

 <p>Estd. 1962 "A⁺⁺" Accredited by NAAC (2021) With CGPA 3.52</p>	<p>SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in</p>		
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Ref. No./SU/BOS/Humanities/225

Date :12/04/2024

To,

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| <p>1. The Principal,
All Concerenced Affiliated
Colleges/Institutions,
Shivaji University, Kolhapur</p> | <p>2. The Head,
All Concerenced Department,
Shivaji University, Kolhapur</p> |
|---|--|

Subject : Regarding syllabi of M. A. & M.R.S. Part II (sem. III & IV) degree programme under the Faculty of Humanities as per National Education Policy, 2020 (NEP 2.0)

Sir/Madam,

With reference to the subject mentioned above I am directed to inform you that the University authorities have accepted and granted approval to the revised syllabi, equivalence and nature of question paper of M. A. & M.R.S. Part II (Sem. III & VI) under the Faculty of Humanities as per National Education Policy, 2020. (NEP2.0)

Marathi	Sanskrit	History	Sociology	Clinical Psychology
Hindi	Russian	Economics	Political Science	Forensic Psychology
English	M.R.S.	Bhasha Proudhyogiki	Industrial Psychology	Counseling Psychology

This syllabi shall be implemented from the academic year 2024-25 onwards . A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in (Online Syllabus).

The question paper on the pre-revised syllabi of above mentioned course will be set for the examinations to be held in October/November 2024 & March/ April, 2025. These chances are available for repeater students, if any.

You are therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully


(Dr. S. M. Kubal)
Dy. Registrar

Encl : As above

Copy to,

For Information and necessary action.

Dean, Faculty of Humanities.	Distance Education Section.
Chairman, B.O.S./Ad-hoc Board under faculty of Humanities.	Eligibility Section.
Director, Board of Examinations & Evaluation	P. G. Seminar Section.
Appointment Section A & B	P. G. Admission Section.
O. E. Exam. 1 & 2 Section.	Affiliation Section (T. 1 & T 2)
Internal Quality Assorance Cell	Computer Center/I. T. Cell.

SHIVAJI UNIVERSITY, KOLHAPUR



Accredited by NAAC 'A++' Grade with CGPA 3.52

New Syllabus For

Master of Arts [M. A. in English]

**UNDER
Faculty of Humanities**

M. A. Part - II (Sem. - III and IV)

**STRUCTURE AND SYLLABUS IN ACCORDANCE WITH
*NATIONAL EDUCATION POLICY - 2020***

HAVING CHOICE BASED CREDIT SYSTEM

WITH MULTIPLE ENTRY AND MULTIPLE EXIT OPTIONS

(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2024-25 ONWARDS)

INDEX

Sr. No.	Content	Page Number
1.	PREAMBLE	3
2.	OBJECTIVES	3
3.	PROGRAMME LEARNING OUTCOMES (PO) and PROGRAMME SPECIFIC OUTCOMES (PSOs)	4
4.	DURATION	4
5.	ELIGIBILITY FOR ADMISSION	4
6.	MEDIUM OF INSTRUCTION	4
7.	EXAMINATION PATTERN	4
8.	SCHEME OF TEACHING AND EXAMINATION	5
9.	STRUCTURE OF PROGRAMME	6
10.	COURSE CODE TABLE	9
11.	EQUIVALENCE OF THE PAPERS	13
12.	DETERMINATION OF CGPA, GRADING AND DECLARATION OF RESULTS	16
13.	NATURE OF QUESTION PAPER AND SCHEME OF MARKING	18
14.	SYLLABUS: M. A. Semester III	20
15.	SYLLABUS: M. A. Semester IV	37

1. PREAMBLE:

The study of English language and literature has gained unprecedented importance in the era of globalization. Efficient use of English as an international language, study of literatures across the globe, cultural studies and perspectives obtained from different literary and critical theorists have become imperative. Accordingly, syllabus has been revised in view to understand recent trends in English language and literature studies, interdisciplinary approach, hands-on research training, field work, Internship as well as skill development with the introduction of semester and multiple entries and exit options.

2. OBJECTIVES:

The objectives of this syllabus are:

1. To provide a wide range of options at postgraduate level under Choice Based Credit System comprising core and elective papers in Literary Studies and Linguistics and to evaluate the performance of students through four semester exams having 80 marks each for written papers and 20 marks for internal evaluation except Research Methodology courses.
2. To introduce core literature courses to provide comprehensive knowledge of major literary works of various periods with the help of representative texts and to acquaint the students with literary movements, genres and critical theories.
3. To introduce core language courses to provide an introduction to the basic concepts of linguistic theory.
4. To introduce practical components to enhance students' competence in English, Soft Skills, Computer and Research Skills. This will help students prepare for language proficiency tests like GRE-TOEFL and IELTS.
5. To introduce interdisciplinary papers to make students aware of the developments in other branches of knowledge like Sociology, Political Science, Philosophy, Psychology, Theatre and Film Studies, Culture Studies, Subaltern Studies and Gender Studies.
6. To develop research perspectives among the students and to enable them to write a short dissertation with the help of the Research Methodology courses.

7. Students will develop speaking and listening skills in English with the help of language practical.

3. Programme Outcomes (POs):

1. The students remember and recall various aspects of major literary works and linguistic concepts.
2. The students understand various theoretical approaches to literature and language.
3. The students analyse literary works and linguistic issues by applying various theoretical approaches.
4. The students evaluate and compare literary works.
5. Students develop creative competence with the help of research projects.

Programme Specific Outcomes (PSOs)

1. Students understand and criticise the major trends, movements, schools of literature in English across the globe like Indian, British, American, European, Australian, Canadian, African, and Caribbean Literatures.
 2. Students distinguish among various schools of linguistics and applied linguistics.
 3. Students understand research practices in language and literature.
 4. Students apply, analyse and evaluate society and culture with the help of various critical and cultural theories.
 5. Students distinguish between various registers and styles.
 6. Students practice peer/micro teaching.
- 4. DURATION:** The Master of Arts in English programme shall be A FULL TIME COURSE OF TWO YEARS - FOUR SEMESTERS DURATION with 22 Credits per Semester. (Total Credits = 88)
- 5. ELIGIBILITY FOR ADMISSION:** ANY GRADUATE FROM RECOGNIZED UNIVERSITY/HEI is eligible for admission for this course. The criteria for admission is as per the rules and regulations set from time to time by concerned departments, HEIs, university, government and other relevant statutory authorities.
- 6. MEDIUM OF INSTRUCTION:** The medium of instruction shall be ENGLISH.
- 7. EXAMINATION PATTERN:** The pattern of examination will be Semester End Examination with Internal Assessment/Evaluation.

8. SCHEME OF TEACHING AND EXAMINATION:

M. A. Programme Structure for Semester III and IV

Semester - III												
Teaching Scheme							Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)		Semester - end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures per Week	Hours	Credits	Hours	Credits	Paper Hours	Max	Min	Internal	Max	Min
1	MM 1	4	4	4			3	80	32	--	20	08
2	MM 2	4	4	4			3	80	32	--	20	08
3	MM 3	4	4	4			3	80	32	--	20	08
4	MM 4 (One of the following) a)Language Laboratory for ELT* b)Understanding Shakespeare#	-	-	-	2	2	2	40	16	--	10	04
5	ME 1	4	4	4			3	80	32	--	20	08
6	RP				4	4	Submission of Dissertation/ Project Report	60	32	Viva-Voce	40	08
Total		18	18	18	4	4	--	420		--	130	--
SEE + IA: 420 + 130 = 550												

Semester - IV												
Teaching Scheme							Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)		Semester - end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures	Hours	Credits	Hrs	Credits	Paper Hours	Max	Min	Internal	Max	Min
1	MM 1	4	4	4			3	80	32	--	20	08
2	MM 2	4	4	4	--	--	3	80	32	--	20	08
3	MM 3	4	4	4			3	80	32	--	20	08
5	ME 1	4	4	4			3	80	32	--	20	08
6	RP	-	-	-	6	6	Submission of Dissertation/ Project Report	90	36	Viva-Voce	60	24
Total		16	16	16	6	6		410			140	
SEE + IA: 410 + 140 = 550												
Semester III and IV		38	38	38	6	6		830	-		SEE + IA: 830 + 270 = 1100	
Total credits required for completing. M.A. II: 44 credits												

* Only for University Department Students

(only for students of PG Centres and Distance Learners)

MM: Major Mandatory - There will be FOUR mandatory courses for each semester.

ME: Major Elective Students should select only one elective group throughout the four semesters.

RP: Research Project - It is a mandatory course.

NOTE: Separate passing is mandatory for both, Semester End Examination and Internal Evaluation/Assessment.

9. STRUCTURE OF PROGRAMME

Table 1: Illustrative Credit distribution structure for Two Years/ One Year PG

Year (2 Yr. PG)	Level	Sem. (2 Yr.)	Major		RM	OJT / FP	RP	Cum. Cr.	Degree
			Mandatory	Electives					
I	6.0	Sem. I	14 (3x4+2)	4	4	-	-	22	PG Diploma (After 3 Yr. Degree)
		Sem. II	14 (3x4+2)	4	-	4	-	22	
Cum. Cr. for PG Diploma			28	8	4	4	-	44	
Exit option: PG Diploma (44 Credits) after Three Year UG Degree									
II	6.5	Sem. III	14 (3x4+2)	4	-	-	4	22	PG Degree After 3-Yr. UG Or PG Degree after 4- Yr. UG
		Sem. IV	12 (3x4)	4	-	-	6	22	
Cum. Cr. for 1 Yr. PG Degree			26	8	-	-	10	44	
Cum. Cr. for 2 Yr. PG Degree			54	16	4	4	10	88	
2 Years-4 Sem. PG Degree (88 credits) after Three Year UG Degree or 1 Year-2 Sem. PG Degree (44 credits) after Four Year UG Degree									

Abbreviations: Yr.: Year; Sem.: Semester; OJT: On Job Training; Internship/ Apprenticeship; FP: Field projects; RM: Research Methodology; RP: Research Project; Cum. Cr.: Cumulative Credits.

Table 2: Programme/Course Structure in Detail

SEM	Major Mandatory- 4 Credits each (CC) (Title of the course)	Major Mandatory- 2 Credits (C2C)	Major Mandatory- Electives (ME)	RM	OJT/ FP	RP	Cum. Cr.
I	3 x 4 =12 CC1:Poetry in English up to the 19 th Century CC2:Fiction in English up to the 19 th Century CC3: Modern Linguistics: An Introduction	1x2 =2 One Group to be selected from	1x4 =4 Any ONE course from: ME: from Sem. I	1x4=4 Research Methodology	-	-	22
II	3 x 4 =12 CC4:Poetry in English: Modern and Postmodern CC5:Fiction in English: Modern and Postmodern CC6:Critical Theories-I	1. Language Laboratory for ELT (only for Univ. Dept. students) or 2. Understanding Shakespeare (only for students of PG Centres and Distance Learners)	1x4 =4 Any ONE course from: ME: from Sem. II	-	1x4=4 On Job Training: Internship/ Apprenticeship OR Field projects	-	22
III	3 x 4 =12 CC7:Drama in English up to the 19 th Century CC8: Nonfiction in English CC9: Critical Theories-II		1x4 =4 Any ONE course from: ME: from Sem. III	-	-	1x4 =4 Research projects	22
IV	3 x 4 =12 CC10:Drama in English: Modern and Postmodern CC11: Sociolinguistics and Stylistics CC12: Critical Theories-III	-	1x4 =4 Any ONE course from: ME: from Sem. IV	-	-	1x6 =6 Research projects	22

CC = Core Course; **ME** = Major Elective (Elective courses offered under the main discipline/subject of study); **Sem.:** Semester; **OJT:** On Job Training; Internship/ Apprenticeship; **FP:** Field projects; **RM:** Research Methodology; **RP:** Research Project; **Cum. Cr:** Cumulative Credits

Research Project: Courses requiring students to participate in research projects under the supervision of a research guide from the same institute. Research Project Dissertation of about 50 pages (around 20000 words) is to be submitted in Semester III and of about 80 pages (around 32000 words) in Semester IV with plagiarism check.

Language Lab/ Practicum for C2C 1.1 to 1.3 Courses:

A one-credit course in practicum or lab work, in a semester means two-hour engagement per week. In a semester of 15 weeks' duration, a one-credit practicum in a course is equivalent to 30 hours of engagement. So for this course, the University Department **students will have to engage in 60 hours of practicum in the language lab.**

Table 3: Major Mandatory 2 Credit course (Only 1 group to be selected)

Sem. No.	C2C 1: Language lab for ELT	C2C 2: Understanding Shakespeare	Credits
I	C2C1.1 English Language Teaching: Methods	C2C 2.1 Shakespearean Poetry	2
II	C2C 1.2 Syllabus Designing	C2C 2.2 Shakespearean Tragedy	2
III	C2C 1.3 Testing and Evaluation	C2C 2.3 Shakespearean Comedy	2

Table 4: Semester wise Major -Elective (ME) Courses for University Department, PG Centres and Centre for Distance Education Students

Note: Students should select only one elective group throughout the four semesters.

Group/ME	Sem. 1 ME-1	Sem. II ME-2	Sem. III ME-3	Sem. IV ME-4
G1: Linguistics (only for the students of Univ. Dept. and PG Centres)	Applied Linguistics	Theories of Language Learning	Theoretical and Descriptive Linguistics	Stylistics

G2 New Literatures in English	Indian English Literature	English Literatures of SAARC Nations	African and Caribbean Literatures	Australian and Canadian Literatures
G3: American Literature	American Literature up to the Civil War	American Literature from the Civil War to the Turn of the Century	Modern American Literature	Postmodern American Literature
G4: British Literature	British Renaissance Literature	British Neoclassical and Romantic Literature	Victorian and Modern period	Modern and Postmodern British literature
G5: Comparative Literature and Translation Studies (Only for the students of Univ. Dept.)	Comparative Literature: Theory	Comparative Study of Major Literary Movements: English and Marathi	Translation Studies: Theory	Translation: Problems and Evaluation
G6: Cultural Studies (Only for the students of Univ. Dept.)	Introduction to Cultural Studies	Popular Culture	Cultural Studies: Theory	Cultural Studies and Media
G7: Gender Studies (Only for the students of Univ. Dept.)	Introduction to Gender Studies	Feminist Movements and Theories	LGBT and Queer Studies	Gender Studies: Application of Theories
G8: Sociolinguistics (Only for the students of Univ. Dept.)	Sociolinguistics: Basic Issues and Concepts	Language Contact	Extensions in Sociolinguistics	Dialectology
G9: Language in Use (Only for the students of Univ. Dept.)	Language in Use I	Language in Use II	Language in Use III	Language in Use IV

10. COURSE CODE TABLE

Table 1
(Credit Distribution Structure for with Multiple Entry and Exit Options M.A.- I in English)

Year	Level	Sem	Major with Course Code (Credits)		RP	Total Credits	Degree
			Mandatory	Electives (Choose ONE elective)			
II	6.5	Sem III	Course Code: MAU0325MML503I1 Course Name (Credits): Drama in English up to 19th century (4) Course Code: MAU0325MML503I2 Course Name (Credits):	Course Code: MAU0325MEL503I1 Course Name (Credits): Theoretical and Descriptive Linguistics (4) Course Code: MAU0325MEL503I2 Course Name (Credits):	Course Code: MAU0325RPL&P50 3I Course Name (Credits): Research Project (4)	22	PG Degree

		<p>Non-Fiction in English Century (4)</p> <p>Course Code: MAU0325MML503I3 Course Name (Credits): Critical Theories II (4)</p> <p>Course Code: MAU0325MMP503I4 Course Name (Credits): Testing and Evaluation (2) OR</p> <p>Course Code: MAU0325MML503I4 Course Name (Credits): Shakespearean Comedy (2)</p>	<p>African and Caribbean Literature (4)</p> <p>Course Code: MAU0325MEL503I3 Course Name (Credits): Modern American Literature (4)</p> <p>Course Code: MAU0325MEL503I4 Course Name (Credits): Victorian and Modern Period (4)</p> <p>Course Code: MAU0325MEL503I5 Course Name (Credits): Translation Studies: Theory (4)</p> <p>Course Code: MAU0325MEL503I6 Course Name (Credits): Cultural Studies: Theory (4)</p> <p>Course Code: MAU0325MEL503I7 Course Name (Credits): LGBT and Queer Studies (4)</p> <p>Course Code: MAU0325MEL503I8 Course Name (Credits): Extensions in Sociolinguistics (4)</p> <p>Course Code: MAU0325MEL503I9 Course Name (Credits): Language in Use - III (4)</p>			<p>After 3-Yr. UG Or PG Degree after 4- Yr. UG</p>
	Sem IV	<p>Course Code: MAU0325MML503J1 Course Name (Credits): Drama in English: Modern and Postmodern (4)</p> <p>Course Code: MAU0325MML503J2 Course Name (Credits):</p>	<p>Course Code: MAU0325MEL503J1 Course Name (Credits): Stylistics (4)</p> <p>Course Code: MAU0325MEL503J2 Course Name (Credits):</p>	<p>Course Code: MAU0325RPL&P50 3J Course Name (Credits): Research Project (6)</p>	22	

		<p>Sociolinguistics and Stylistics (4)</p> <p>Course Code: MAU0325MML503J3 Course Name (Credits): Critical Theories III (4)</p>	<p>Australian and Canadian Literature (4)</p> <p>Course Code: MAU0325MEL503J3 Course Name (Credits): Postmodern American Literature (4)</p> <p>Course Code: MAU0325MEL503J4 Course Name (Credits): Modern and Postmodern British Literature (4)</p> <p>Course Code: MAU0325MEL503J5 Course Name (Credits): Translation: Problems and Evaluation (4)</p> <p>Course Code: MAU0325MEL503J6 Course Name (Credits): Cultural Studies and Media (4)</p> <p>Course Code: MAU0325MEL503J7 Course Name (Credits): Gender Studies: Application of Theories (4)</p> <p>Course Code: MAU0325MEL503J8 Course Name (Credits): Dialectology (4)</p> <p>Course Code: MAU0325MEL503J9 Course Name (Credits): Language in Use IV (4)</p>			
Cumulative Credits for PG Diploma		26	8	10	44	

Table 2
M. A. I Sem. - III and IV

Semester r No.	Course Code	Title of New Course
III	MAU0325MML503I1	Drama in English up to 19th century
III	MAU0325MML503I2	Non-Fiction in English Century
III	MAU0325MML503I3	Critical Theories II
III	MAU0325MMP503I4 OR MAU0325MML503I4	Testing and Evaluation OR Shakespearean Comedy
III	MAU0325MEL503I1	Theoretical and Descriptive Linguistics
III	MAU0325MEL503I2	African and Caribbean Literature
III	MAU0325MEL503I3	Modern American Literature
III	MAU0325MEL503I4	Victorian and Modern Period
III	MAU0325MEL503I5	Translation Studies: Theory
III	MAU0325MEL503I6	Cultural Studies: Theory
III	MAU0325MEL503I7	LGBT and Queer Studies
III	MAU0325MEL503I8	Extensions in Sociolinguistics
III	MAU0325MEL503I9	Language in Use – III
III	MAU0325RPL&P503I	Research Project
IV	MAU0325MML503J1	Drama in English: Modern and Postmodern
IV	MAU0325MML503J2	Sociolinguistics and Stylistics
IV	MAU0325MML503J3	Critical Theories III
IV	MAU0325MEL503J1	Stylistics
IV	MAU0325MEL503J2	Australian and Canadian Literature
IV	MAU0325MEL503J3	Postmodern American Literature
IV	MAU0325MEL503J4	Modern and Postmodern British Literature
IV	MAU0325MEL503J5	Translation: Problems and Evaluation
IV	MAU0325MEL503J6	Cultural Studies and Media
IV	MAU0325MEL503J7	Gender Studies: Application of Theories
IV	MAU0325MEL503J8	Dialectology
IV	MAU0325MEL503J9	Language in Use – IV
IV	MAU0325RPL&P503J	Research Project

11. EQUIVALENCE OF THE PAPERS:

(Note: Add 'rows' as per course requirement and kindly apply proper course codes. The 'Papers' are considered as 'Course' in New Scheme.)

Sem	Paper No.	M. A. English (June 2022)	Credits	Sem.	M. A. English (June 2023)	Credits
I	CC1	Poetry in English	4	II	Poetry in English: Modern and Postmodern	4
I	CC2	Introduction to Modern Linguistics	4	I	Modern Linguistics: An Introduction	4
II	CC3	Fiction in English	4	II	Fiction in English: Modern and Postmodern	4
II	CC4	Sociolinguistics and Stylistics	4	IV	Sociolinguistics and Stylistics	4
III	CC5	Drama in English	4	IV	Drama in English: Modern and Postmodern	4
III	CC6	Critical Theories- I	4	III	Critical Theories-II	4
IV	CC7	Non-Fiction in English	4	III	Nonfiction in English	4
IV	CC8	Critical Theories- II	4	IV	Critical Theories-III	4
I	SEC1	Skill Enhancement Courses (2 Credits Courses)	2	I	English Language Teaching: Methods * OR Shakespearean Poetry	2 2
II	SEC 2	Skill Enhancement Courses (2 Credits Courses)	2	II	Syllabus Designing OR Shakespearean Tragedy	2 2
II		Research Project	4	III	RM- Research Project	4
I		Internship/ Apprenticeship	4	II	On Job Training: Internship/ Apprenticeship OR Field projects	4
I	G1 DSE1	British Renaissance Literature	4	I	British Renaissance Literature	4
I	G1 DSE-1	British Neoclassical and Romantic Literature	4	II	British Neoclassical and Romantic Literature	4
II	G1 DSE-3	British Literature and Interdisciplinary Studies	4		-	
II	G1 DSE-4	Research Methodology: British Literature	4		-	
III	G1 DSE-5	Victorian and Modern Period	4	III	Victorian and Modern Period	4
III	G1 DSE-6	Modern and Postmodern British Literature	4	IV	Modern and Postmodern British Literature	4
IV	G1 DSE-7	Special Author: Kingsley Amis	4		-	
IV	G1 DSE-8	British Women Writers	4		-	

I	G2 DSE-1	American Literature up to Civil War	4	I	American Literature up to Civil War	4
I	G2 DSE-2	American Literature from the Civil War to the Turn of the Century	4	II	American Literature from the Civil War to the Turn of the Century	4
II	G2 DSE-3	American Literature and Interdisciplinary Studies	4		-	
II	G2 DSE-4	Research Methodology: American Literature	4		-	
III	G2 DSE-5	Modern American Literature	4	III	Modern American Literature	4
III	G2 DSE-6	Postmodern American Literature	4	IV	Postmodern American Literature	4
IV	G2 DSE-7	Special Author: Ernest Hemingway	4		-	
IV	G2 DSE-8	American Women Writers	4		-	
I	G3 DSE-1	Indian English Literature	4	I	Indian English Literature	4
I	G3 DSE-2	English Literatures of SAARC Nations	4	II	English Literatures of SAARC Nations	4
II	G3 DSE-3	New Literatures and Interdisciplinary Studies	4		-	
II	G3 DSE-4	Research Methodology: New Literatures	4		-	
III	G3 DSE-5	African and Caribbean Literature	4	III	African and Caribbean Literature	4
III	G3 DSE-6	Australian and Canadian Literature	4	IV	:Australian and Canadian Literature	4
IV	G3 DSE-7	Special Author: Amitav Ghosh	4			
IV	G3 DSE-8	Postcolonial Women Writers	4			
I	G4 DSE-1	Applied Linguistics	4	I	Applied Linguistics	4
I	G4 DSE-2	Theories of Language Learning	4	II	Theories of Language Learning	4
II	G4 DSE-3	Stylistics-I	4	IV	Stylistics	4
II	G4 DSE-4	Research Methodology in Linguistics	4		-	
III	G4 DSE-5	Theoretical and Descriptive Linguistics-II	4	III	Theoretical and Descriptive Linguistics	4
III	G4 DSE-6	English Language Teaching	4		-	
IV	G4 DSE-7	Stylistics-II	4		-	
IV	G4 DSE-8	Theories of Language Learning-II	4		-	
I	G5 DSE-1	Comparative Literature: Theory	4	I	Comparative Literature: Theory	4
I	G5 DSE-2	Comparative Study of Major	4	II	Comparative Study of Major	4

		Literary Movements: English and Marathi			Literary Movements: English and Marathi	
II	G5 DSE-3	Adaptations of a Literary Text	4		-	
II	G5 DSE-4	Research Methodology in Comparative Literature	4		-	
III	G5 DSE-5	Translation Studies: Theory	4	III	Translation Studies: Theory	4
III	G5 DSE-6	Translation: Problems and Evaluation	4	IV	Translation: Problems and Evaluation	4
IV	G5 DSE-7	Translation Studies: Theory II	4		-	
IV	G5 DSE-8	Translation of Drama: Problems and Evaluation	4		-	
I	G6 DSE-1	Introduction to Cultural Studies	4	I	Introduction to Cultural Studies	4
I	G6 DSE-2	Popular Culture	4	II	Popular Culture	4
II	G6 DSE-3	Cultural Studies: Theory – I	4	III	Cultural Studies: Theory	4
II	G6 DSE-4	Research Methodology: Cultural Studies	4		-	
III	G6 DSE-5	Cultural Studies: Theory – II	4		-	
III	G6 DSE-6	Cultural Studies and Media	4	IV	Cultural Studies and Media	4
IV	G6 DSE-7	Cultural Studies and Folk Forms	4		-	
IV	G6 DSE-8	Contemporary Popular Culture: Film, Media, Gender, Food and Travel.	4		-	
I	G7 DSE-1	Introduction to Gender Studies	4	I	Introduction to Gender Studies	4
I	G7 DSE-2	Feminist Movements and Theories	4	II	Feminist Movements and Theories	4
II	G7 DSE-3	Gender Studies: Application of Theories	4		-	
II	G7 DSE-4	Research Methodology	4		-	
III	G7 DSE-5	Masculinity Studies	4	III	Masculinity Studies	4
III	G7 DSE-6	LGBT and Queer Studies	4	IV	LGBT and Queer Studies	4
IV	G7 DSE-7	Gender Studies: Application of Theories 2	4		-	
IV	G7 DSE-8	Indian Feminist Movements and Thought	4		-	
I	G8 DSE-1	Sociolinguistics: Basic Issues and Concepts	4	I	Sociolinguistics: Basic Issues and Concepts	4
I	G8 DSE-2	Language Contact	4	II	Language Contact	4
II	G8 DSE-3	Extensions in Sociolinguistics	4	III	Extensions in Sociolinguistics	4
II	G8 DSE-4	Research Methodology	4		-	
III	G8 DSE-5	World Englishes	4		-	

III	G8 DSE-6	Dialectology	4	IV	Dialectology	4
IV	G8 DSE-7	Extensions in Sociolinguistics II	4		-	
IV	G8 DSE-8	Sociolinguistics in Indian Context	4		-	

12. Determination of CGPA, Grading and declaration of results:

Shivaji University has adopted 10-point Grading System as follows:

➤ **In each semester, marks obtained in each course (Paper) are converted to grade points:**

- If the total marks of course are 100 and passing criteria is 40%, then use the following Table 1 for the conversion.
- If total marks of any of the course are different than 100 (e.g. 50) and passing criterion is 40%, then marks obtained are converted to marks out of 100 as below:

$$\text{Marks out of 100} = \frac{\text{Marks obtained by student in that course}}{\text{Total marks of that course}} \times 100$$

and then grade points are computed using Marks out of 100 as per Table 1.

Table 1: Conversion of Marks out of 100 to grade point

Sr. No.	Marks Range out of 100	Grade point	Letter grade
1	80-100	10	O: Outstanding
2	70-79	9	A+: Excellent
3	60-69	8	A: Very Good
4	55-59	7	B+: Good
5	50-54	6	B: Above Average
6	45-49	5	C: Average
7	40-44	4	P: Pass
8	0-39	0	F: Fail
9	Absent	0	Ab: Absent

Table 2 : Conversion of Marks out of 50 to grade point (Passing: 20)

Sr. No.	Marks Range out of 50	Grade point	Letter grade
1	40-50	10	O: Outstanding
2	35-39	9	A+: Excellent
3	30-34	8	A: Very Good
4	28-29	7	B+: Good
5	25-27	6	B: Above Average
6	23-24	5	C: Average
7	20-22	4	P: Pass
8	0-19	0	F: Fail

9	Absent	0	Ab: Absent
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➤ **Computation of Semester Grade Point Average (SGPA) :**

Based on the grade points earned in each course in each semester, *Semester Grade Point Average (SGPA)* is computed as follows:

The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student in that semester and the sum of the number of credits of all the courses undergone by a student in that semester. The SGPA of the i^{th} semester is denoted by S_i . The formula is given by

$$SGPA \text{ of semester } i = S_i = \frac{\sum_{j=1}^k c_j \times G_j}{\sum_{j=1}^k c_j}$$

where c_j is the number of credit of j^{th} course, G_j is the grade points earned in the j^{th} course and k be the number of courses in i^{th} semester.

➤ **Computation of Semester Grade Point Average (SGPA) :**

Based on the SGPA of each semester, Cumulative Grade Point Average (CGPA) is computed as follows:

The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programmed,

$$CGPA = \frac{\sum_{i=1}^m C_i \times S_i}{\sum_{i=1}^m C_i}$$

Where C_i is the total number of credits in i^{th} semester, S_i is the SGPA of i^{th} semester and m is the number of semesters in the programme.

➤ **Based on CGPA, final letter grade is assigned as below :**

Table 3: Final Cumulative Grade Point Average (CGPA) and Final Grade for course

Sr. No.	CGPA Range	Grade	Grade Descriptions
1	9.50-10.00	O	Outstanding
2	8.86-9.49	A+	Excellent
3	7.86-8.85	A	Very Good
4	6.86-7.85	B+	Good
5	5.86-6.85	B	Above Average
6	4.86-5.85	C	Average
7	4.00-4.85	P	Pass
8	0.00-3.99	F	Fail
9	Nil	AB	Absent

Remarks :

1. B+ is equivalent to 55% marks and B is equivalent to 50 % marks. The final later grade is based on the grade points in each course of entire programme and not on marks obtained each course of entire programme.
2. The SGPA and CGPA shall be round off to two decimal points.

13. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

Instruction for Internal Evaluation

Sem. 3: Home Assignment – 20 Marks

Sem. 4: Oral/Seminar – 20 Marks

Question Paper Pattern for M.A. Part II

(Common for all courses unless specified as below)

Note: Total marks – 80

1. All Questions are compulsory.
2. Figures to the right indicate full marks
- Q. 1. Answer in one word/phrase/sentence (Ten items to be set): 10
- Q. 2. Answer any two (out of three) in about 600 words each 30
(Two questions will be set on General Topics and One on a text)
- Q. 3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q. 2)
- Q. 4. Write short notes on (any two – out of three: in about 200 words each) 10

* * *

Question Paper Pattern for Critical Theories II and III

Note: Total marks – 80

1. All Questions are compulsory.
2. Figures to the right indicate full marks
- Q. 1. Answer in one word/phrase/sentence (Ten items to be set): 10
- Q. 2. Answer any two (out of three) in about 600 words each 30
(Three questions will be set on prescribed texts)
- Q. 3. Answer any two (out of three) in about 600 words each. 30
(All the questions will be set on prescribed texts – not covered in Q. 2)
- Q. 4. Write short notes on (any two – out of three: in about 200 words each) 10

Question Paper Pattern for Sociolinguistics and Stylistics

Total marks – 80

Note:

1. All Questions are compulsory.
2. Figures to the right indicate full marks
- Q. 1. Answer in one word/phrase/sentence (Ten items to be set) 10

- Q. 2. Answer any two (out of three) in about 600 words each 30
- Q. 3. A. Stylistic Analysis of a poem. 15
 B. Analysis of Register 15
- Q. 4. Write short notes on (any two – out of three: in about 200 words each) 10
- * * *

Examination Pattern for all 2 Credits Practical Courses
Language Laboratory for ELT

Total marks – 50

Journal Writing – 20 marks

Practical demonstration – 30 Marks

For Practical demonstration, there will be one internal examiner (Senior Language Lab Assistant) and 1 External examiner (from Department Teaching Faculty).

* * *

Question Paper Pattern for 2 Credits Courses
Understanding Shakespeare

Time: 2 hours Total marks – 40

Note: 1. All Questions are compulsory.

2. Figures to the right indicate full marks

- Q. 1. Answer any two (out of three) in about 600 words each: 30
- Q. 2. Write short notes on (any two – out of three: in about 200 words each) 10

Question Paper Pattern for Major Mandatory Elective Course -Stylistics
 (MAU0325MEL503J1)

Total marks – 80

Note:

1. All Questions are compulsory.

2. Figures to the right indicate full marks

- Q. 1. Answer in one word/phrase/sentence (Ten items to be set): 10
- Q. 2. Answer any three (out of four) in about 600 words each 45
- Q. 3. Write short notes on (any two – out of three: in about 200 words each) 10
- Q. 4. Stylistic Analysis of a prose passage. 15

* * *

SYLLABUS

M. A. Semester III

A) THEORY PAPERS:

Course Name: Drama in English up to 19th century

Type: Major Mandatory

Course Code: MAU0325MML503I1

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand and interpret drama as a genre of literature.
2. They will analyze and compare plays from different periods of time and from different countries.
3. They will examine and evaluate various trends in drama.

Unit 1: General Topic: Sanskrit Drama (Hours - 15, Credit - 1)

Text: Kalidasa's *The Fatal Ring* (Shakuntalam, tr. William Jones)

Unit 2: General Topic: Greek Drama (Hours - 15, Credit - 1)

Text: Euripides's *Electra*

Unit 3: General Topic: Elizabethan Drama (Hours - 15, Credit - 1)

Text: William Shakespeare's *Hamlet*

Unit 4: General Topic: Realism in Drama (Hours - 15, Credit - 1)

Text: Anton Chekhov's *The Cherry Orchard*

Prescribed texts:

Kālidāsa. Sacontalā, or, The fatal ring, tr. [by sir W. Jones]. Repr. United Kingdom, n.p, 1870.

Sophocles. *Electra*. OUP. 2001 (Tr. by Anne Carson)

Shakespeare, William and Bloom, Harold, *Hamlet*. The Annotated Shakespeare Series. United Kingdom, Yale University Press, 2003.

Chekhov, Anton. *The Cherry Orchard: A Comedy in Four Acts*. United Kingdom, Bloomsbury Publishing, 2016. (Tr. by Michael Frayn)

Reference Books:

Leech, Clifford, *Tragedy* (Critical Idiom Series: Methuen)

Kitto, H.D.F. *Greek Tragedy: A Literary Study*. London: University Paperbacks, 1950.

Fyfe, Hamilton W., *Aristotle's Art of Poetry: A Greek View of Poetry and Drama*, London OUP, 1957

- Varadpande, Manohar Laxman. *History of Indian Theatre: Classical Theatre*. Volume 3 of History of Indian Theatre, Abhinav Publications, 1987.
- Keith, A.B. *The Sanskrit Drama its Origin, Development, Theory and Practice*. London: OUP, 1959.
- Mirashi, Vasudev Vishnu. *Kalidasa: Date, Life and Works*. Bombay: Popular, 1969.
- Eliot, T. S.. *Essays on Elizabethan Drama*. New York: Harvest Book. 1932.
- Schelling, Felix Emmanuel. *Elizabethan Drama, 1558-1642: A History of the Drama in England from the Accession of Queen Elizabeth to the Closing of the Theaters*. Read Books, 2008
- Boulton, Marjorie: *The Anatomy of Drama*. Ludhiana: Kalyani Publishers, 1979.
- Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.
- Raymond Williams. *Drama: From Ibsen to Eliot*. Chatto and Windus, 1952.
- Esslin, Martin: *An Anatomy of Drama*. London: Temple Smith 1976
- Kitto, H.D.F.: *Form and Meaning in Drama*. (London: Methuen).
- Styan, J. L.: *Modern Drama in Theory and Practice*. Volume 1, Realism and Naturalism. Cambridge: CUP, 1982.
- Rai, R.N. *Theory of Drama*, Classical Publication, Delhi.
- Maeterlinck Maurice, *The Modern Drama*, Oriental Publication, Delhi.
- Nicoll Allordyce, *British Drama: - Dorba House, Delhi*.
- Gokhale, Shanta. *The Playwright at the Centre*.
- Swann, Darius L., Farley P. Richmond, Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. India, Motilal Banarsidass, 1993.

Course Name: Non-Fiction in English

Type: Major Mandatory

Course Code: MAU0325MML503I2

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand important sub-genres of Nonfiction.
2. They will be able to interpret and critically appreciate the prescribed non-fictional works.
3. Students will demonstrate knowledge of key texts of Indian nationalism

Unit 1: Sub-genres of Nonfiction **(Hours - 15, Credit - 1)**

Unit 2: **(Hours - 15, Credit - 1)**

Life Narrative: Anne Frank: *The Diary of a Young Girl* (1952)

Unit 3: **(Hours - 15, Credit - 1)**

- i. Rabindranath Tagore: 'Nationalism'
- ii. M. K. Gandhi: *Hind Swaraj*
- iii. B. R. Ambedkar: *Annihilation of Caste*

Unit 4:

(Hours - 15, Credit - 1)

Travelogue: Paul Edward Theroux - *The Great Railway Bazaar* (1975)

Reference Books:

- Tagore, Rabindranath : 'Nationalism' From Tagore Classics, 2015
- Gandhi M K *Hind Swaraj* Navjivan Press Ahmedabad, 2009
- Ambedkar B R *Annihilation of Caste* Smayak , 2013
- Anderson, Chris : *Literary Nonfiction: Theory, Criticism, Pedagogy*, Southern Illinois University Press, 1989.
- Kuehn Julia and Smethurst Paul, *Travel Writing, Form, and Empire : The Poetics and Politics of Mobility*. Routledge,
- Hulme, Peter and Youngs , Tim, *The Cambridge Companion to Travel Writing*
- Sharma, Krati: *Indian Women Autobiographies: A study of Gender Identity: The Autobiographies of Laxmibai Tilak, Shaukat Kaifi, Durga Khote, Amrita Pritam, Kamala Das and Leila Seth*, LAP LAMBERT Academic Publishing 2012.
- Fraser, Bashabi *Critical Lives: Rabindranath Tagore*. Reaktion Books Ltd London, 2019.
- Michael Collins, *Empire, Nationalism and the Postcolonial World: Rabindranath Tagore's Writings on History, Politics and Society*. London and New York, 2012.
- Tuteja, K.L., and Kaustav Chakraborty, *Tagore and Nationalism*. New Delhi, 2017.
- Krishna Kripalani, *Rabindranath Tagore : A Biography* (New York, 1962)

Course Name: Critical Theories II

Type: Major Mandatory

Course Code: MAU0325MML503I3

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from different traditions.
2. Students will analyse and compare various schools of critical and literary theories.

3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: Introduction to Marxism, Feminism and Gender Studies, Postcolonialism, Cultural Studies. (Hours - 15, Credit - 1)

Unit 2: (Hours - 15, Credit - 1)

- a) Marx and Engels - From 'The Communist Manifesto'
- b) Stuart Hall – Cultural Studies and its Theoretical Legacies

Unit 3: (Hours - 15, Credit - 1)

- a) Simon de Beauvoir- From 'The Second Sex'
- b) Monique Wittig – One is not Born a Woman

Unit 4: (Hours - 15, Credit - 1)

- a) C. D. Narsimhaiah - Towards the Formulation of a Common Poetic for Indian Literatures Today
- b) Henry Louis Gates Jr. – Talking Black: Critical Signs of the Times

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Reference Books:

Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.

Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992

Connor, Steven. *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004.

Chandran, Mini, and V.S., Sreenath. *An Introduction to Indian Aesthetics: History, Theory, and Theoreticians*. India, Bloomsbury Publishing, 2021.

Cuddon, J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013

Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)

Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. India, Orient Longman, 1995.

Eagleton, Terry. *After Theory* (Penguin UK, 2004)

Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.

Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*, London & New York: Routledge, 2014.

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)

- Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.
- Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.
- Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
- Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001. Hodder Arnold.
- Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Course Name: Testing and Evaluation (only for Univ. Dept. students)

Type: Major Mandatory

Course Code: MAU0325MMP503I4

Course Credits: 2

Marks: Practical Demonstration: 30 Journal Writing: 20 Total Marks: 50

Course Outcomes:

1. Students will understand different types of evaluation, their characteristics and their use.
2. Students will practice preparing different types of tests.

Unit I: Evaluation and Assessment – purpose and process (Hours - 15, Credit - 1)

Types of Test

Unit II: Analysis, Practice

(Hours - 15, Credit - 1)

Books for Reference:

- Allen H. B. & Campbell R. N.: *Readings in Teaching English as a Second Language*, McCraw.
- Allen JPB and S. Pit Corder (ed.): *The Edinburgh Course in Applied Linguistics*, Vols. II, III.
- Brumfit C. J. & R. A. Carter: *Literature and Language Teaching*, 1985.
- Brumfit C. J. (ed.): *Teaching Literature Overseas: Language Based Approaches ELT Documents*, 1985.
- Brumfit C.J. & K Johnson (ed.): *The Communicative Approach to Language Teaching*, OUP, 1979.
- Gokak V. K: *English in India, its Present and Future*, 1966.

Harmer, Jeremy (2008) *The Practice of English Language Teaching*. Fourth Edition
 Howatt APR: *A History of English Language Teaching*, OUP, 1984.
 Indian Ministry of Education Study Group Reports, 1965, 1967.
 Kelly, Louis G.: *25 Centuries of Language Teaching*
 New Education Policy Govt. of India, 1987.
 Nunan, David (1988) *Syllabus Design*. Oxford University Press.
 Prabhu N.S.: *Second Language Pedagogy*, OUP, 1897.
 Richard, Jack. *Methodology in Language Teaching*. C U P.
 Richard, Jack.(2001)*Curriculum Development in Language Teaching*. CUP.
 Richards, J and T. Rodgers :*Approaches and Methods in Language Teaching*, OUP,
 1986
 Stern H. H.: *Fundamental Concepts of Language Teaching*, OUP.
 Yardi V. V.: *Teaching English in India Today*, Parimal Prakashan.

Course Name: Shakespearean Comedy (only for students of PG Centres and Distance Learners)

Type: Major Mandatory

Course Code: MAU0325MML503I4

Course Credits: 2

Marks: Semester End: 40 Internal Assessment: 10 Total Marks: 50

Course Outcomes:

1. Students will understand the characteristic features of Shakespearean Comedy.
2. They will be able to interpret Shakespearean Comedy.

Unit 1. *As You Like It*

(Hours - 15, Credit - 1)

Unit 2. *Much Ado About Nothing*

(Hours - 15, Credit - 1)

Reference Books:

Bradbury, Malcolm, and David Palmer, eds. *Shakespearean Comedy*. Edward Arnold, 1972.

Charney, Maurice, ed. *Shakespearean Comedy*. New Literary Forum, 1980.

Cordner, Michael, Peter Holland, and John Kerrigan, eds. *English Comedy*. CUP, 1994.

Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.

de Grazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. CUP, 2003.

Evans, Bertrand. *Shakespeare's Comedies*. OUP, 1960.

Gay, Penny. *The Cambridge Introduction to Shakespearean Comedy*. CUP, 2008.

Herrick, Marvin T. *Comic Theory in the Sixteenth Century*. U of Illinois P, 1964.

- Lauter, Paul, ed. *Theories of Comedy*. Doubleday, 1964.
- Miola, Robert S. *Shakespeare and Classical Comedy*. Clarendon Press, 1994.
- Salingar, Leo. *Shakespeare and the Traditions of Comedy*. CUP, 1974
- Smith, Emma. *The Cambridge Introduction to Shakespeare*. CUP, 2007.
- Wells, Stanley and Sarah Stanton, eds. *The Cambridge Companion to Shakespeare on Stage*. CUP, 2002.

Course Name: Theoretical and Descriptive Linguistics

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I1

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will learn the basic tenets and features of some major approaches in Descriptive Linguistics
2. They will be able to distinguish between various schools of Theoretical and Descriptive Linguistics.

Unit 1: Traditional Approach **(Hours - 15, Credit - 1)**

Unit 2: Structural Approach **(Hours - 15, Credit - 1)**

Unit 3: Transformational - Generative Approach **(Hours - 15, Credit - 1)**

Unit 4: Systemic and Functional Approach **(Hours - 15, Credit - 1)**

Books for Reference:

Bloomfield, Leonard. (1933) *Language*. George Allen and Unwin Ltd.: London.

Broderick, John P. (1975) *Modern English Linguistics: A Structural and Transformational Grammar*

Modern English Linguistics: Structural and Transformational Grammar. Thoman Crowell: New York. 1975

Chomsky, Noam (2002). *Syntactic Structures*. Mouton de Gruyter: New York and Berlin.

Crystal, David, (1971) *Linguistics*, Pelican.

Frank, Palmer, (1971) *Grammar*, Penguin.

Johnson, Kyle (2004). *Introduction to Transformational Grammar*. Univ. of Massachusetts

Harris, Zelling (1947) *Structural Linguistics*. Phonenix Books: Chicago and London.

Kress Gunther, (1985) *Halliday: Structure and Function in Languages*, Oxford.

Lyons J., (1970) *Chomsky*, Fontana.

Suzanne, Eggins (2004) *An Introduction to Systemic Functional Linguistics*. Continuum.

Course Name: African and Caribbean Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I2

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the representative texts from African and Caribbean Literatures.

2. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Postcolonial Caribbean Novel (Hours - 15, Credit - 1)

V. S. Naipaul: *Guerrillas*

Unit 2: Major Trends in African Drama (Hours - 15, Credit - 1)

Wole Soyinka, *The Road*

Unit 3: Major Trends in African Short Stories (Hours - 15, Credit - 1)

Selected stories from *Things Around Your Neck* by Chimamanda
Nogichi Adichi:

i) The Thing Around Your Neck

ii) The American Embassy

iii) The Headstrong Historian

Unit 4: Major Trends in African and Caribbean Poetry (Hours - 15, Credit - 1)

African Poetry: (Selected Poets from *Heinemann Book of African Poetry in English*, edited by Adewale and Maja-Pearce)

Dennis Brutus: 'Nightsong: City', 'Roben Island Sequence'

Kofi Awoonor: 'Songs of Sorrow', 'The Weaver Bird'

J. P. Clark: 'Abiku', 'Death of a Lady'

Caribbean Poetry: (Selected Poets from *Heinemann Book of Caribbean Poetry in English* edited by Stewart Brown and Ian McDonald)

Jan Carew 'The Dreamtime Lives Again', 'Tiho, The Carib'

Pamela Mordecai: 'Easy Life', 'Last Lines'

Edward Kamau Brathwaite: 'Miss Own', 'Xango',

Books for Reference:

Abrahams Lionel (ed.) *South African Writing Today*, Harmondsworth, Penguin Books 1967.

Bharucha, Nilufer, *World Literature- Contemporary Postcolonial and Post-Imperial Literatures*, Prestige Publication. New Delhi, 2007.

- Cook David, *African literature: A Critical View*, Longman, 1977.
- Dhawan R. K. (ed.). *Commonwealth Fiction*, Classical publishing company, New Delhi, 1988.
- Feder, Lillian. *Naipaul's Truth: The Making of a writer*. New Delhi: Indialog, 2001.
- King Bruce, *West Indian Literature*, Macmillan Press Ltd. 1979.
- Mpative– Hangson Msiska, *Wole Soyinka, Writers and their Work Series*, Northcote House Pub. , U. K. 1998.
- Rao, Champa, *Postcolonial Situation in the Novels of V. S. Naipaul*. Delhi: Atlantic Publishers, 2004
- Trevor James, *English Literature From The Third World*, Beirut, Longman, York Press, 1986.
- Walsh William, *Commonwealth Literature*, OUP Delhi, 1981.

Course Name: Modern American Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I3

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will be able to describe the features of representative texts from Modern American literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Rise and Development of American Drama **(Hours - 15, Credit - 1)**

Eugene O'Neill (1888-1953) – *Strange Interlude* (1928)

Unit 2. Gender and Race in Modern American Fiction **(Hours - 15, Credit - 1)**

Zora Neale Hurston (1903-1960) – *Their Eyes Were Watching God* (1937)

Unit 3. Modern American Novel **(Hours - 15, Credit - 1)**

Ernest Hemingway (1899-1961) – *The Old Man and the Sea* (1952)

Unit 4. Experimentation in Modern American Poetry **(Hours - 15, Credit - 1)**

1. Robert Frost: i) 'After Apple Picking', ii) 'Birches'
2. Archibald MacLeish: i) "Ars Poetica", ii) "The End of the World",
3. Carl Sandburg: i) "Chicago", ii) "Moon Rondeau"
4. Ezra Pound: i) "In a Station of the Metro", ii) "Hugh Selwyn Mauberley", iii) "The River-Merchant's Wife: A Letter"
5. e.e. cummings: i) "old age sticks", ii) "somewhere i have never travelled, gladly beyond", iii) "maggie and milly and molly and may"

6. Wallace Stevens: i) “Sunday Morning”, ii) “Of Modern Poetry”, iii) “The Idea of Order at Key West”

Reference Books:

- Baker, Carlos. *Hemingway: The Writer as Artist*. Rev. ed. Princeton UP, 1972.
- Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. CUP, 2003.
- Bigsby, Christopher, ed. *The Cambridge Companion to Modern American Culture*. CUP, 2006.
- Bloom, Harold, ed. *Bloom’s Modern Critical Views: Eugene O’Neill*. Chelsea House, 2007.
- , ed. *Bloom’s Modern Critical Views: American Modernist Poets*. Bloom’s Literary Criticism, 2011.
- , ed. *Bloom’s Modern Critical Views: Robert Frost*. Chelsea House, 2003.
- , ed. *Zora Neale Hurston’s Their Eyes Were Watching God*. Modern Critical Interpretations. Chelsea House Publishers, 1987.
- Cox, James M., ed. *Robert Frost: A Collection of Critical Essays*. Prentice Hall, 1962.
- Cronin, Gloria L., ed. *Critical Essays on Zora Neale Hurston*. G. K. Hall & Co., 1998.
- Donaldson, Scott, ed. *The Cambridge Companion to Hemingway*. CUP, 1999.
- Ford, Boris, ed. *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.
- Gray, Richard. *A History of American Literature*. 2nd ed. Blackwell, 2012.
- Kalaidjian, Walter, ed. *The Cambridge Companion to American Modernism*. CUP, 2006.
- King, Lovalerie. *The Cambridge Introduction to Zora Neale Hurston*. CUP, 2008.
- Lauter, Paul. ed. *A Companion to American Literature and Culture*. Blackwell, 2010.
- Manheim, Michael, ed. *The Cambridge Companion to Eugene O’Neill*. CUP, 1998.
- Messent, Peter. *Ernest Hemingway*. Macmillan, 1992.
- Nadel, Ira B., ed. *The Cambridge Companion to Ezra Pound*. CUP, 2001.
- Serio, John N., ed. *The Cambridge Companion to Wallace Stevens*. CUP, 2007.

Course Name: Victorian and Modern Period

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I4

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will be able to describe the features of Victorian and Early Modern British literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Victorian Novel (Hours - 15, Credit - 1)

George Eliot (1819-80) – *Silas Marner* (1861)

Unit 2. 19th Century British Drama (Hours - 15, Credit - 1)

Oscar Wilde (1854-1900) – *The Importance of Being Earnest* (1895)

Unit 3. Modern Novel (Hours - 15, Credit - 1)

D. H. Lawrence (1885-1930) – *Sons and Lovers* (1913)

Unit 4. