random House Studies in Language and Literature. Random House

## **Semester II**

### **Alfred Lord Tennyson**

Culler A. Dwilight (1977). *The Poetry of Tennyson*. New Haven & London: Yale Univ. Press.

Pitt Valerie (1962). *Tennyson Laureate*. London: Barrie & Rockliff.

Turner Paul (1976). *Tennyson*. Boston & London: Routledge & Kegan Paul.

### **Robert Browning**

Drew, Philip. *The poetry of Robert Browning: A critical introduction*. (Methuen, 1970)

Hudson, Gertrude Reese. *Robert Browning's Literary Life from First Work to Masterpiece*. (Texas, 1992)

Litzinger, Boyd and Smalley, Donald (eds.) *Robert Browning: the Critical Heritage*. (Routledge, 1995)

### **Matthew Arnold**

Kenneth Allott (ed.). *The Poems of Matthew Arnold* (London and New York: Longman Norton, 1965)

Renzo D'Agnillo. *The Poetry of Matthew Arnold* (Rome: Aracne, 2005)

Professors Chauncey Brewster Tinker and Howard Foster Lowry. *The Poetry of Matthew Arnold: A Commentary* (New York: Oxford University Press, 1940)

### **T. S. Eliot**

Madge V. M. *The Knight and the Saint: A Study of T. S. Eliot's Development*. Jaipur: Book Enclave, 2004.

Kenner, Hugh. *The Invisible Poet: T. S. Eliot*. (1969)

Maxwell, D. E. S. *The Poetry of T. S. Eliot*, Routledge and Keagan Paul. (1960).

North, Michael (ed.) *The Waste Land (Norton Critical Editions)*. New York: W.W. Norton, 2000.

Raine, Craig. *T. S. Eliot*. Oxford University Press (2006)

### **W. B. Yeats**

Jeffares, A Norman (1968). *A Commentary on the Collected Poems of W. B. Yeats*. Stanford University Press

Pritchard, William H. (1972). *W. B. Yeats: A Critical Anthology*. Penguin.

Vendler, Helen (2004). *Poets Thinking: Pope, Whitman, Dickinson, Yeats*. Harvard University Press.

### **Dylan Thomas**

Bold, Norman (1976). *Cambridge Book of English Verse, 1939–1975*. Cambridge University Press.

Ferris, Paul (1989). *Dylan Thomas, A Biography*. New York: Paragon House.

Charles B. Cox (editor), *Dylan Thomas: a Collection of Critical Essays*, 1966

### **William Golding**

Carey, John (2009). *William Golding: The Man Who Wrote Lord of the Flies*. New York: Simon & Schuster.

L. L. Dickson. *The Modern Allegories of William Golding* (University of South Florida Press, 1990).

### **Samuel Beckett**

Ackerley, C. J. and S. E. Gontarski, ed. (2004). *The Grove Companion to Samuel Beckett*. New York: Grove Press

Casanova, Pascale (2007). *Beckett. Anatomy of a Literary Revolution*. Introduction by Terry Eagleton. Londres / New York : Verso Books

Cronin, Anthony (1997). *Samuel Beckett: The Last Modernist*. New York: Da Capo Press

Esslin, Martin (1969). *The Theatre of the Absurd*. Garden City, NY: Anchor Books

Fletcher, John (2006). *About Beckett*. Faber and Faber, London

### **Seamus Heaney**

Corcoran, Neil. *The Poetry of Seamus Heaney: A Critical Study*, 1998.

Elmer Andrews (ed.) *The Poetry of Seamus Heaney*, 1993.

Garratt, Robert F. (ed.) *Critical essays on Seamus Heaney*, 1995.

Parker, Michael. *Seamus Heaney: The Making of the Poet*, 1993.

## **Paper – 1.3: Contemporary Studies in English Language**

### **(1) Objectives**

1. To introduce students to the basic tools essential for systematic study of language
2. To acquaint students with the basic concepts and issues in linguistics
3. To introduce them to various sub-disciplines of linguistics
4. To initiate them into theoretical perspectives and enable them to apply the acquired linguistic skills in real life situations

**(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:

**SEMESTER ONE- Unit I: Contemporary Theories/Views of Language: 15 clock hours**

**Unit II: Phonology: 15 clock hours**

**Unit III: Morphology: 15 clock hours**

**Unit IV: Syntax: A Descriptive View: 15 clock hours**

**SEMESTER TWO- Unit I: Sociolinguistics: 15 clock hours**

**Unit II: Syntax: Theoretical Perspectives: 15 clock hours**

**Unit III: Semantics: 15 clock hours**

**Unit IV: Speech Act Theory and Discourse Analysis: 15 clock hours**

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

#### **Semester-I**

Teachers are expected to discuss background to linguistic theories, linguists and models in the beginning of their course teaching. There will be a separate question on linguistic background.

