

UNIVERSITY OF MUMBAI

No.UG/ 74 of 2004

19

CIRCULAR :

A reference is invited to the Ordinances, Regulations and Syllabi relating to the Master of Arts (M.A.) (Part I & II) degree course vide Pamphlet No.157 and to this office Circular No.UG/602 of 1999 dated 17th December, 1999 and the Head University Department of English and Principals of the affiliated Colleges in the faculty of Arts and the Director, Institute of Distance Education are hereby informed that the recommendation made by the Board of Studies in English at its meeting held on 8th October, 2003 has been approved by the Academic Council at its meeting held on 3rd January, 2004 vide item No. 4.3 and that in accordance therewith the syllabus in the subject of English Paper I, II, III, IV for M.A. Part I and Papers V, VI, VII, VIII for M.A. Part II has been revised as per Appendix and the same will be brought into force for M.A. Part-I with effect from the academic year 2004-2005 and for M.A. Part-II from the academic year 2005-2006.

Mumbai 400 032,
1st March, 2004.


for REGISTRAR

To,

The Head, University Department of English, Principals of the affiliated Colleges in Arts and the Director, Institute of Distance Education

A.C.No.4.3/03.01.2004

No.UG/74-A of 2004

1st March, 2004.

Copy forwarded with Compliments to:-

- 1) The Dean, Faculty of Arts.
- 2) The Chairman, Board of Studies in English.


for REGISTRAR

Copy to :

The Director, Board of College and University Development, the Controller of Examinations/the Deputy Registrar (Eligibility & Migration Section), the Director of Students Welfare, the Personal Assistants to the Vice-Chancellor, the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative sub-centre, Ratnagiri, for informations.

The Controller of Examinations (10 copies), F. & A. O., (Accounts Section) Fort, (2 copies), Record Section (5 copies), Publication Section (5 copies), D.R., (Enrollment, Eligibility & Migration Section - 3 copies), D.R., (Statistical Unit) (2 copies), D. R., (Accounts Section), Vidyanagari, (2 copies), D. R. (Affiliation Section) (2 copies), A. R., A. A. Unit (2 copies) He is requested to treat this as Action taken report on the concerned resolution adopted by the Academic Council, referred to in the above Circular, and that no separate A.T.R. will be sent in this connection. A. R., CONCOI. (2 copies), BUCTU (1 copy), Dy. Acct. (Unit V) (1 copy), In-charge, Central Computing Facility (1 copy), Receptionist (1 copy), Telephone Operator (1 copy), Secretary, MUASA (1 copy), Superintendent, P.G.Section (2 copies).

Nmm/dr-7/13603

UNIVERSITY OF MUMBAI



Revised Syllabus

for

M.A. Part - I & II (English)

(with effect from academic year 2004-2005 & 2005-2006)

CORE PAPERS FOR M.A. PART-I

PAPER I : PERIOD STUDIES THROUGH LITERARY GENRES : NOVEL

The aim of the paper is to familiarise students with the developments in the novel form through centuries, examining the changes in the handling of the form and relating these to the socio-cultural changes in the period. The thrust of the paper is cosmopolitan and cross-cultural.

The analysis will include a study of narrative technique, and other allied aspects of the craft of fiction such as theme, point of view, structure, setting, dialogue, characterization, use of symbolism, irony, and humour.

1. **Picaresque Novel**
A) Miguel Cervantes. *Don Quixote*
B) Tobias Smollett. *Humphrey Clinker*
2. **Social Novel**
A) Gustave Flaubert. *Madame Bovary*
B) George Eliot. *Felix Holt the Radical*
3. **Psychological Novel**
A) Virginia Woolf. *To The Light House*
B) D. H. Lawrence. *Women in Love*
4. **Post modern Novel**
A) Gabriel Garcia Marquez. *One Hundred Years of Solitude*
B) Martin Amis. *Money*

Supplementary Reading

1. Tobias Smollett. *Roderick Random*
2. Mark Twain. *Adventures of Huckleberry Finn*
3. Henry Fielding. *Tom Jones*
4. Thomas Hardy. *The Mayor of Casterbridge*
5. Jane Austen. *Mansfield Park*
6. Somerset Maugham. *Of Human Bondage*
7. Fyodor Dostoevsky. *Crime & Punishment*
8. Franz Kafka. *The Trial*
9. William Faulkner. *As I lay Dying*
10. Doris Lessing. *The Golden Notebook*
11. Ray Bradbury. *Fahrenheit 451*
12. Martin Amis. *Information*
13. V.S. Naipaul. *The House of Mr. Biswas*
14. Salman Rushdie. *Shame*
15. Margaret Atwood. *Alias Grace*

Recommended Reading

1. Spacks, Patricia Meyer. *Contemporary Women Novelists*. New Jersey: Prentice-Hall, 1977.
2. Lukacs, Georg. *The Historical Novel*. Harmondsworth : Penguin Books. 1969.

3. Kumar, Shiv K. *Critical Approaches to Fiction*. New York. McGraw- Hill Book Co., 1968.
4. Halperin, John. *The Theory of the Novel*. New York, Oxford University Press, 1974.
5. Claeson, Thomas D. (ed). *Many Futures, Many Worlds. Theme and Form in science fiction*. Kent, Ohio: Kent University Press, 1977.
6. Moskowitz, Sam. *Seekers of Tomorrow! Masters of Modern S.F.* Westport, Conn : Hyperion Press, 1974.
7. Hazell, Stephen. *The English Novel : Developments in Criticism since Henry James*. London : MacMillan Press, 1978.
8. Lodge, David. *The Language of Fiction*. New York : Columbia University Press, 1966.
9. Williams, Raymond. *The English Novel from Dickens to Lawrence*. 1970.
10. Booth, Wayne. *The Rhetoric of Fiction*. University of Chicago Press 1961.
11. Leavis, F. R.. *The Great Tradition*. New York : New York University Press, 1948.
12. Brooks, Cleanth & Penn Warren, Robert. *Understanding Fiction*. New York: Hold, 1943.
13. Edel, Leon. *The Modern Psychological Novel*. New York: Grossett, 1959.
14. Lubbock, Percy. *The Craft of Fiction*. New York : Scribner's, 1921.
15. Lukacs, Georg. *The Theory of the Novel*. London : Merlin Press, 1978.
16. Robbe-Grillet, Alain. *For a New Novel : Essays on Fiction*. Trans. Richard Howard, New York. Grove, 1965.
17. Watt, Ian. *The Rise of the Novel*. Berkeley University of California Press, 1957.
18. Allen, Watter. *The Modern Novel in England and the United States*. New York : Dutton, 1964.
19. Stevenson, Randall. *Modernist Fiction : An Introduction*. Lexington: University Press of Kentucky, 1992.
20. Trotter, David. *The English Novel in History -1895-1920*. New York : Routledge, 1993.
21. Friedman, Melvin J. *Stream of Consciousness : A Study in Literary Method*. New Haven : Yale University Press, 1955.
22. Bradbury, Malcolm (ed). *The Novel Today : Contemporary Writers on Modern Fiction*. Totowa : Rowan, 1977.
23. Connor, Steven. *The English Novel in History 1950-1995*. New York : Routledge, 1996.
24. McHale, Brain. *Postmodern Fiction*. New York : .Methun. 1987.
25. Spilka, Mark and Caroline McCracken-Flesher (eds). *Why the Novel Matters : A Postmodern Perplex*. Bloomington Indiana University Press, 1990.
26. Van Ghent, Dorothy. *The English Novel : Form and Function*. New York: Harper, 1953.
27. Bergonzi. Bernard. *The Situation of the Novel*. Pittsburgh : University of Pittsburgh Press, 1970.
28. Probyn, Clive T. *English : Fiction of the Eighteenth Century 1700-1789*. Longman Literature in English Series 1987.
29. Lodge, David. *Language of Fiction : Essays in Criticism & Verbal Analysis of the English Novel*. Routledge & Kegan Paul, 1966.
30. Kundera, Milan. *The Art of the Novel*. 1986. Trans.Linda Asher. London : Faber & Faber, 1988.
31. Kaplan, S. J. *Feminine Consciousness in the Modern British Novel*. Urbana : University of Illinois Press, 1975.
32. Hawthorn, Jeremy. *Studying the Novel : In Introduction*. London : Arnold, 1985.

33. Doody, Margaret Anne. *The True Story of the Novel*. New Jersey: Rutgers University Press, 1996.
34. Forster, E. M. *Aspects of the Novel*. Harmondsworth, Penguin, 1962.
35. Lodge, David. *The Art of Fiction*. Harmondsworth, Penguin, 1992.
36. Allott, Miriam. *Novelists on the Novel*. London : Routledge and Kegan Paul, 1959.
37. Kermode, Frank. *The Sense of an Ending*.
38. McEwan, Neil. *The Survival of the Novel*.

Examination Format:

The paper consists of four questions of 25 marks each. The questions may combine texts wherever admissible. Aspects of the genre and the period will not be tested separately, but will be integrated with the questions on the texts.

PAPER II : INDIAN LITERATURE IN ENGLISH

I. Background themes and issues

- (a) **The Beginnings:** The beginning of English Studies in India; Macaulay's Minute; Anglicist-Orientalist Debate; Impact on early Poetry and the novel: from Bankim Chandra Chatterjee, Toru Dutt, Derozio to Aurobindo and Sajorini Naidu: Early literary criticism: Tagore's essays on aesthetics and literary criticism.
- (b) **Nationalism:** the rise of Nationalism in India: Gandhi and Nehru's vision of India. Critiques of Gandhi and other Indian nationalists by thinkers such as Nirad Chaudhari, M. N. Roy, V.D. Savarkar and B.R. Ambedkar; impact of Western ideologies; Two-Nation Theory and the Partition of India; Impact of these political and intellectual movements on Indian Writing in English.
- (c) **The Contemporary Scenario:** debates about concepts of 'Indianness' - prescriptive descriptive?; nativism versus cosmopolitanism; multiculturalism in diasporic Indian English writing; gender issues and their impact on Indian literature in English. Attempts to modify / Indianise Standard British English; use of history; myth, magical realism, epic, minimalism, folk and Scherezadic traditions; impact on the novel, poetry and drama written in English in India.

II. Prescribed Texts

Pre-Independence

1. Krupa Sathyanadan, *Saguna*.

2. Colonial Prose Writing

I. Rabindranath Tagore:

1. "What is Art?"

2. "Meditation"

(from *Personality*, Rupa & Co., 2002)

II. Dadabhai Naoroji:

1. "Famine in India"

2. "The Causes of Discontent"

(from: *Political Thinkers of Modern India*, Vol.12: Dadabhai Naoroji, ed. Verinder Grover, Deep & Deep Publications, Delhi, 1999)

III. M.K. Gandhi:

1. Education (XVIII) (from Hind Swaraj)
2. Tolerance, i.e. Equality of Religions I & II (X & XI) (from Yeravada Mandir)
[The Selected Works of Mahatma Gandhi, Vol.III; The Basic Works, Navjivan Publication, Ahmedabad, 1968]

III. Pt. Jawaharlal Nehru:

1. Women's Education
2. Towards a World Culture
(From Nehru on Society, Education & Culture compiled and edited by Sita Ram Jayaswal, Vinod Pustak Mandir, Agra, 1965.

V. Dr. B. R. Ambedkar:

1. Annihilation of Caste
(Dr. Babasaheb Ambedkar : Writing and Speeches. Vol.I, Maharashtra State Government's Education Department Publication, Mumbai, 1979. 6-96.

3. R. K. Narayan, *Bachelor of Arts*.

Post-Independence

4. Rohinton Mistry, *Such a Long Journey*, 1990.
5. Mahesh Dattani, *Dance Like a Man*.
6. From *Indian English Poetry Since 1950: An Anthology* (ed.) Vilas Sarang. Sangam Book, 1990. The poets to be studied: Nissim Ezekiel, A.K. Ramanujan, Kamala Das, K. N. Daruwalla, Eunice de Souza, and Dilip Chitre.

New Narratives and Linguistic Structures

7. Salman Rushdie, *Midnight's Children*,
8. Gita Hariharan, *Thousand Faces of Night*,

III. **Supplementary Reading:**

The following texts to be referred to while answering the background themes and issues question:

1. Macaulay's *Minute*, 1835.
2. Behram Malabari, *The Indian Eye on English Life*, 1885.
3. Cornelia Sorabji, *The Sun Babies*, 1904.
4. Bapsi Sidhwa, *Ice Candy Man*, 1988.
5. Muhammad Umar Menon, ed. *An Epic Unwritten, The Penguin Book of Partition Stories*, 1998.
6. R. K. Narayan, *Waiting for the Mahatma*, 1955.
7. Nayantara Saghal, *Rich Like Us*, 1985.
8. Kiran Nagarkar, *Cuckold*, 1997.
9. Mulk Raj Anand, *Unchouchable*, 1935.
10. Amitav Ghosh, *The Shadow Lines*, 1988.
11. Amitav Chaudhary, *Afternoon Raag*.
12. Gieve Patel, *Mr. Behram*, 1988.
13. Cyrus Mistry, *Doongaji House*, 1991.
14. Girish Karnad, *Fire and the Rain*, 1998.
15. Raja Rao, *Kanthapura*.
16. Nirad C. Chaudhari's *The Autobiography of An Unknown Indian*, 1951.
17. Rabindranath Tagore, *A Centenary Volume*, 1961.

18. V.D. Savarkar, *Hindu Rashtra Darshan*, 1949.
19. B.R. Ambedkar, *What Congress and Gandhi have done to the Untouchables*, 1945
20. M.N. Roy, *New Humanism: A Manifesto*, 1947.
21. Shashi Deshpande, *That Long Silence*.

Recommended Reading

- IV. K.R.S. Iyengar, *Indian Writing in English*, Bombay, 1962.
1. M.K. Naik, *A History of Indian English Literature*, Sahitya Akademi, Delhi, 1982.
2. M.K. Naik, *Aspects of Indian Writing in English*, Macmillan, Delhi, 1979.
3. Vasant Shahane and Shivaram Krishnan (eds.), *Indian Poetry in English: A Critical Assessment*, Macmillan, Madras, 1982.
4. Paul C. Verghese, *Essays on Indian Writing in English*, N.V. Pubs., New Delhi, 1975.
5. William Walsh, *Indo-Anglian Literature 1800-1970: A Survey*, Orient Longman, Madras, 1976.
6. Bruce King, *Modern Indian Poetry in English*, Oxford University Press, Delhi, 1987.
7. E.N. Lal, *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*, New Delhi, 1983.
8. Viney Kirpal, *The New Indian Novel in English*, Allied Publishers, Delhi, 1990.
9. John Oliver Perry, *Absent Authority: Issues in Contemporary Indian English Criticism*, Sterling, New Delhi, 1992.
10. Rangrao Bhongle (ed.), *The Inside View: Native Responses to Contemporary Indian English Novel*, Atlantic Publishers & Distributors, Delhi, 2003.
11. Viney Kirpal (ed.), *The Postmodern Indian English Novel*, Allied Publishers, 1996.
12. Nilufer E. Bharucha and Vilas Sarang (eds.), *Indian English Fiction 1980-90: An Assessment*, B.R. Publishers, Delhi, 1994.
13. Jasbir Jain and Amina Amin (eds.), *Margins of Erasure: Purdah in the Subcontinental Novel in English*, Sterling, Delhi, 1995.
14. Nilufer E. Bharucha and Vrinda Nabar (eds.), *Mapping Cultural Spaces: Postcolonial Indian Literature in English, Essays in Honour of Nissim Ezekiel*, Vision Books, Delhi, 1998.
15. Malashri Lal, *The Law of the Threshold, Women Writers in Indian English*, Indian Institute of Advanced Study, 1995.
16. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Oxford University Press, Delhi, 1985.
17. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, Bombay, 1993.
18. Makarand Paranjape (ed.), *Nativisms: Essays in Criticism*, Sahitya Akademi, Delhi, 1997.
19. Gauri Vishwanathan, *Masks of Conquest: Literary History and British Rule in India*, Faber, 1990.
20. Rajeshwari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1983.
21. Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*, Oxford University Press, Delhi, 1983.
22. N. Krishnaswamy and Archana S. Burde, *The Politics of Indian's English: Linguistic Colonialism and the Expanding English Empire*, Oxford University Press, Delhi, 1998.
23. Viney Kirpal, *The Third World Novel of Expatriation*, Sterling, Delhi, 1989.
24. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*, Oxford University Press, Delhi, 1995.
- 25.

26. Aurobindo, *The Future Poetry*.
27. Sunil Khilnani, *The Idea of India*.

Examination Format:

The paper consists of four questions with internal options carrying 25 marks each. The questions may combine texts wherever admissible. The students will have to show detail knowledge of the text with sufficient knowledge of the background against which it is set

PAPER III: LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT

The aim is to learn to analysis style based on the principles of modern linguistics. It will involve far more than a close reading of literary texts or critical appreciation of literature. Prose and poetry texts will be analysed from the perspectives of phonology, morphology, syntax, lexis, discourse analysis and narratology. The approach to stylistics to be followed here is based on the work of Halliday and Leech. The emphasis will be equally on linguistic analysis and the stylistic significance of the given linguistic choice. The linguistic basis of literary criticism will be the focus. Textual features that are stylistically significant, such as those which make language symbolic / ironic, etc., or those which are otherwise highlighted, will be identified. An attempt will also be made to show how insights derived from stylistic analysis can alter the interpretation of the whole work.

The social context of language and the linguistic background of literary language will also be considered.

The use of the stylistic approach in teaching literature, with its focus on students' discovery of the meaning of the text, rather than on teacher explication, will be dealt with. Also, the impact of stylistic analysis on academic writing, mainly of M.A level student writing on literary texts, that is, in the development of correctness, succinctness and effectiveness in literary-critical style, will be considered.

The course will be taught and tested in relation to actual literary texts.

1. Stylistics

- a) The linguistic background of the age against which the work was originally written, the role of the writer's style in creating the world-view of the literary text, and the linguistic context of the reader.
- b) The concept of the speech situation and communicative competence, language varieties, dialects (standard, non-standard, regional, social class based), register, style. Indian English as a non-native variety of English. Stylistics in relation to newspaper language, academic language in different genres (such as technical writing, writing on economics, literary criticism).
- c) The Concept of style in Literature: Stylistics as an input to literary criticism. Foregrounding through style: Variation from the norm, through:
 - i) Linguistic patterning: Phonological, grammatical and lexical patterns (e.g. structural repetition like parallelism, the rhetorical effect of antithesis, climax)
 - ii) Deviation from the code (e.g. neologisms, archaisms, deviant collocations)
 - iii) Figurative language (e.g. metaphor, symbolism, irony, paradox, tautology)

- d) **Approaches to Stylistics:** The stylistic approach based on the tradition of Halliday and Leech (which will be followed and applied here) will be an important focus of the course. A brief introduction will be given to other approaches to the study of style, such as Russian formalism, the Prague School, and Jakobson.

2. Linguistics and Discourse

Style will be studied in relation to Phonology, Grammar and Discourse Analysis, through the analysis of literary texts, preferably phonological analysis for poetry and grammatical analysis for prose. Discourse Analysis will be applied to both prose and poetry.

2.1 Phonology

- a) The sound system of English: vowels and consonants: articulation and function. Transcription. The concept of the phoneme. The syllable, word stress.
- b) Phonological patterns of rhyme, metre, alliteration, assonance, clustering of vowel and consonant sounds.

2.2. Grammar

- a) **Morphology:** derivational and inflectional affixes, bound and free morphemes
- b) **Lexis:** parts of speech (word classes); type of vocabulary (e.g. simple / complex, formal / colloquial)
- c) **Syntax:** Syntagmatic and paradigmatic relations. Sentence types, sentence complexity (coordination, subordination, parataxis), types of clauses, types of phrases. The syntactic framework followed by Leech and others (1973) will be followed.

2.3 Discourse Analysis

- a) **Cohesion:** Logical and other links between sentences (e.g. subordinating and coordinating conjunctions, linking adverbials). Cross-referencing by pronouns. Ellipsis. Lexical cohesion: reiteration and collocation. Literary cohesion through reported speech, free indirect discourse, and authorial comments in fiction
- b) **Coherence:** sequence, segmentation, salience
 - i) The structure of written discourse
 - ii) The structure of conversation, including speech acts. Given and new information. Presupposition. The Cooperative Principle.

3. Narratology

- a) **Narrators and narration :** Addresser-addressee relationships. Voice, focalization, distance, reliability of the narrator's perspective. Point of view. Use of authorial comment: implicit; overt. Dialogue, free indirect discourse, stream of consciousness, soliloquy.
- b) **Histoire, discourse / story, discourse / story, text, narration.**
- c) **Text and time**
- d) **Action, Character, setting**

4. The teaching of literary texts: applications of the stylistic and linguistic approach

Aim: In order to introduce the discovery procedure, or a learner-centred approach, students will be trained to ask potential learners (as if in a literature class) to draw meaning and implications from a text on their own, instead of the teacher explicating it, as done in the usual classroom.

Method to be employed: Asking a series of questions appropriate to the level of the students, so that in the process of answering, they will understand the nature of the passage. Question formulation has to be practiced. The linguistic and discourse aspects of the text can be

focused on and analysed by asking appropriate questions, and a relationship established between the language used and the meaning intended by the passage. This is a continuation of the process the student has been trained for in the earlier parts of this course in Linguistics & Stylistics. The questions have to be simple enough for the average student to answer. They must focus on the central aspects of the text, and deal with matters of lesser importance later. In addition to questions, students can be asked to perform a variety of activities, e.g. drawing a map of the route taken by the characters in the passage.

5. Academic writing on literary topics: application of the stylistic and linguistic approach

The analysis of their own writing (academic essays) by the students for coherence and cohesion, suitability of tone, relevance and sequencing of ideas, clarity and effectiveness of presentation. Application of the training received in analyzing clause relations and punctuation patterns to their writing.

Recommended Reading

Grammar & Phonology

1. Leech, G.N., Deuchar, M. and Hoogenraad, R. *English Grammar for Today: A new introduction*. London : Macmillan, 1973. (This grammatical framework will be followed).
2. Quirk, R. and Greenbaum, S. *A University Grammar of English*. London : Longman, 1973. (for reference).
3. O'Connor, J. D. *Better English Pronunciation*. Cambridge: Cambridge University Press, 1967.
4. Nihalani, P., Tongue, R.K. & Hosali, P. *Indian & British English: A Handbook of Usage and Pronunciation*. N.Delhi: Oxford University Press, 1979.
5. Gimson, A.D. *Introduction to the Pronunciation of English*, U.K : Edward Arnold, 1964 (2nd ed), London: ELBS, 1974.

Language in Context & Discourse Analysis

6. Trudgill, Peter. *Sociolinguistics*, U.K.: Penguin, 1972.
7. Leech, G.N., Deuchar, M. and Hoogenraad, R. *English Grammar for Today: A new introduction*. London: Macmillan, 1973. (Chaps. 1-3)
8. Yule, George & Brown, Gillian. *Discourse Analysis*. Cambridge: Cambridge University Press, 1983.
9. Aitchison, Jean. *Teach Yourself Linguistics*. 5th ed. Cambridge: Cambridge University Press, 1999. (Chap. on Language & Style).

Stylistic Analysis (including the teaching of literature)

10. Leech, G.N. *A Linguistic Guide to English Poetry*. London: Longman, 1969.
11. Leech, G.N. & Short, M.H. *Style in Fiction*. London: Longman, 1981. (The whole book, but particularly Chap. 3)
12. Widdowson, H.G. *Stylistics and the Teaching of Literature*. London: Longman, 1973. (For grammatical and phonological analysis of style, and aspects of teaching literature)
13. Bhelade, Anjali. *Lord of the Flies : A Stylistic Analysis*. Calcutta: Writers Workshop. 1996. (Contains a basic introduction to stylistic theory).
14. Bradford, Richard. *Stylistics*. London & New York: Routledge, 1997.
15. Brumfit C.J. & R.A Carter (eds). *Literature & Language Teaching*. Oxford: Oxford University Press, 1986.
16. Carter, Ronald (ed). *Language & Literature*. London: Allen & Unwin, 1982. (Useful analyses of literary works)

17. Burton, D. *Dialogue and Discourse. A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation*. London: Routledge & Kegan Paul, 1982.
18. Fowler, Roger. *Style and Structure in Literature*. Oxford: Blackwell, 1975.
19. Hatch, Evelyn & Brown, Cheryl. *Vocabulary, Semantics & Language Education*. Camb./ N. Y: Cambridge University Press, 1995. (Chap. 5: 'Semantics of Figurative Language' and Chap. 13: 'Variation in vocabulary choice').
20. Booth, W.C. *Rhetoric of Fiction*. Chicago: University of Chicago Press, 1961.
21. Brooks, C. & Warren, R.P. *Modern Rhetoric*. New York: Harcourt, Brace, Jovanovitch, 1972.
22. Ching, M., Haley, M. Lungsford, R. *Linguistic Perspectives on Literature*. London: Routledge & Kegan Paul, 1980.
23. Cummings, M., Simmons, R. *The Language of Literature: A stylistic introduction to the study of literature*. London: Pergamon, 1983.
24. van Dijk, T.A. (ed). *Discourse & Literature: New approaches to the analysis of literary genres*. Amsterdam: Johns Benjamins, 1985.
25. Chatman, S. (ed). *Approaches to Poetics*. New York: Columbia University Press, 1973. (Article on 'What is stylistics and why are they saying such terrible things about it?' - S.E. Fish).
26. Lodge, David. *Language of Fiction: Essays in Criticism & Verbal Analysis of the English Novel*. London: Routledge, 1966.
27. Page, Norman. *Speech in the English Novel*. London : Longman, 1973.
28. Narayan, Meenakshi (ed). *Functional Stylistics: An Analysis of Three Canadian Novels*. Bombay: SNTD, 1994.
29. Weber, Jean Jacques (ed). *The Stylistics Reader: from Roman Jakobson to the present*. London: Arnold, 1996.

Narratology

30. Toolan, Michael J. *Narrative: A Critical Linguistic Introduction*. London / N.Y.: Routledge, 1988.
31. Labov, William. 'The transformation of experience in narrative syntax'. In *Language in the Inner City*. Penn., USA: University of Pennsylvania Press, 1972. (pp 354-396)
32. Prince, G. *Narratology. The Form and Function of Narrative*. The Hague: Mouton, 1982.
33. Fowler, R. *Linguistics and the Novel*. London: Methuen, 1977.
34. Bal, Meike. *Narratology. Introduction to the theory of narrative*. Toronto: University of Toronto Press, 1985.
35. Porter, Abbott, H. *The Cambridge Introduction to Narrative*. Cambridge University Press, 2002.
36. Copley, Paul. *Narrative*. Routledge, 2001.
37. Chatman, Seymour. *Story & Discourse: Narrative Structure in Fiction and Film*. Ithaca and London: Cornell University Press, 1978/1989.

Examination Format:

There will be four questions.

- Q.1: Phonological analysis and stylistic analysis (based on this) of a poem/extract from poetry, with equal marks for phonological and stylistic analysis. No options.
- Q.2: Grammatical analysis and stylistic analysis (based on this) of a passage from fiction with equal marks for grammatical and stylistic analysis. No options.
- Q.3: Analysis of aspects of narratology in a passage from fiction. No options.

Q.4: Three options provided: a) A short note on topics drawn from Topic 1 of the syllabus: Stylistics; b) Formulation of teaching questions on a literary passage (prose or poetry) (Topic 4); c) Exercise on the analysis of a passage from student writing, focusing on the aspects of coherence, cohesion, grammar (Topic 5)

OPTIONAL PAPERS FOR M.A. I

(1)

PAPER IV: NEW LITERATURES IN ENGLISH

I. Background Themes and Issues

- a) Experience of Colonisation : Settler colonies; conquered colonies; differences in perception of the colonial experience.
 - Responses to received literary traditions. Problems of cultural hegemony. Appropriation of the other; Orientalism and Cultural imperialism.
 - Impact of colonisation on the psyche: Questions of self-esteem and slave mentality.
- b) Questions of Cultural Identity: Imaging the self/other
Responses to nationalism. Relationship between nations and narratives. Locating of postcolonial cultural selves : Postcolonial ambivalences, fractures, disjunctures and distortions.
- c) Creative strategies in new literatures
 - Subversion and transformation of Eurocentric models. Disrupted 'Third World' societies (former colonies) and the process of reconstruction of 'New Worlds'. Relationship between the indigenous and the Metropolitan.
 - New literatures: mapping of new cultural spaces. The question of language: Subverting the language of the coloniser.
 - Narrative experimentations: Subversion of old models:
New responses to landscape, myth.
Use of oral narratives, gendered perspectives.

II. Texts

African

1. Chinua Achebe, *Anthills of the Savannah*, 1988.
2. Buchi Emechita, *The Joys of Motherhood*.

Caribbean

1. Shani Mutoo, *Cereus Only Blooms at Night*.
2. Derek Walcott, *The Pantomime*.

Canadian

1. Robertson Davies, *Fifth Business*.
 2. Shirin Kudchedkar & Jameela Begum (eds.): *Canadian Voices*, 1996.
- The following sections to be studied: I, III, IV, V, VII, X.

Australian

1. Sally Morgan, *My Place*, 1986.
2. Ray Lawler, *Summer of the Seventeenth Doll*.

III. Supplementary Reading

The following texts to be referred to while illustrating the background themes and issues question.

1. Abdulrazak Gurnah, *Paradise*, 1994.
2. Agnes Grant (ed.), *Our Bit of Truth*, Pemmican Publisher, 1990-92.
3. Ben Okri, *The Famished Road*, 1991.
4. Buchi Emecheta, *Destination Biafra*, 1982.
5. David Malouf, *The Great World*, 1990.
6. David Foster, *Moonlite*.
7. David Dabydeen, *The Intended*.
8. Diane McGifford and Judith Kearns, *Shakti's Words*, TSAR, 1990.
9. Elizabeth Jolley, *The Well*, 1987.
10. Ian McDonald & Stewart Brown (eds.), *The Heinemann Book of Caribbean Poetry*, 1992.
11. Joy Kogawa, *Obasan*.
12. Lawrence Scott, *Ballad for the New World*, 1994.
13. Margaret Laurence, *The Stone Angel*, 1964.
14. Ngugi wa Thiong'o, *Petals of Blood*, 1977.
15. Patrick White, *Voss*.
16. Robert Kroetsch, *Badlands*.
17. Sheila Watson, *The Double Hook*.
18. Trevor Shearston, *Sticks that Kill*, 1983.
19. Wole Soyinka, *The Lion and the Jewel*, 1963.
20. Wilson Harris, *Palace of the Peacock*, 1960.

IV. Recommended Reading:

1. Aijaz Ahmad, *In Theory*, Verso 1993.
2. Arun Mukherjee, *Towards an Aesthetics of Opposition*, William Wallace, 1988.
3. Ann Rutherford, *From Commonwealth to Postcolonial*, Dangaroo, 1992.
4. Ania Loomba, *Colonial/Postcolonial*, Routledge, 1998.
5. Bruce King, *The New English Literatures: Cultural Nationalism in a Changing World*, Macmillan, 1987.
6. Brydon and Tiffin, eds., *Decolonising Fictions*, Dangaroo 1993.
7. Chris Tiffin and Alan Lawson (eds.), *Describing Empire: Postcolonialism and Textuality*, Routledge, 1994.
8. Coral Ann Howells, *Private and Fictional Worlds: Canadian Women Novelists of the 1970s and 1980s*, Methuen, London, 1980.
9. Coomi Vevaina & Barbara Godard (eds.), *Intersexions: Issues of Race and Gender in Canadian Women's Writing*.
10. Dennis Duerden and Cosmo Pieterse (eds.), *African Writers Talking*, Heinemann, 1972.
11. Edward Said, *Orientalism*, 1978.
12. Edward Said, *Culture and Imperialism*, Vintage, 1993.
13. Ernest N. Emenyonu, *Studies on the Nigerian Novel*, Heinemann, 1991.
14. Frantz Fanon, *Black Skin, White Masks*, Pluto Press, London, 1986.
15. Homi Bhabha, *Nation and Narration*, Routledge, London 1990.
16. Homi Bhabha, *Location of Culture*, Routledge, London, 1994.
17. Henry Louis Gates, *Race, Writing and Difference*, Chicago, 1985.
18. Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*, Anansi, 1982.
19. Micre Githae-Mugo, *Visions of Africa*, Kenya Literature Bureau, 1978.
20. Mary T. David, *Wole Soyinka: A Quest for Renewal*, BI Publications, Madras, 1995.
21. Olu Obafemi, *Contemporary Nigerian Theatre: Cultural Heritage and Social Vision*, Bayreuth African Studies 40, Joe-Noye Press Ilorin, 1996.

22. Paul Kavanagh and Peter Kuch (eds.), *Interviews with Australian Writers*, Collins/Angus and Robertson, 1991.
23. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*, Verso 1994.
24. Susheila Nasta, *Motherlands: Women's Writing from Africa, the Caribbean and South Asia*, Women's Press, 1991.
25. Sky Lee, Lee Maracle, D. Marlatt and B. Warland, *Telling It Women and Language Across Cultures*, Press Gang, 1990.
26. Stephen Greenblatt, *Marvelous Possessions*, The University of Chicago Press, 1991.
27. Terry Eagleton et al, *Nationalism, Colonialism and Literature*, University of Minnesota Press, Minneapolis, 1990.
28. *The Oxford History of Australian Literature*, Melbourne, 1981.
29. Wole Soyinka, *Myth, Literature and the African World*, Oxford 1991.

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

(2)

PAPER IV : GENDER IN LITERATURE

1. Theoretical Background

A. Critical Theory

- 1) **Schools of Feminist Thought** - Liberal, Radical, Marxist, Socialist, Psychoanalytical, and Postmodern.
- 2) **Rethinking Masculinities**
 - Rejection of the concept of a homogenous male identity
 - Masculinities of conquest, settlement, and empire, and masculinities of postcolonialism and neo-liberalism
 - An examination of the power politics inherent in hegemonic forms of masculinity, emergence of masculine fundamentalism and 'the new sensitive man' on the 'other'.
- 3) **Issues of Alternative Sexualities:**
 - Critique of dominant notions of masculinities by gays and lesbians
 - Heterosexual biases at the root of mainstream feminisms.
- 4) **Critique of Hegemonic Feminisms and Alternative Frameworks involving Issues of Race and Class: -**
 - Essentialist tendencies in mainstream feminisms. Contestations by women in Africa and Asia and by women of colour in white societies: Feminism vs. Womanism.
 - Issues of class and caste raised by Indian feminists.

B. Literary Criticism

- 1) **Revisioning the canon :**
 - Re-reading of texts and interrogation of canons
 - Questioning of masculine and feminine stereotypes

- Connection between systems of discourse and systems of power
- 2) **Gynocriticism** - Women as writers. Development of a framework dealing with creativity, production, analysis and interpretation in all literary forms including oral narratives, journals and letters.
- 3) **Language Criticism** - The biases in male-dominated discourse
 - Resistance of phallogocentric discourse: Writing the female body and transgressing literary rules
- 4) **Alternative Literary Paradigms** - Development of new frameworks as a result of recovery by feminists of literary productions and traditions in India and the third world, including folk tales and mythological narratives.

Texts:

2. a. Emily Bronte. *Wuthering Heights*.
 b. William Shakespeare. *The Merchant of Venice*.
 c. Bernard Shaw. *Pygmalion*.
 d. Margaret Atwood. *The Handmaid's Tale*.
3. a. Toni Morrison. *Beloved*.
 b. Beatrice Culleton. *In Search of April Raintree*.
 c. Mahesh Dattani. *On a Muggie Night in Mumbai*.
 d. A Selection of Poems:
 - i) Imtiaz Dharkar – From 'Postcards from God'; 'Face'; 'Minorities'; 'Imprint'.
 - ii) Kamala Das – An Introduction; 'Glass'; 'Ghanshyam'.
 - iii) Meena Alexander – 'Dream Poem'; 'The Traveller'; 'Sita's Story'.
 - iv) Himani Bannerji – 'Wife'; 'Doing Time'; 'Paki Go Home'.
 - v) Suniti Namjoshi – Fables of the Blue Donkey.
4. 1. **Imaging of Gender in Popular Discourse**
 - a) Popular fiction – (for instance) Romance, (Mills and Boon); Detective fiction by women (Agatha Christie); Ruth Rendell (P.D. James); Science Fiction (Ursula Le Guir); Children's fiction (Enid Blyton, J. K. Rowling)
 - b) T.V. Serials
 - Indian / Hindi Soaps / family melodrama ('Saas Bhi Kabhi Bahu Thi'; 'Kkusum'; 'Karishma')
 - American Soaps ('Mad about You'; 'The Bold and the Beautiful')
 - Comedies ('Friends'; 'Ally Macbeal'; 'Full House')
 - Beach Serials (Bay Watch)
 - Female adventure / Spy serials ('Xena'; 'She Spies')
 - c) Advertisements
2. **Imaging of Gender in Films:** (for instance)
 - 'The Life and Loves of a She-Devil' (Stereotyping of women)
 - 'Mother India' (Nationalism and Motherhood)
 - 'Hum Aapke Hain Kaun?' (Family melodrama and neo-traditionalism)
 - 'Gaddar' (neo-nationalism)
 - 'Astitva' (Women's Sexuality)
 - 'James Bond Films' (Women as sex objects)
 - 'Charlies Angelo', 'Lara Croft' (Female Spy / action / adventure genre)
 - 'Bend it Like Beckham' (American desi; The new NRI Genre)

SUPPLEMENTARY TEXTS

A: For revisionary readings of canonical texts

James, Henry. *Portrait of a Lady*

Milton, John. *Paradise Lost*

Tharu, Susie and K. Lalitha (Ed.) *Women Writing in India from 600 B.C. to the present* Vols.

I (Selected Works)

B: For imaging of gender in contemporary literature

Hansberry, Lorraine. *A Raisin in the Sun*

Achebe, Chinua. *Things Fall Apart*

Aidoo, Ama Ata. *Changes: A Love Story*

Armstrong, Jeannette. *Slash*

Hurston, Zora Neale. *Their Eyes Are Watching God*

Kanga, Firdaus. *Trying to Grow*

Madison, Soyini. (Ed.) *The Woman That I Am: The Literature and Culture of Contemporary Women of Colour.*

Namjoshi, Suniti. *Feminist Fables*

Rich, Adrienne. *The Fact of a Doorframe: Poems Selected and New.*

Sidhwa, Bapsy. *The American Brat*

Srivastava, Atima. *Transmissions*

Imaging of Gender in Popular Discourse: Films:

Sahib Bibi Aur Ghulam

Sholay

Roja

Recommended Reading

Abel, Elizabeth. Abel. (ed.) *Writing and Sexual Difference*. Brighton: Harvester, 1982.

Beauvoir, Simone de. *The Second Sex* (1969) rpt. Trans. & ed. H.M. Parshley. London: Everyman, 1993.

Bhasin, Kamala. *Patricrchy*, Kali for Women, 1994.

Bhasin, Kamala and Sayed Khan Nikhat. *Feminism in South Asia*, Kali for Women, 1985.

Bolen, Jean Shinoda. *Goddesses in Everywoman*. New York: Harper & Row (1984) 1985.

Bolen, Jean Shinoda. *Gods in Everyman*. New York: Harper & Row, 1989.

Boone, J.A. & M. Cadden (ed). *Engendering Men: The Question of Male Feminist Criticism*. London: Routledge, 1990.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of 'Sex'*. New York: Routledge, 1993.

Carrigan, Tim, Bob Connell and John Lee. "Toward a new sociology of masculinity". *Theory and Society*. 14, 5 (1985): 551-604.

Chodorow, Nancy. *Feminities, masculinities and sexualities. Freud and beyond*. Lexington: University Press of Kentucky, 1994.

Connell, R. W. *Masculinities*. Cambridge, MA: Polity, 1995.

Eco, Umberto. "Narrative Structure in Fleming." *The Study of Popular Culture: A Sourcebook*. Ed. Bob Ashley. London: Pinter, 1989.

Guy-Sheftall, Beverly. *Words of Fire: An Anthology of African American Feminist Thought*. 1995.

Featherstone, Mike. *Undoing Culture: Globalization, postmodernism and identity*. London, Sage, 1995.

Foucault, Michel. *History of Sexuality*.

Gunew, Sneja. *A Reader in Feminist Knowledge*.

- Hearn, Jeff. *The Gender of oppression: Men, masculinity and the critique of Marxism*. Brighton, U.K.: Wheatsheaf, 1987.
- Hooks, Bell. *Outlaw Culture: Resisting Representations*. 1994
- Humm, Maggie (Ed.). *A Reader's Guide To Contemporary Feminist Criticism*. Hemel Hempstead: Harvester Wheatsheaf, 1994.
- Jacobus, Mary. *Reading Woman: Essays in Feminist Criticism*. London: Methuen, 1986.
- Jagger, Alison and Paula Rosenberg. *Feminist Frameworks: Alternative Theoretical Accounts of the Relations Between Women and Men*. 3rd edition. McGraw-Hill, 1993.
- Kimmel, Michael S. (Ed.). *Changing Men: New Directions in Research on Men and Masculinity*.
- Lewes, Kenneth. *The Psychoanalytic Theory of Male Homosexuality*. New York: Simon & Schuster, 1988.
- Marks, Elaine and Isabelle Courtivon (eds.). *New French Feminisms*. Amherst, Mass.: University of Massachusetts Press, 1980.
- Messner, Michael. A. *The politics of masculinities: Men in movements*. Thousand Oaks, CA: Sage, 1997.
- Mills, Sara. *Language and Gender: Interdisciplinary Perspectives*. London: Longman, 1995 / Newbury Park, CA: Sage, 1987.
- Moi, Toril. *Sexual/Textual Politics. Feminist Literary Theory*. London: Methuen, 1985.
- Pawling, Christopher. "Popular Action: Ideology or Utopia?" *Popular Fiction and Social Change*. Ed. Christopher Pawling. London: Macmillan, 1984.
- Radway, Janice. *Reading the Romance: Women, Patriarchy and Popular Literature*.
- Rich, Adrienne. *Of Woman Born*. New York : Bantam, 1977.
- Sangari, Kumkum. *Recasting Women*.
- Sangari, Kumkum. "Multiple Diversities" in *Economic & Political Weekly*.
- Segel, Lynne. *Slow Motion: Changing Masculinities, Changing Men*. 2nd edition. London: Virago, 1997.
- Showalter, Elaine. *A Literature Of Their Own: British Women Novelists from Bronte to Lessing*. London: Virago, 1978.
- Showalter, Elaine. *The New Feminist Criticism: Essays on Women, Literature and Theory*. London: Virago, 1988.
- Spivak, Gayatri. *Outside the Teaching Machine*.
- Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction* 1989. London, Routledge, 1992.
- Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. Oxford: Basil Blackwell, 1987
- Waring, Wendy. (ed.) *By, For and About: Feminist Cultural Politics*.
- Millet, Kate. *Sexual Politics* (Part II, Chap.3: The Sexual Revolution: Literary)

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

PAPER IV : AMERICAN LITERATURE FROM THE BEGINNING TO 1900

Background

The early settlers in the New Land. Reports, letters, diaries and memoirs. Literary culture in colonial America. The War of Independence. Puritanism and its impact on early American life and literature. James Fennimore Cooper. The New Frontier and the Adamic myths.

The impact of European thought on 19th century American literature. New England Transcendentalism. Emerson, Thoreau, Margaret Fuller. American Romanticism. The march towards cultural self-reliance.

Awakening to new realities. The abolition act and its impact. The Civil War. The Excesses of Industrial Revolution. 'Years of the Modern'. The Rise of Realism and Naturalism. The Progressive decade of 1890s. The arrival of modernism in American life and literature.

Texts:

- A. 1. Ralph Waldo Emerson : *The Essays*
The following essays to be studied:
a) Nature, b) The Poet, c) Self-Reliance, d) Love, e) The Over-soul
1. David Henry Thoreau: *Walden*
2. Walt Whitman : The following poems to be studied
a) Song of Myself
b) I Hear America Singing
c) A Woman Waits for Me
d) Once I Passed through a Populous City
e) For You, O Democracy
f) When Lilacs Last in the Dooryard Bloom'd
g) O Captain, My Captain
h) A Noiseless Patient Spider
i) As I Watched the Ploughman Ploughing
j) As I Walk These Broad Majestic Days
3. Emily Dickinson : *Selected Poems and Letters of Emily Dickinson* (ed.) Robert N. Linscott. (Poems to be studied only)

- B. 1. Nathaniel Hawthorne : *The Scarlet Letter*
2. Edgar Allan Poe : (The following short-stories to be studied)
a) The Tell-Tale Heart
b) The Black Cat
c) The Narrative of A. Gordon Pym
d) Rue Morgue
e) The Mystery of Marie Roget
f) The Gold Bug
g) The Purloined Letter
3. Herman Melville : *Moby Dick*
4. Mark Twain : *Huckleberry Finn*

- C. 1. The Narrative of the Life of Frederick Douglass, An American Slave, 1845.
Dolphin Books. 1963.
2. Harriet Beecher Stowe : *Uncle Tom's Cabin*
 3. Theodore Dreiser : *Sister Carrie*
 4. Kate Chopin : *The Awakening*

Supplementary Reading: to be referred to while studying the Background issues/themes.

1. Baldwin, James : *Go Tell It On The Mountain*
2. Bellow, Saul : *The Dangling Man*
3. Crane, Stephen : *The Red Badges of Courage*
4. Fitzgerald, Francis Scott : *The Great Gatsby*
5. Hawthorne, Nathaniel : *The Scarlet Letter*
6. Hemingway, Ernest : *The Old Man and the Sea*
7. Mailer, Norman : *The Naked and the Dead*
8. Melville, Herman : *Moby Dick*
9. Steinbeck, John : *The Grapes of Wrath*
10. Salinger, J. D. : *Catcher In The Rye*
11. Thoreau, David Henry : *Walden*
12. Twain, Mark : *The Adventures of Huckleberry Finn*
13. Wharton, Edith : *The Age of Innocence*
14. The Penguin Book of America Short Stories : The following stories: Willa Cather "Neighbour Rosicky"; Sherwood Anderson: "Death in the Woods"; Katherine Anne Porter's "Flowering Judas"; Bernard Malamud: "The Jew bird"; Truman Capote: "Children on their Birthdays" and John Updike : "Wife-wooing".

Recommended Reading:

1. Allen, Walter. *The English & American Novel from the Twenties to our Time*. 1986.
2. Bradbury, Malcolm. *The Modern American Novel*, London. Edward Arnold, 1980
3. Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Post-modernism*, Durham, N.C., Duke Univ. Press, 1991.
4. Carby, Hazel V. *Reconstructing Womanhood : The Emergence of the Afro-American Woman Novelist*. New York, Oxford University Press, 1987.
5. Elliott, Emory et al (eds). *The Columbia History of the American Novel*, Columbia University. Press, New York, 1991.
6. Fussell, Paul. *The Great War and Modern Memory*, London, Oxford University Press, 1975.
7. Gayle, Addison. *The Way of the New World : The Black Novel in America*. Garden City, New York, Doubleday, 1975.
8. Gibson, Donald B. *The Politics of Literary Expression : A Study of the Major Black Writers*. Westport, Conn. Greenwood Press, 1981.
9. Johnson, Charles R. *Being and Race : Black Writing Since 1970*. Bloomington. Indiana University Press, 1988. Midland Book, 1990.
10. Karl, Frederick Robert. *American Fictions 1940-1980 : A Comprehensive History and Critical Evaluation*. New York, Harper & Row, 1983.
11. Kazin, Alfred. *Bright Book of Life : American Novelists and Story-tellers From Hemingway to Mailer*. Boston : Little Brown & Co., 1973.
12. McHale, Brian. *Postmodernist Fiction*. New York and London : Methuen, 1987.

13. Newman, Charles. *The Post-Modern Aura : Fiction in an Age of Inflation*. Evanston, Ill.: Northwestern University Press, 1985.
14. Petter, Henri. *The Early American Novel*. Columbus : Ohio State University Press, 1971.
15. Pfizer, Donald. *Realism and Naturalism in Nineteenth Century American Literature*. Rev. ed. Carbondale: Southern Illinois Univ. Press, 1984.
16. Porte, Joel. *The Romance in America : Studies in Cooper, Poe, Hawthorne, Melville and James*. Conn., Wesleyan Univ. Press, 1969.
17. Palee, F.L. *The Development of the American Short Story : An Historical Survey*. 1966.
18. Tanner, Tony. *City of Words : American Fiction, 1950-1970*. New York : Harper and Row.
19. Voss, A. *The American Short Story : A Critical Survey*. 1975.
20. Wagner-Martin, Linda. *The Modern American Novel 1914-1945 : A Critical History*. Boston : Twayne, 1990.
21. Wagenknecht, Edward. *The Cavalcade of the American Novel*. Holt Rhinehart & Winston Inc. New York, 1952.
22. Wilde, Alan. *Middle Grounds : Studies in Contemporary American Fiction*. Philadelphia : Pennsylvania Univ. Press, 1987.

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

(4)

PAPER IV: LANGUAGE, COMMUNICATION AND CULTURE

Objectives:

1. To provide insights into the nature of language, and the role of language in social interaction. The parameters of language use, the nature of bilingualism, and the use of English in a multilingual context will be explored.
2. To study the effect of using standard and non-standard language varieties in social contexts, i.e. the effect of gender, class, race/ caste, and rural / urban background in job interviews, etc.

1. Approaches to Language

- Language as:
 - a) a symbolic system and a system of phonological, syntactic and semantic structures. Langue and parole. Competence and performance. Levels of idealisation in the notion of competence. Communicative competence. Communicative performance.
 - b) a means of communication.
- Implications of the above two approaches for judging performance. The concepts of unitary and multi-faceted proficiency. Implications for standards in language use through tests and informal methods of assessment.

2. **Language in context: Discourse Analysis & Pragmatics**
 - Functions of language: Language beyond the sentence. Text, co-text, context. Linguistic form and discourse function. Speech acts, felicity conditions. Relationship between speech acts and sentence syntax, between speech acts and speech events.
 - Deixis (our ways of invoking a shared physical/ temporal world); Presupposition (our ways of invoking our shared cultural experience); entailment; the cooperative principle in conversation, and conversational implicature. Conversational / exchange / rhetorical structure.
 - Paralinguistic communication. Kinesics, proxemics. Analysis of body language.
3. **Societal bi-/ multi-lingualism. Language variation.**
 - Bilingualism as the norm, rather than an aberration, across the world.
 - Types of bilingualism: compound, coordinate; societal, individual; additive, subtractive
 - The concepts of language, dialect, register, style.
 - When to speak what language to whom and where. U (upper class) and non-U forms of English. Diglossia. Elaborated and restricted codes.
 - Language convergence: Pidgins and creoles.
 - Code-mixing and code-switching.
 - Attitudes to bilingualism. Anomie, acculturation, assimilation.
4. **English in a multi-lingual context: English in India.**
 - English as a world language. Non-native Englishes.
 - English in India: its status, function and varieties.
 - The Indianisation of English: phonological, syntactic and lexical features.
 - The social settings in which English is learned and new varieties are formed. Ideologies, resultant class formations relating to the study of English. Attitudes to English in India in relation to social desirability and the motivation of the learner. The question of identity.
 - Cognitive consequences of bilingualism.
 - The role of English in education.
5. **Language and Culture**
 - Language as an expression of culture. Linguistic and cultural relativism: The Sapir - Whorf hypothesis. Sanskritisation and prakritisiation in culture.
 - Vocabulary and metaphor and the way these reflect culture.
 - The ethnography of communication.
 - Rhetorical patterns in cross-cultural communication. Politeness formulae in different cultures.
 - Phatic communion. Linguistic taboos.
6. **Language, Ideology and Power**

How aspects of language can create a sense of difference in perspective/ bias/ injurious implications. Critical discourse analysis, through an analysis of, and a theoretical understanding of features of the speech context, speech acts, aspects of cohesion and coherence, presupposition, the cooperative principle in conversation, sentence syntax, vocabulary, pronunciation, intonation, paralinguistic communication, as required in the analysis of particular exchanges/ passages of argument, newspaper reportage, advertisements, etc. Analysis of texts using these tools, and the theoretical linguistic aspects underlying these, in relation to the following aspects:

 - a) Language and prejudice; racism. Language and peace
 - b) Language and gender
 - c) Language and political coverage in the media

RECOMMENDED READING

Topic 1:

1. Smith, Neil & Wilson, Deirdre. *Modern Linguistics: The Results of Chomsky's Revolution*. Penguin. (Chapters 1 and 2)
2. Syal, Pushpinder & Jindal, D. V. *An Introduction to Linguistics: Language, Grammar & Semantics*. New Delhi: Prentice-Hall, 1998.
3. Cameron, Deborah. *Verbal Hygiene*.

Topic 2:

4. Hatch, Evelyn. *Discourse and Language Education*. Cambridge : Cambridge University Press, 1992.
5. Brown, Gillian & Yule, George. *Discourse Analysis*. Cambridge : Cambridge University Press, 1983.
6. Levinson, Stephen. *Pragmatics*. Cambridge : Cambridge University Press, 1983.
7. Brown, P. & Levinson, S. C. *Politeness: Some Universals in Language Use*. Cambridge : Cambridge University Press, 1987.
8. Fast, Julius. *Body Language*.
9. Birdwhistell, R.L. *Kinesics & Context: Essays on Body, Motion, Communication*. Philadelphia: University of Pennsylvania Press, 1978.

Topic 3:

10. Pride, J.B. & Holmes, J. *Sociolinguistics*. U.K: Penguin, 1972.
11. Giglioli, P.P. *Language & Social Context*. U.K.: Penguin, 1972.
12. Fasold, Ralph. *The Sociolinguistics of Society, vol.1.: An introduction to Sociolinguistics*. Oxford: Basil Blackwell, 1984.
13. Singh, Rajendra Singh. *Lectures against Sociolinguistics*. New York: Peter Lang, 1996.
14. Gumperz, John. *Discourse Strategies*. Cambridge University Press, Cambridge, 1982.

Topic 4:

15. DasGupta, Probal. *The Otherness of English: India's Auntie Tongue*. New Delhi: Sage, 1993.
16. Kachru, Braj. *The Indianisation of English: The English Language in India*. Delhi: Oxford University Press, 1983.
17. Agnihotri, R.K. & Khanna, A.L. *Second Language Acquisition: Socio-cultural and linguistic Aspects of English in India*. New Delhi: Sage, 1994.
18. Cook, Nigel (ed). *Transmission of Knowledge in S. Asia*.
19. Vishwanathan, Gauri. *Masks of Conquest: Literary History & British Rule in India*. New York: Faber, 1990.
20. Romaine, Suzanne. *Bilingualism*. Backwell Pubs., U.K., 1982. 2nd ed.
21. Lambert, Wallace E. 'A Social Psychology of Bilingualism'. In H.B. Allen, & R.N. Campbell *Teaching English as a Second Language*, McGraw Hill, 1965. Reprinted by Tata McGraw Hill, N. Delhi.
22. Spolsky, Bernard. *Attitudinal Aspects of Second Language Learning*.

Topic 5:

23. Knapp, Karlfried, Enninger, Werner & Knapp-Potthoff, Annelie (eds). *Analyzing Intercultural Communication*. Berlin/New York: Mouton de Gruyter, 1987.
24. Aitchison, Jean. *Words in the Mind*. 2nd ed., 1994.
25. Lakoff, George & Johnson, Mark. *Metaphors We Live By*, University of Chicago Press, 1980.
26. Malinowski, B. 'Phatic Communication'. In Laver & Hutcheson (ed.) *Communication in Face to Face Interaction*

Topic 6:

27. Tannen, Deborah. *Gender & Discourse*. New York & Oxford: Oxford University Press, 1994.
28. Schaffner, Christina Schaffner & Wenden, Anita. *Language & Peace*. U.K. / U.S.A: Dartmouth, 1995.
29. Kress, G. & Hodge, B. *Language as Ideology*. London: Routledge & Kegan Paul, 2nd ed. 1993.
30. Fowler, R. *Language in the News. Discourse and Ideology in the Press*, London: Routledge, 1991.
31. Fowler, Roger; Hodge, Bob, Kress, Gunther and Drew, Tony. *Language & Control*. London: Routledge & Kegan Paul, 1979
32. Van Dijk, Teun A. (ed). *Critical Discourse Analysis. Special issue of Discourse & Society*, vol. 4, no.2, pp. 133-168.
33. Coulthard, Malcolm & Caldas-Coulthard, Carmen R. (eds). *Critical Discourse Analysis*. London: Routledge, 1996 or 97.
34. Van Dijk, Teun A. *Racism and the Press*. London: Routledge, 1991.
35. Coates, Jennifer. *Gender & Discourse*.
36. Butler, Judith, *Excitable Speech: A Politics of the Performative*. N.Y. & Lond: Routledge, 1997.

Examination Format:

There will be a project of 25 marks on the topic not included in the syllabus, but related with the issues involved. The regular students will have to attempt Three question out of the four given in the examination. The Distance Education Students, however, will have to attempt all the Four question.

CORE PAPERS FOR M.A. PART-II

PAPER V : LITERARY THEORY AND CRITICISM

The aim of this paper is to offer an exhaustive study of literary theory and criticism from the days of Aristotle to our own times. The students will have to acquaint themselves with critical concepts as they occur in the various texts in the history of literary criticism and know their application to literature as a creative art. They are also expected to trace down the relevance of a literary theory down the ages and the impact it produced on the critics of the following generations. For example, in a discussion of Aristotle, an understanding of Brecht and his anti mimetic emphasis could be expected. A discussion of Bradley's essay could make connections with autonomist ideas in Kant or Adorno. The discussion on Coleridge's theory of imagination could lead to critiques of organicist readings by poststructuralists.

A. Classical, neo-classical & Romantic debates:

- (a) Mimesis & Catharsis
- (b) Reason & Decorum
- (c) Creativity, Spontaneity & Fancy, Imagination
- (d) Autonomy of Arts

Texts:

- (1) Aristotle, *Poetics*
- (2) Samuel Johnson, *Preface to Shakespeare*
- (3) S.T. Coleridge, *Biographia Literaria*, Chapter XIII (discussion of 'fancy' & 'Imagination' only)
- (4) A.C. Bradley, *Poetry for Poetry's Sake*

Recommended reading:

Plato, *Republic*, Books II & X.
Pope, *Essay on Criticism*
Wordsworth, "A Preface to the *Lyrical Ballads*"
Pater, "An Essay on Style" in *Appreciations*.

B. Modernism & Post-Modernism:

- (a) Organic Form, Autotelic Object
- (b) Tradition & Imagination
- (c) Sign and Structure
- (d) Themes in Classical Marxism: base, superstructure

Texts:

- (1) Victor Shklovsky, *Art as Technique*
- (2) T.S. Eliot, *Tradition & The Individual Talent*
- (3) Fredrick Jameson, *Politics of Theory*
- (4) Terry Eagleton, *Marxism and Literary Criticism*

Recommended reading:

Cleanth Brooks, "The Language of Paradox" (from *The Well-Wrought Urn*, London: Dennis Dobson, 1960)
R. Jakobson, "Linguistics and Poetics"
"The Metaphoric and Metonymic Poles" (both in Lodge, 1988)
J. Culler, *Structuralist Poetic*, (Chap. I) London: Routledges & Kegan Paul, 1975.
S. Freud, "Creative Writing and Day-dreaming" (in Lodge, 1972)

C. Structuralism & Post-structuralism

- (a) Power, Canonicity, Ideology
- (b) Intertextuality
- (c) Logocentrism & Deconstruction
- (d) History & Decolonization

Texts:

- (1) Roland Barthes, *The Death of the Author*
- (2) Jacques Derrida, *Structure, Sign & Play in the Discourse of Human Sciences*
- (3) Aijaz Ahmad, *Orientalism Revisited*
- (4) Gerard Genette, *Structuralism & Literary Criticism*.

Recommended Reading:

- M. Bakhtin. "From the Prehistory of Novelistic Discourse" (in Lodge, 1988)
J. Kristeva, "The Ethics of Linguistics" (in Lodge, 1988)
M. Foucault, "What is an Author?" (in Lodge, 1988)
Paul de Man, "The Resistance to Theory" (in Lodge, 1988)
J. Mitchell, "Femininity, Narrative and Psychoanalysis" (in Lodge, 1988)
C. MacCabe, "Language, Linguistics and the Study of Literature" (in Lodge, 1988)
F. Jameson, "The Politics of Theory: Ideological Positions in the Postmodernism Debate" (in Lodge 1988)
T. Eagleton, "Capitalism, Modernism and Postmodernism" (in Lodge, 1988)

D. Psychoanalysis, Feminism, Reader-Response & New Historicism

- (a) Psychoanalysis
- (b) Gender & identity
- (c) Reading and Interpretation
- (d) History and Interpretation

Texts:

- (1) Jacques Lacan, *Seminar on the Purloined Letter*
- (2) Elaine Showalter, *Feminist Criticism in Wilderness*
- (3) Wolfgang Iser, *The Reading Process: A Phenomenological Approach*
- (4) S. Greenblatt, *Resonance & Wonder*.

Recommended Reading:

- Wolfgang Iser. *The Act of Reading*, London: Routledge, 1978.
Stanley Fish. *Is There a Text in This Class? The Authority of Interpretive Communities*, Cambridge: M.A. 1980.
R. C. Holub. *Reception Theory: A Critical Introduction*, London: Methun, 1984.
Stephan Greenblatt. *Learning to Curse: Essays in Early Modern Culture*, New York: Routledge, 1990.
H. Aron Veeser (ed.). *The New Historicism*, New York: Routledge, 1989.
John Brannigan. *New Historicism and Cultural Materialism*, New York: St. Martin's Press. 1998.
R. Holub, "Hermeneutics" and "Phenomenology" (both in *The Cambridge History of Literary Criticism*, vol 8, ed. R. Selden, Cambridge: Cambridge University Press, 1995)
M. Heidegger, *Poetry, Language, Thought*, (trans. A. Hofstadter), New York: Harper & Row, 1971.

ANTHOLOGIES & REFERENCE READING:

Anthologies of Source Material:

- Bertens, Hans. *Literary Theory: The Basics*, New Delhi: Foundation Books, 2003.
- Enright, D.J. & E. De Chickera (eds) *English Critical Texts: 16th-20th Centuries*, London: Oxford University Press, 1982.
- Lodge, D. (ed) *Twentieth Century Literary Criticism: A Reader*, London: Longman, 1972.
- Lodge, D. (ed) *Modern Criticism and Theory: A Reader*, London: Longman, 1988
- Showalter, E. (ed) *New Feminist Criticism: Essays on Women, Literature and Theory*, New York: Pantheon Books, 1985.
- Walder, D. (ed) *Literature in the Modern World*, Oxford: Oxford University Press, 1990.
- Waugh P. (ed) *Postmodernism: A Reader*, London: Edward Arnold, 1992.

Reference Reading:

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, London: Oxford University Press, 1953.
- T. Eagleton, *Literary Theory: An Introduction*, London: Basil Blackwell, 1983.
- Hawkes, T. *Structuralism and Semiotics*, London: Methuen, 1977.
- Jefferson, A. & D. Robey (eds) *Modern Literary Theory: A Comparative Introduction*, London: Batsford, 1982.
- Lentricchia, F. & Thomas McLaughlin (eds). *Critical Terms for Literary Study*, Chicago: University of Chicago Press, 1995.
- Norris, C. *Deconstruction: Theory and Practice*, London: Methuen, 1992.
- Selden, R. (ed). *The Cambridge History of Literary Criticism*, vol. 8, Cambridge: Cambridge University Press, 1995.
- Sturrock, J. (ed.) *Structuralism and Since*, Oxford: Oxford University Press, 1979.
- Wimsatt, W.K. and Cleanth Brooks, *Literary Criticism: A Short History*, Calcutta: Oxford University Press & International Book House, 1957.

Examination Format:

The paper consists of four questions with internal options each. Three questions will deal directly with the texts, and, as stated in the preamble, the students will be expected to show knowledge of the text in the larger context of critical and theoretical background.

PAPER VI : PERIOD STUDIES THROUGH LITERARY GENRES : POETRY

Objectives: This paper proposes to study the socio-cultural background of developments in poetry from the Renaissance to the Modern Age and to trace the evolution of the dominant poetic forms in each period. The typical characteristics of each genre will be studied in relation to the period, and also in terms of how these traits evolved.

1. Pastoral

In recent decades the term pastoral has been expanded in various special ways. William Empson for example identifies as pastoral any work which contrasts simple and complicated life, to the advantage of the former : the simple life may be that of the shepherd, the child, or the working man, and it is used as an oblique way to criticise the class structure of society. Empson thus applies the term to works ranging from Marvell's poem "The Garden" to Alice in Wonderland and the proletarian novel. Other critics apply the term pastoral to any work

which envisions a withdrawal from ordinary life to a place apart, close to the elemental rhythms of nature, where a man achieves a new perspective on life in the real and complex world.

Texts:

- | | |
|--------------------------|---|
| 1. Edmund Spenser. | The Shepherd's Calender "Febrvarie" and "Aprill" Eclogues. |
| 2. Michael Drayton. | "The Sheepeheard's Daffadill" – 'Gorbo, as thou cam'st this way' or "The Shepherd's Anthem" – 'Near to a bank with roses set about' (from <i>England's Helicon</i>) |
| 3. Christopher Marlowe. | "The Passionate Shepherd to His Love" and Walter Raleigh: "The Nymph's Reply to the Shepherd" and John Donne: "The Baite" (the last two are parodies of Marlowe's poem) |
| 4. John Milton. | "Lycidas" |
| 5. Andrew Marvell. | "Damon the Mower" |
| 6. Alexander Pope. | "Messiah: A Sacred Eclogue – In Imitation of Virgil's Pollio" |
| 7. Percy Bysshe Shelley. | "Adonais" |
| 8. Louis MacNeice. | "Eclogue by a Five-barred Gate" (Death and Two Shepherds) |

Recommended Reading

1. Sukanta Chaudhuri (ed). *An Anthology of Elizabethan Poetry*, Oxford University Press, 1992.
2. Bryan Loughrey (ed). *The Pastoral Mode*, Casebook Series, MacMillan, 1984. (has an extended bibliography).
3. William Empson. *Some Versions of Pastoral*, Penguin, 1950.
4. W.W. Greg. *Pastoral Poetry and Pastoral Drama*, 1906.
5. Frank Kermode (ed). *Introduction to English Pastoral Poetry : Beginnings to Marvell*, 1952.
6. Pope, Alexander. 'Discourse on Pastoral Poetry'. In Wimsatt, W. (ed) *Selected Works of Pope*, Rinehart, 1961.

2. Sonnet

- | | |
|----------------|--|
| 1. Wyatt | I find no peace |
| 2. Surrey | A Complaint |
| 3. Sidney | With how sad steps, O Moon, thou climb'st the skies! |
| 4. Spenser | From Amoretti |
| 5. Shakespeare | i) That time of year...
ii) They that have power to hurt... |
| 6. Milton | On his blindness |
| 7. Wordsworth | O Milton |
| 8. Hopkins | The Windhover |

(The Elizabethan Sonnets are available in Sukanta Chaudhuri : *An Anthology of Elizabethan Poetry*, Oxford University Press, 1992 and also in John Hayward: *Penguin Book of English Verse*).

Recommended Reading

- | | |
|---------------|------------------------------------|
| J.W. Lever | <i>The Elizabethan Love Sonnet</i> |
| Hallett Smith | <i>Elizabethan Poetry</i> |

John Fuller	<i>The Sonnet</i>
K.K. Ruthven	<i>The Conceit</i>
Maurice Evans	<i>Elizabethan Sonnets</i>
J.B. Leishman	<i>Themes and Variations in Shakespeare's Sonnets</i>
T.W.H. Crosland	<i>The English Sonnet</i>

3. Narrative Verse

a) Epic

1. Edmund Spenser : From *The Faerie Queene*. Book I, Canto I, stanzas 29-38 and Book I, Canto II, stanzas 12-45.
2. John Milton : *Paradise Lost*. Book II

b) Ballads

1. Anon : "Sir Patrick Spens" – 'The king sits in Dunfermline town'
2. Anon : "Saint Stephen and King Herod" – 'Saint Stephen was a clerk In King Herod's Hall'
3. Anon : "The Cherry – Tree Carol" – 'Joseph was an old man'
4. Alfred Tennyson: "The Revenge : A Ballad of the Fleet"
5. Rudyard Kipling: "The Ballad of East and West"
6. Ezra Pound : "Ballad of the Goodly Fere"

c) Other Narrative Poems

1. Samuel Taylor Coleridge : "Christabel"
2. John Keats : "The Eve of St. Agnes"
3. Thomas Hardy : "A Trampwoman's Tragedy"

Recommended Reading

- Merchant, Paul : *The Epic* (Methuen Critical Idiom Series)
 Bold, Alan : *The Ballad* (Methuen Critical Idiom Series)

4. Elegy

1. Thomas Nashe : Litany in Time of Plague
2. Donne : Elegy on Mistress Boulstred or Elegy on the L.C.
3. Jonathan Swift : Elegy on the death of a late famous General
4. Thomas Gray : Elegy Written in a Country Churchyard
5. P. B. Shelley : Adonais
6. Alfred, Lord Tennyson : From *In Memoriam*. Prologue, VII, LIV, CXXX
7. Matthew Arnold : Thyrsis
8. Wilfred Owen : Anthem for Doomed Youth
9. Stephen Spender : Elegy for Margaret VI
11. Seamus Heaney : Casualty

Recommended Reading

- Sacks, Peter : *The English Elegy : Studies in the Genre from Spenser to Yeats* (1985)

5. Satire

1. Ben Jonson : Epistle to Sir Edward Sackville
2. John Dryden : Absalom and Achitophel
3. Alexander Pope : The Dunciad
4. Thomas Hardy : The Convergence of the Twain
5. Siegfried Sassoon : An Unveiling
6. John Betjeman : The Planter's Vision

Recommended Reading

Pollard, Arthur : *Satire*, Methuen Critical Idiom Series.

6. Beyond Genres – (Modern Poetry)

1. T.S. Eliot : The Waste Land
2. W. B. Yeats : The Second Coming
3. D. H. Lawrence : Snake
4. W. H. Auden : O What Is That Sound
5. Dylan Thomas : The Force That Through the Green Fuse Drives the Flower

Recommended Reading

Ellman, Richard and Fiedelson C. (eds.). *The Modern Tradition: Background of Modern Literature*, Oxford University Press, 1965.

Frazer, G.S. *The Modern Writer and His World*. Penguin, 1964.

Leavis, F. R. *New Bearings In English Poetry: A Study of the Contemporary Situation*, Penguin Books, 1963.

Examination Format:

The paper consists of four questions with internal options. The questions may combine texts. Aspects of the genre and the period will not be tested separately, but will be integrated with the questions on the texts.

PAPER VII : PERIOD STUDY THROUGH LITERARY GENRE: DRAMA

The main object of this paper is to give the student an overview of the development of Drama as a genre, while examining the changing trends from Greek times to the Modern Ages. The following developments to be studied:

The origins of European drama in Greece and its flowering in the fifth century B.C. Medieval Liturgical and Secular drama in England. The flowering of drama in England from late sixteenth century to 1642. The revival of drama in 1660, Restoration & Political changes. Dull growth in drama in England in the 18th and 19th centuries despite a flurry of theatrical activity. The influence of European realism on British drama in the early 20th century. Revival of poetic drama in the first half of the 20th century. New trends in world drama and the Contemporary British Theatre.

- A. Tragedy**
- i) Sophocles : *Antigone*
 - ii) W. Shakespeare : *Othello*
 - iii) John Webster : *The Duchess of Malfi*.
- B. Comedy**
- i) W. Congreve : *The Way of the World*
 - ii) Plautus : *The Menaechmi*
 - iii) Molière : *The Miser*
- C. Modern Drama**
- i) Henrik Ibsen : *Master Builder*
 - ii) T.S. Eliot : *Murder in the Cathedral*
 - iii) Samuel Becket : *Waiting for Godot*
- D. Historical / Political / Social Drama**
- i) Shaw : *St. Joan*
 - ii) Bertolt Brecht : *The Caucasian Chalk Circle*
 - iii) Tom Stoppard : *Travesties*

Supplementary Reading:

1. Euripides : *Medea*
2. John Dryden : *Absalom and Achitophel*
3. J. Racine : *Phaedra*
4. R. B. Sheridan : *The School for Scandal*
5. W. Shakespeare : *Henry the Vth*
6. O. Wilde : *The Importance of Being Earnest*
7. Ben Jonson : *The Alchemist*
8. A. Miller : *Death of a Salesman*
9. T. Williams : *The Streetcar Named Desire*
10. C. Marlowe : *The Jew of Malta*
11. L. Pirandello : *Six Characters in Search of an Author*
12. John Galsworthy : *Justice*
13. John Osborne : *Look Back in Anger*
14. Anton Chekhov : *The Cherry Orchard*
15. Joe Orton : *Loot*
16. Robert Bolt : *A Man For All Seasons*
17. Christopher Fry : *The Lady's Not For Burning*

Recommend Reading :

- Arnot, Peter D. : *Public and Performance in the Greek Theatre* (London 1989)
- Brockett, Oscar G. : *History of the Theatre*
- Brockett, Oscar G. : *The Essential Theatre*. Rinehart, Bolt & Winston, 1984.
- Banham, Martin (ed.) : *The Cambridge Guide to Theatre*. Rev. Paper-back ed, Cambridge University Press, 1992.
- Butler, James H. : *The Theatre and Drama of Greece and Rome* (San Francisco 1972)
- Bevington, David : *From Mankind to Marlowe : Growth in Structure in the Popular Drama of Tudor England* (Cambridge, Mass. 1962)

- Bentley, Eric : *The Playwright as Thinker : A Study of Drama in Modern Times* (New York, 1946)
- Brown, John Russell ed. : *Modern British Dramatists* (Prentice-Hall, 1968)
- Craik, Thomas W. et. al. : *The Revels History of Drama in English*
Vols. I-VII (New York 1980) (Each vol. Has a different editor)
- Dukore, Bernard F. ed. : *Drama Theory and Criticism : Greek to Grotowski* (New York 1974)
- Esslin, Martin : *The Theatre of the Absurd* (Pelican rev., 1968)
- Galloway, David ed. : *Elizabethan Theatre* (Hamden Conn. 1973)
- Glasstone, Victor : *Victorian and Edwardian Theatre* (Cambridge, Mass., 1975)
- Gassner, John & Quinn Edwin (eds.) : *The Reader's Encyclopedia of World Drama*. Harper, New York, 1969; London, 1975.
- Hotson, Leslie : *The Commonwealth and Restoration Stage* (Cambridge, Mass., 1928)
- Hinchliffe, Arnod : *Modern Verse Drama* (Methuen Critical Idiom Series)
- Hinchliffe, Arnod : *The Absurd* (Methuen Critical Idiom Series)
- Innes, Cristopher : *Modern British Drama 1890-1990* (Cambridge University Press 1992)
- Leech, Clifford : *Tragedy* (Methuen Critical Idiom Series)
- Merchant, Moelwyn : *Comedy* (Methuen Critical Idiom Series)
- Nicoll, Allardyce : *World Drama : From Aeschylus to Anouilh*, 2nd ed. Barnes, 1976.
- Orgel, Stephen : *The Illusion of Power : Political Theatre in the English Renaissance* (Berkeley 1975)
- Roby, Robert C. & Ulanov, Barry : *Introduction to Drama*. McGraw Hill Bk. Co., New York, London, 1962.
- Steiner, George : *The Death of Tragedy* (Faber, 1961)
- Taylor, John Russell : *Anger and After : A Guide to the New British Drama* (Penguin rev., 1963)
- Williams, Raymond : *Drama from Ibsen to Eliot* (Penguin 1968)

Examination Format:

The paper consists of four questions with internal options. The questions may combine texts wherever admissible. Aspects of the genre and the period will not be tested separately, but will be integrated with the questions on the texts.

OPTIONAL PAPERS FOR M.A.II

(1)

Paper VIII: Indian Literature in Translation

The objective of this paper is to introduce the concept of Indian Literature from the twelfth century to our own times, and as it evolved in the various Indian languages. The masterpieces in different genres in Indian languages available in translation are prescribed to offer the vast and numerous scenario of Indian literature since the twelfth century.

A brief acquaintance with literary translation, the problems and issues involved therein will also form a part of this course.

- I. The outline and short history of Indian literature from twelfth century to our times. Various movements swept across the nation and their impact on Indian

life and literature: a) the Bhakti movement, b) the influence of Islamic culture on Indian life and literature, c) the colonial impact on Indian literature, d) the recent trends in Indian writing.

- II. Issues and problems involved in translating literary texts:
 - a) transference of meaning from Source Language to Target Language
 - i) decoding & encoding of meaning,
 - ii) constraint between major and minor languages
 - b) The concept of equivalence in translation.
 - c) Loss of meaning in translation
 - i) loss of culture-specific features
 - ii) loss of genre-specific features
 - d) Free and faithful translation
 - i) faithfulness to the original text
 - ii) liberties taken in the act of literary translation

Texts

Poetry:

1. Kabir: *The Bijak of Kabir* – (Sabda, Ramaini & Sakhi). Translated by Linda Hess and Sukhdev Singh.
2. Tukaram: *Says Tuka*. Translated by Dilip Chitre, Penguin edition, 1991.
3. Ghalib: [*Makers of Indian Literature*.] Sahitya Akademi (edited and translated by M. Mujeeb)
4. Selected Poems by the following Poets:

a. Jibananda Das	)	
b. B.S. Mardhekar	)	
c. G.K. Adiga	)	The Department shall make the selected poems
d. Namdeo Dhasal	)	of these poets available in English translation.
e. Daya Pawar	)	
f. Dalpat Chavan	)	

Novel:

1. Rabindranath Tagore : *Gora*. Trans. Sujit Mukherjee, Delhi, Sahitya Akademi
2. Gopinath Mohanti : *Paraja*. OUP Trans.
3. Bhalchandra Nemade: *Cocoon*. Trans. Sudhakar Marathe, Mcmillan, Madras
4. Basheer, Vaikom Muhammad: *Voices / The Walls*. Trans. V. Abdulla, Sangam Books, 1976.

Drama:

1. Girish Karnard: *Nagmandala*. OUP
2. Mohan Rakesh: *Adhe Adhure*.
3. H. S. Shiva Prakash: *Mahachaitra, The Great Spring*. Trans. C.P. Ravichandra, Seagull, 2002.
4. Dhiruben Patel: *Bhavni Bhavai*. Trans. Ketan Mehta

Recommended Reading:

1. Bassnett, Susan. *Translation Studies*. Routledge, 1991.
2. Sujit Mukherjee. *Translation as Discovery*. Orient Longman, 1994.
3. C.D. Narsimhaiah (ed.). *Indian Literature of the Past Fifty Years (1917-1967)*.
4. R.K. Dhawan (ed.). *Indian Literature Today*, Vol.I, II. Prestige Books, New Delhi, 1994.

5. Gangadhar Gadgil. *Indian Literature: Issues and Explorations*. B.R. Publishers, New Delhi, 1995.
6. Arjun Dangle (ed.). *Poisoned Bread: Translations From Modern Marathi Dalit Literature*, Orient Longman, 1992.
7. Since Critical books in English on Indian writers may not be readily available, students are advised to refer to **Indian Literature**, Sahitya Akademi's Bi-monthly journal which carries regular articles on Indian writers and on the problem related to Indian Literature.

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

(2)

PAPER VIII - POLITICS, IDEOLOGY AND ENGLISH STUDIES

I. Background Themes and Issues

- a) **English Studies and Imperialism:** The origins of English Studies against the backdrop of European Imperialism; Orientalism and Imperialism; Orientalism as a controlling and defining device; Impact of Western Imperialism on Colonised societies; Psychic trauma and damage to the Colonised mind; Notion of Civilised Europe and the Barbaric Other; Encouragement of pre-colonial cultural amnesia among the colonised; Empire and Sexual Fantasies; Devaluing of pre-colonial languages and literatures; Use of English language and literatures as a tool of social control; Historicising early English Studies curricula at the Centre and the Margins of Empire.
- b) **English Studies and Ideology:** Approaches to Ideology. Marxist: Marx, Lukacs, Benjamin, Althusser, Gramsci. Poststructuralist: Barthes, Foucault, Derrida. Feminist: Kristeva, Cixous, bell hooks. Marginalised: B.R. Ambedkar, Mahashweta Devi, Ranajit Guha. Impact of Ideology on English Studies. Raymond Williams, Terry Eagleton.
- c) **English Studies Today - Crisis and Resistance:** Socio-cultural relevance of English Studies in a Post-imperial and Postcolonial order; Interrogation of universalist paradigms; Narrating the Nation; Locating Culture; Resistance to the Western Canon - Gendered resistance to the canon; Linguistic resistance to Standard British English; Resistance to European Master Narratives; Nativist resistance to the canon; Postcolonial Resistance to the canon; Problematisation of the notion of the Postcolonial. Expansion of the Canon - Inclusion of translations, women's writing and non-Western writing in English. Politicisation of English Studies curricula with specific focus on Postcolonial India; Need for new perspectives on English Studies.

II. Texts

1. Imperialism and Culture

- a. Daniel Defoe, *Robinson Crusoe*.
- b. Rudyard Kipling, *Kim*.

2. Resistance to Hegemonies

- a. Derek Walcott, *Omeros*.
- b. Manjula Padmanabhan, *Harvest*.

3. Counter - Discourses

- a. Mahasweta Devi, *Bitter Soil*, 1958
- b. Arjun Dangle ed., *A Corpse in the Well*. Trans. from modern Marathi Dalit autobiographies

4. Postcolonial Mappings

- a. Nuruddin Farah, *Maps*.
- b. Arundhati Roy, *The God of Small Things*.

III. Supplementary Reading (Refer to these texts while answering the background themes and issues questions)

1. Abdelrahman Munif, *Cities of Salt*
2. Abdul Razak Gurnah, *Paradise*
3. Donal O'Kelley, 'Asylum! Asylum!' *New Plays from the Abbey Theatre: 1993-95*. Eds. Christopher Fitz-Simon and Sanford Sternlicht, Syracuse: Syracuse University Press, 1996.
4. E. M. Forster, *A Passage to India*
5. Graham Greene, *The Quiet American*
6. George Orwell, *1984*
7. John Masters, *Bhowani Junction*
8. Jane Austen, *Mansfield Park*
9. Mahasweta Devi, *Dust on the Road: The Activist Writings of Mahasweta Devi*
10. Milan Kundera, *The Book of Laughter & Forgetting*, 1978
11. Ruth Praver Jhabwala, *The Heat and the Dust*
12. Salman Rushdie, *Midnight's Children*
13. Tayeb Salih, *Season of Migration to the North*, 1969
14. W.H. Auden, *The Sea and the Mirror*

IV. Recommended Reading

1. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, Verso, 1993.
2. Alan Swingewood, *The Novel and the Revolution*, Macmillan, London, 1975.
3. Ania Loomba, *Colonialism/Postcolonialism*, Routledge, 1998
4. Angela Livingstone, *Pasternak, Doctor Zhivago, Landmarks of World Literature*, Campus University Press, Cambridge, 1989.
5. Arun Prabha Mukherjee, *Towards an Aesthetics of Opposition*, William Wallace, 1988.
6. Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*, Oxford University Press, Delhi, 1983.
7. Ashis Nandy and et al, *Creating a Nationality*, Oxford University Press, Delhi, 1995.
8. Bill Ashcroft et al, *The Empire Writes Back: Theory and Practice in Postcolonial Literature*, Routledge, 1989.
9. Brydon and Tiffin, (eds.): *Decolonising Fictions*, Dangaroo, 1993.
10. Chris Tiffin and Alan Lawson (eds.), *De-scribing Empire: Postcolonialism and Textuality*, Routledge, 1994.
11. Edward Said, *Orientalism*, Routledge, London, 1978.
12. Edward Said, *Culture and Imperialism*, Chatto and Windus, 1993
13. Frantz Fanon, *Black Skin, White Masks*, translated into English, Grove Press, 1967.
14. Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, Oxford University Press, Delhi, 1998.

15. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, 1993.
16. Homi Bhabha (ed.), *Nation and Narration*, Routledge, London, 1990
17. Homi Bhabha, *Location of Culture*, Routledge, London, 1994.
18. Hannah Arendt (ed.), *Walter Benjamin: Illuminations*, Collins/Fontana Books, 1970.
19. Herbert E. Bowman, 'Postscript on Pasternak', *Major Soviet Writers: Essays in Criticism*, ed. Edward J. Brown, Oxford University Press, London, 1973
20. John Hawley (ed.), *Writing the Nation: Self and Country in Postcolonial Imagination*, Critical Studies 7, Amsterdam, Rodopi, 1996.
21. Karl Marx and Friedrich Engels, *On Colonialism*, Progress Publishers, Moscow, 1981.
22. Karl Marx and Friedrich Engels, *On Literature and Art*, Progress Publishers, Moscow, 1978.
23. Makarand Paranjape (ed.), *Nativism: Essays in Criticism*, Sahyita Akademi, Delhi, 1997.
24. Meyda Yegenoglu, *Colonial Fantasies: Towards a Feminist Reading of Orientalism*, Cambridge University Press, 1998
25. Mario Couto, *Graham Greene on the Frontier Politics and Religion in the Novels*, Macmillan, London, 1988.
26. Norman Sherry, *The Life of Graham Greene*, Vol. II: 1939-55, Jonathan Cape, London, 1994.
27. Quentin Hoare and Geoffrey Nowell-Smith (eds.), *Antonio Gramsci: Selections from the Prison Notebooks*, Orient Longman, 1996.
28. Raymond Williams, *Marxism and Literature*, Oxford University Press, Oxford, 1977.
29. Ranjit Guha and Gayatri Spivak (eds.), *Selected Subaltern Studies*, Oxford University Press, New York, 1988.
30. Rajeshwari Sundar Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1992.
31. Seamus Deane, *Nationalism, Colonialism and Literature*, Minneapolis, University of Minnesota Press, 1990.
32. Stephen Greenblatt, *Marvelous Possessions: The Wonder of the New World*, University of Chicago Press, 1991.
33. Terry Eagleton and Drew Milne (eds.), *Marxist Literary Theory*, Blackwell Publishers, Oxford, 1982.
34. Terry Eagleton et al, *Nationalism, Colonialism and Literature*, University of Minnesota Press, Minneapolis, 1990.
35. Terry Eagleton, *Criticism and Ideology: A Study in Marxist Literary Theory*, 1976.
36. Tzvetan Todorov, *Literature and its Theorists*, Trans. Catherine Porter, Cornell, New York, 1987.
37. Tim Fulford and Peter J. Kitson (eds.), *Romanticism and Colonialism: Writing and Empire, 1780-1830*, Cambridge University Press, 1998.
38. Zia Sardar, Ashis Nandy and Merryl Wyn Davies, *Barbaric Others: A Manifesto on Western Racism*, Pluto Press, London, 1993.

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

PAPER VIII : 20TH CENTURY AMERICAN LITERATURE**Background**

The arrival of Modernism in American life and literature. The impact of Industrial Revolution and the Continental Thinkers. The Lost Generation. Avant-Gardism and technical innovation in fiction, poetry and drama. Symbolism. Imagism, Impressionism. The rise of American drama and the European Impact on it. The Harlem Renaissance and the Jazz Age.

The Second World War and its effects on American society. The Cold War. The McCarthy Era. The Sociological Imagination. The End of Ideology. Beat Generation. Jewish Writing. The march towards new realism. The ethnic voices in American literature. Gothic Imagination.

Contemporary reality in American life and literature. Feminism and after. Multiculturalism. African-American scenario. Native American voices. Asian American writing. Postmodernism in American life and literature. Surfiction, metafiction, fabulation. The Neo-Gothic and the Surreal. The language crisis.

Texts:**A. Fiction**

1. William Faulkner : *As I Lay Dying*.
2. Ernest Hemingway : *Old Man and The Sea*.
3. Richard Wright : *Native Son*
4. *Braided Lives : An Anthology of Multicultural American Writings*, published by Minnesota Humanities Commission, 1991.
(only Native African American Selection and Asian American Selection to be studied)

B. Poetry

1. Ezra Pound : *Contos I, II* Selection From A Comprehensive Anthology of
2. Robert Frost American Poetry (ed.) Conrad Aiken
3. Rita Dove – *Selected Poems*. Vintage, 1993 – Tata McGraw-Hill Publishing Company, New Delhi. 1996.
4. Adrienne Rich – *The Fact of a Doorframe* (Selected Poems only), New York, W.W. Norton Company, 1994.

C. Drama

1. Eugene O'Neill : *Mourning Becomes Electra*
2. Sam Shepard : *Buried Child*
3. Edward Albee : *Three Tall Women*
4. August Wilson : *The Fences*

IV. Recommended Reading :

1. Altieri, C. *Self and Sensibility : Contemporary American Poetry*. 1984.
2. Berkowitz, G.M. *New Broadways : Theater across America (1950-1980)*. Totowa, New Jersey, 1983.
3. Bordman, G. *The Oxford Companion to American Theater*. Oxford, 1984.

4. Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. 3 vols. , Cambridge, 1982,'84,'85.
5. Baker, Carlos. *The Echoing Green : Romanticism, Modernism and the Phenomenon of Transference in Poetry*. 1984.
6. Brustein, Robert. *Who Needs Theater ?* New York, Atlantic Monthly Press, 1987.
7. Cunliffe, Marcus. *American Literature since 1900*. Penguin, 1975.
8. Cohn, Robert. *New American Dramatists (1960-80)*. London, 1982.
9. DiYanni, Robert. *Modern American Poets- Their Voices and Visions*. Random House, New York, 1987.
10. Elliot, Emery et al. *Columbia Literary History of the United States*. Columbia University Press, New York, 1990.
11. Ford, Boris (ed). *The New Pelican Guide to English Literature*. (Vol.9- American Literature). Penguin, 1988.
12. Friebart, S., and Young, D: (eds). *A 'Field' Guide to Contemporary Poetry and Poetics*. 1980.
13. Hill, E. *The Theater of Black Americans*. 2 vols. Englewood Cliffs, New Jersey, 1980.
14. Hoffman, Daniel (ed). *Harvard Guide to Contemporary American Writing*. Harvard University Press, New York, 1979.
15. Hartnoll, P. (ed). *The Oxford companion to the Theatre*. 4th ed., Oxford, 1983.
16. Rangrao Bhongle (ed.). *Contemporary American Literature: Poetry, Fiction, Drama and Criticism*. New Delhi – Atlantic Publishers, 2000.
17. Spiller, Robert; Thorp William et al (eds). *A Literary History of the United States*. Vol. III 4th ed., 1975.
18. Vendler, Helen. *Voices and Visions in American Verse*. 1989.
19. Vendler, Helen. *Part of Nature, Part of Us : Modern American Poets*. 1980.
20. Waggoner, W. H. *American Poetry from the Puritans to the Present*. Rev. Ed., 1984.
21. Wilson, G.B. *Three Hundred Years of American Drama and Theater*. 2nd ed., Englewood Cliffs, New Jersey, 1982.

Examination Format:

The paper consists of a project of 25 marks to be submitted by the regular students on a topic not prescribed for study. They will have to attempt any three questions out of the four in the examination. However, the Distance Education students will have to attempt all the four questions.

(4)

PAPER VIII : LANGUAGE LEARNING AND RHETORICAL PROCESSING

Objectives:

1. To understand the process of language acquisition/ learning in animals, children, and second language learners.
2. To understand the nature of selected aspects of the teaching / testing process, namely, error analysis, testing, skills and strategies in language reception and production, and materials production.
3. To understand aspects of the rhetorical organisation of text, and the nature of the demands of different rhetorical genres, in order to improve the understanding and production of texts.

4. To interrelate discourse processes with the representation of information in the memory, and with cognitive abilities such as analysis, interpretation, evaluation. To explore processes of thinking, with a view to improving one's own thinking abilities.

Section I Language Learning

1. Language Learning

- a) **Origins of language in the human race. The evolution of the brain.**
- b) **Animal forms of communication.** Characteristics of human language. Can animals learn human language?
- c) **Theories of language learning:**
 - Behaviorist: Classical Conditioning (Pavlov); Operant Conditioning (Skinner).
 - Rationalist: Nativist (Chomsky), Cognitivist (Slobin, Piaget, etc); Krashen's Monitor Model
 - Interactionist theories, such as those of Schumann, Hatch, Givon.

2. First Language Acquisition

- a) **Maturational factors.** General physical and cognitive development along with language development. The critical age hypothesis: evidence from children brought up without access to language
- b) **Development of phonology, syntax and lexis.** Syntactic, semantic, discourse explanations for language development. The possibility of an optimal sequence of morpheme acquisition. Acquisition of form versus function. Cross-linguistic similarities: evidence for a Universal Grammar?
- c) **Role of input:** Caretaker/ caregiver language/ motherese

3. Second Language Acquisition/ Learning

- a) **'Acquisition' and 'learning'. Formal and informal learning**
- b) **Similarities between first and second language acquisition/learning**
- c) **Learner characteristics affecting second language acquisition / learning.** Circumstances in which a second language is acquired. Age aptitude, intelligence, motivation and needs, personality and cognitive style, attitudes towards the target language group, the social context of acquisition/ learning. The good language learner.
- d) **Learner processes and strategies of learning.** Imitation, simplification, over-generalisation, transfer. Rule formation/ Error. Fossilisation of linguistic forms. Formulaic speech, 'data- gathering' versus 'hypothesis formation' as strategies. Social and cognitive strategies.
- e) **Linguistic input, interaction, and instruction.** Nature of input and its effect on learning. Comprehensible input (linguistic and conversational adjustments to non-native speakers): 'rough tuning' and 'fine tuning'. Effect on learning of deviant/ restricted/ frequently occurring input. Effect of instruction on accuracy orders and developmental sequences: acquisition processes; rate of acquisition; level of ultimate second language proficiency attained.

4. Learning processes in relation to teaching and testing

- a) The socio-politics of learning a language additional to the first language.
- b) The concept of error in language teaching. The 'Inter-language' hypothesis. L1 interference / the Contrastive Analysis hypothesis.
 - ◆ **The nature of 'error':** Based in syntax, phonology, lexis, discourse, cohesion, coherence, register. Errors of correctness / acceptability, appropriateness, intelligibility.

Student strategies in communication: avoidance of doubtful forms, transfer to L1/ non-verbal means, use of discourse strategies in place of linguistic forms.

- ♦ **Types of feedback on error:** knowledge of results, affective nature of feedback. Effect of correction: input, intake. Whether feedback/ correction helps.
- c) Testing of L2 acquisition/ learning
 - Constructs of proficiency (e.g. Canale & Swain, 1980; Bachman, 1990).
 - Criteria for a good test: Validity, reliability, feasibility.
 - Methods of elicitation/ assessment of ability. Difficulty levels. Product and process in testing.
 - Relationship between good performance on a test and in real life.

Section II

Textual Rhetoric and Discourse Processes

5. **Production and Processing of Language Skills:** Reading, Writing and Oral Communication in a first/ second language:

- The strategies used by a good reader, writer, listener, speaker.
- Linguistic and cognitive sub-skills involved in the skills of reading, writing, listening, speaking. Cognitive styles in communication.
- Product and process in the acquisition and evaluation of the four skills.
- Cultural knowledge, linguistic competence. Effect on the intended audience, purpose of communication.

6. **Rhetorical organisation of text:** Topic, theme; given and new information

- Rhetorical structure analysis, e.g. Cause-effect patterns; antithesis, statement of conditions.
Relationship between spans of text within a text. Elaboration, repetition; general and specific statement Cohesion and coherence. Clause relations (Hoey, 1983). Lexical patterning in text. Features of planned and unplanned discourse.
- Punctuation, paragraphing in rhetorical structuring.
- Features of planned and unplanned language
- Rhetorical genre analysis. Analysis of the structure of narrative, exposition, description, argumentation.

7. **Memory and Discourse Processes in learning/ communication**

- Memory: short-term, long-term. Processes of perception. Encoding, storage and retention and retrieval of information in the brain. Plateaus in learning.
- Planning in production. Communicative goal, discourse plan, sentence plan. Role of rehearsal and planning. Correcting strategies/ monitoring. Communicative strategies and learning strategies.
- Processes of thinking. Divergent and convergent thinking. Evaluation. Thought which is figural, symbolic, semantic, behavioral. Models for IQ tests, and models for practical tests of thinking, such as summarising tasks. Brainstorming words and images. Mind mapping. Mind mapping for self-analysis and problem-solving; for examinations; for meetings. Focus and coherence in thinking. Selection of appropriate level of generality, of detail.

8. **Principles of Materials Production for effective learning.** (Written, graphic, audio, video). Task types. Varieties of tasks. Formulating learning tasks of different kinds.
- Readability of materials in terms of linguistic complexity, discourse patterning, demands of the audience. Authentic and fabricated materials. Principles of simplification.
 - Cognitive and cultural load in materials production. Cross-cultural rhetorical patterns: the accessibility of the rhetorical patterns used in English textbooks for Indians.
 - Development of materials to encourage learner involvement in learning. Learning not to be considered a passive process.
 - Cognitive challenge, creativity, imagination in language teaching materials.

Recommended Reading

Topic 1

1. Aitchison, Jean. *The Articulate Mammal: An Introduction to Psycholinguistics*. London: Hutchinson, 5th ed. 1997.
2. McLaughlin, Barry. *Theories of Language Acquisition*. London/New York: Edward Arnold, 1987.
3. Larsen-Freeman, Diane & Long, Michael. *An Introduction to Second Language Acquisition Research*. London/New York: Longman, 1991 (Chap. 7)

Topic 2

4. Aitchison, Jean. *The Articulate Mammal: An Introduction to Psycholinguistics*. London: Hutchinson, 5th ed. 1997. (Chaps. 1-6)
5. Slobin, Dan. *Psycholinguistics*. U.S.A/ London: Scott, Foresman, 1971, 2nd ed. 1979.

Topic 3

6. Dulay, H., Burt, M. and Krashen, S. *Language Two*. New York / Oxford: Oxford University Press, 1982.
7. Prabhu, N.S. *Second Language Pedagogy*. Oxford: Oxford University Press, 1997.
8. Ellis, Rod. *Second Language Acquisition*. London/ New York : Pergamon, 1986.
9. Krashen, S. *Problems & Principles in Second Language Acquisition*. London: Pergamon, 1984.
10. Hatch, Evelyn. *Psycholinguistics: A Second Language Perspective*. Rowley, Mass. : Newbury House, 1978/1983.

Topic 4:

11. Richards, Jack. *Error Analysis*. London: Longman, 1972.
12. Pitt Corder, S. *Interlanguage and Error Analysis*. London: Longman, 1982.
13. Bachman, Lyle. *An Introduction to Language Testing*. New York / Oxford: Oxford University Press, 1994.
14. Cohen, A.D. *Language Testing*. New York: Oxford University Press, 1987.

Topic 5:

15. Alderson, J. Charles & Urquhart, A.H. (eds). *Reading in Foreign Language*. London: Longman, 1984.
16. Shaughnessy, Mina P. *Errors & Expectations: A Guide to Basic Writing*. New York / Oxford: Oxford University Press, 1977.
17. Kroll, Barbara (ed). *Second Language Writing*. Cambridge: Cambridge University Press, 1992.
18. Giltrow, Janet. *Academic Writing*. Canada: Broadview Pubs., 1995 (Chap. 1).

Topic 6:

19. Hoey, Michael P. *On the Surface of Discourse*. London: George Allen & Unwin, 1984,
20. Hoey, Michael P. *Lexis in Language*. Oxford: Oxford University Press, 1993.
21. Ochs, Elinor. *Discourse Across Time and Space*.
22. Hatch, Evelyn. *Discourse and Language Education*. Cambridge / New York : Cambridge University Press, 1992. (Chapters 1,2,3,5,7,9)
23. Swales, John. *Genre Analysis*. Cambridge: Cambridge University Press, 1993. (esp., Chap 1).
24. Peck Macdonald, Susan. *Academic Writing in the Social Sciences & Humanities*.

Topic 7:

25. Clark, H.H. & Clark, E. V. *Psychology and Language: An Introduction to Psycholinguistics*. New York: Harcourt, Brace, Jovanovich. 1977.
26. Foss, D. O. & Hakes, D. T. *Psycholinguistics: An Introduction to the Psychology of Language*. Englewood Cliffs, NJ: Prentice Hall, 1978.
27. Johnson-Laird, P. N. *Mental Models*. Cambridge : Cambridge University Press, 1983.
28. Greene, Judith. *Memory, Thinking & Language: Topics in Cognitive Psychology*. London & New York: Methuen, 1987.
29. Buzan, Tony. *The Mind Map Book*. London: BBC Books, 1993.
30. Chafe, Wallace. *Discourse, Time and Consciousness*.
31. De Bono, Edward. *Lateral Thinking*. Ward Lock Education, 1970. Reprinted Penguin, U.K., 1990.

Topic 8:

32. Prabhu, N.S. *Second Language Pedagogy*. Oxford: Oxford University Press, 1987.
33. Harmer, Jeremy. *Principles of Language Learning*. Oxford: Oxford University Press, 1973.

Examination Format:

There will be a project of 25 marks on the topic not included in the syllabus, but related with the issues involved. The regular students will have to attempt Three question out of the four given in the examination. The Distance Education Students, however, will have to attempt all the Four question.