#### **Unit 1: Contemporary Theories/Views of Language**

##### **i) Saussure's Theory of Structuralism:**

- a) Synchronic and Diachronic Studies
- b) Langue and Parole
- c) Syntagmatic and Paradigmatic Relations

##### **ii) Chomsky's Theory of Generative Grammar:**

- a) Competence and Performance
- b) The Concept of Universal Grammar



**iii) Michael Halliday's Concept of Systemic Grammar**

**iv) Dell Hymes' Concept of Communicative Competence**

### **Unit 2: Phonology**

- i)** Phonemes of English: Description and Classification
- ii)** Syllable : Structure and Types, Syllabic Consonants
- iii)** Word Stress, Degrees of Stress, Stress Shift, Grammatical Stress
- iv)** Sentence Stress: Use of Weak and Strong Forms, Tone Groups, The Concept of Nucleus (types- end-placed and contrastive), Tonic Accents, Pre-tonic Accent, Post-tonic Accent
- v)** Intonation Patterns/Uses of Tones, Grammatical and Attitudinal Function of Intonation

### **Unit 3: Morphology**

- i)** Structure of words, Concepts of Morpheme and Allomorph
- ii)** Types of Morpheme (free, bound, prefixes, suffixes: class changing, class-maintaining, inflectional, derivational)
- iii)** Morphophonemic Changes, Phonological and Morphological Conditioning
- iv)** Problems of Morphological Analysis

### **Unit 4: Syntax: A Descriptive View**

- i)** Elements of Grammar
- ii)** Verbs and Verb Phrase
- iii)** Nouns, Pronouns and basic Noun Phrase
- iv)** The Simple Sentence

## **Semester-II**

### **Unit 1: Sociolinguistics**

- i)** Language Variation: Regional Dialects, Social Dialects/ Sociolects, Idiolects, Formal and Informal Styles, Registers, Standard and Non-Standard Varieties, Slang, Jargon
- ii)** Language Contact:
  - a)** Code Switching and Code Mixing
  - b)** Pidgins and Creoles      **c)** Borrowing

### **Unit 2: Syntax: Theoretical Perspectives**

- i)** Structuralist View of Grammar and IC Analysis
- ii)** Transformational Generative Grammar: The Concepts of Kernel and Non- Kernel Sentences (i.e. Deep and Surface Structure)

### **Unit 3: Semantics**

- i) Nature of Semantics
- ii) Seven Types of Meaning
- iii) Lexical Semantics:
  - a) Synonym, Antonym
  - b) Homonymy, Polysemy
  - c) Hyponymy, Super ordinate Terms
  - d) Metonymy, the Concept of Prototype

### **Unit 4: Speech Act Theory and Discourse Analysis**

- i) J. L. Austin's Speech Act theory:
  - a) Constative and Performative Utterances
  - b) Felicity Conditions
  - c) Locutionary, Illocutionary and Perlocutionary Acts
- ii) J. R. Searle's Typology of Speech Acts:
  - a) Assertives                      b) Declaratives
  - c) Expressives                    d) Directives
  - e) Commissives
- iii) Direct and Indirect Speech Acts
- iv) The Concepts of Entailment, Presupposition and Implicatures
- v) The Concept of Discourse:
  - a) Cohesion and Coherence
  - b) Turn Taking and Adjacency Pairs

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

It is obvious from the course contents that the new unit of contemporary theories is introduced with the intention to provide knowledge of different theories of language. It is also an attempt to make students acknowledge the contemporary trend to interrogate all cultural and social phenomena in terms of language. Other units reveal the technical aspects and usage of language. Teachers are expected to explain the difference between the traditional and modern theories of language so that students realize the significance and radicality of contemporary language theories. New methods of ICT can be of great help and practical assignments can prove useful in teaching the units.

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

Akmajian, et al. (1995), *Linguistics: An Introduction to Language and Communication*, Prentice Hall of India: New Delhi.

Anderson, W. L. and Stageberg, N. C. (1975), *Introductory Readings on Language*, Holt, Rinehart & Wilson (4th edn.): New York

Balasubramaniam, T. (1981), *A Text book of English Phonetics for Indian Students* (Macmillan)

Bansal, R. K. and J. B. Harrison (1972), *Spoken English for India*, New Delhi : Orient Longman

Brown, G. and Levinson, S. C. (1987), *Politeness: Some Universals in Language Usage*, Cambridge: CUP

Chomsky (1965), *Aspects of the Theory of Syntax*, Cambridge, Mass: MIT Press.

Cook, Guy (2003), *Applied Linguistics*, Oxford : OUP.

Cook, Guy (1989), *Discourse*, Oxford : OUP.

Crystal, David (1980 rpt. 2008), *A Dictionary of Linguistics and Phonetics*, Cambridge: Blackwell.

Crystal, David (1987), *The Cambridge Encyclopaedia of Language*, Cambridge: CUP.

Crystal, David (1969), *The Cambridge Encyclopaedia of English Language*, Cambridge: CUP

Gimson, A. C. (1996), *An Introduction to The Pronunciation of English*, Revised edition.

Hudson, R. A. (2003), *Sociolinguistics*, Cambridge: CUP.

Koach, P. (1983), *English Phonetics and Phonology* (CUP)

Krishnaswamy, Verma and Nagarajan (1992), *Modern Applied Linguistics* (Macmillan)

Leech, G. N. (1983), *Principles of Pragmatics*, London: Longman.

Levinson, S. C. (1983), *Pragmatics*, Cambridge: CUP.

Kennedy, Graeme (2011), *Structure and Meaning in English* (New Delhi: Pearson).

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

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

Lyons, J. (1977), *Semantics*, Vols. 1 & 2, Cambridge: CUP.

Mohan Krishna and Banerjee Meera, *Developing Communication Skills*, Madras: Macmillan, 1990.

O'Connor, J. D. (1980, rpt. 1992), *Better English Pronunciation* (New Edition), New Delhi :Universal Book Stall,

Palmer, Frank (1982), *Semantics*, Cambridge : CUP

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## **Paper – 1.4: Literary Criticism and Theory**

### **(1) Objectives:**

- 1) To introduce students to the nature, function and relevance of literary criticism and theory
- 2) To introduce them to various important critical approaches and their tenets
- 3) To encourage them to deal with highly intellectual and radical content and thereby develop their logical thinking and analytical ability
- 4) To develop sensibility and competence in them for practical application of critical approach to literary texts

**(2) Allotment of Credits:** One credit (which is equal to 15 clock hours) per unit for both the semesters. This also includes the completion of the background survey and tenets of critical approaches. The allotment is as below;

**SEMESTER ONE- Background survey and tenets of critical approaches: 4 clock hours**

**Unit I: Classical Criticism- 14 clock hours** (7 clock hours to each essay)

**Unit II: Neoclassical Criticism-14 clock hours** (7 clock hours to each essay)

**Unit III: Romanticism and Victorian Criticism-14 clock hours** (7 clock hours to each essay)

**Unit IV: Modernism and New Criticism- 14 clock hours** (7 clock hours to each essay)

**SEMESTER TWO- Background survey and tenets of critical approaches: 6 clock hours**

**Unit I: Structuralism and Poststructuralism-12 clock hours** (6 clock hours to each essay)

**Unit II: Psychoanalysis and Reader Response Criticism-12 clock hours** (6 clock hours to each essay)

**Unit III; Marxist Criticism, Cultural Studies and Digital Humanities- 18 clock hours** (6 clock hours to each essay)

**Unit IV: Feminist Criticism and Postcolonialism-12 clock hours (6 clock  
hours to each essay)**

**(3)Course Content**

**Semester- I**

Teachers are expected to discuss background to critical approaches, tenets, important theorists and critics in the beginning of their course teaching. There will be a separate question on this background.

**Unit I: Classical Criticism**

- i) Aristotle: *Poetics (Chapter 1 to 10)*
- ii) Longinus: *On the Sublime (Chapter 2 to 8)*

**Unit II: Neoclassical Criticism**

- i) Pierre Corneille: Of the Three Unities of Action, Time and Place
- ii) Samuel Johnson: The Rambler, No.4 [*On Fiction*]

**Unit III: Romanticism and Victorian Criticism**

- i) William Wordsworth: *Preface to Lyrical Ballads*
- ii) Matthew Arnold: The Study of Poetry

**Unit IV: Modernism and New Criticism**

- i) T. S. Eliot: Tradition and the Individual Talent
- ii) John Crowe Ransom: Criticism, Inc.

**Semester II**

**Unit I: Structuralism and Poststructuralism**

- i) Tzvetan Todorov: Structural Analysis of Narrative
- ii) J. Hillis Miller: Derrida and Literature

**Unit II: Psychoanalysis and Reader Response Criticism**

- i) Feirstein, Frederick: Psychoanalysis and Poetry

ii) Wolfgang Iser: Interaction between Text and Reader

### **Unit III: Marxist Criticism, Cultural Studies and Digital Humanities**

i) Terry Eagleton: *Marxism and Literary Criticism* (Chapters 1&2)

ii) Stuart Hall: Cultural Identity and Diaspora.

iii) Stuart Moulthrop: You Say You Want a Revolution? Hypertext and the Laws of Media

### **Unit IV: Feminist Criticism and Postcolonialism**

i) Simone de Beauvoir: Woman's Situation and Character, Chapter 6 (from *The Second Sex*)

ii) Gauri Viswanathan: The Beginnings of English Literary Study in British India

### **Suggestions for Teachers**

The course content tries to cover major critical approaches from the ancient to the poststructural period. It is therefore advisable that teachers introduce the characteristics and tenets of all major approaches along with the necessity and relevance of their emergence. The broad differences between the traditional and the modern criticism and between criticism and theory should be explained to students. The critical terms generally used as the critical short hands need to be introduced in clear and simple words possible. It is important to explain the relevance of these approaches to the present literature and language study and this can be done by applying the approaches to texts. Teachers should encourage students to take efforts to understand the approaches and apply them to texts of their choice.

### **(4)References**

#### **Semester I**

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**Question paper patterns of all the courses will be given in due course of time.**

## UNIVERSITY OF PUNE

Revised Course Structure of English for the following Under-graduate Classes will be implemented with effect from the academic year 2013-2014:

### **F. Y. B. Com Compulsory English (w. e. f- 2013-2014)**

**Prescribed Text: Pathway to Success (Board of Editors- Orient Blackswan)**

#### **Objectives**

- a) To offer students good pieces of prose and poetry so that they realize the beauty and communicative power of English
- b) To expose them to native cultural experiences and situations so that they understand the importance and utility of English language
- c) To develop overall linguistic competence and communicative skills among the students
- d) To develop oral and written communicative skills among the students so that their employability enhances and English becomes the medium of their livelihood and personality

### **F. Y. B. Com. Additional English- (w. e. f- 2013-2014)**

**Prescribed Text: Gems of English Prose and Poetry (Board of Editors-Orient Blackswan)**

#### **Objectives**

- a) To expose students to a good blend of old and new literary extracts having various themes those are entertaining, enlightening and informative so that they realize the beauty and communicative power of English
- b) To make students aware of the cultural values and the major problems in the world today
- c) To develop literary sensibilities and communicative abilities among the students

## **F. Y. B. A. Compulsory English (w. e.f- 2013-2014)**

**Prescribed Text: Visionary Gleam: A Selection of Prose and Poetry (Board of Editors- Orient Blackswan)**

### **Objectives**

- a) To familiarize students with excellent pieces of prose and poetry in English so that they realize the beauty and communicative power of English
- b) To expose them to native cultural experiences and situations in order to develop humane values and social awareness
- c) To develop overall linguistic competence and communicative skills in them

## **F. Y. B. A. Optional English (General Paper-I) (w. e. f- 2013-2014)**

**Prescribed Text: Interface: English Literature and Language (Board of Editors- Orient Blackswan)**

### **Objectives**

- a) To expose students to the basics of literature and language
- b) To familiarize them with different types of literature in English, the literary devices and terms so that they understand the literary merit, beauty and creative use of language
- c) To introduce the basic units of language so that they become aware of the technical aspects and their practical usage
- d) To prepare students to go for detailed study and understanding of literature and language
- e) To develop integrated view about language and literature in them

**Question paper patterns of all the courses will be given in due course of time.**

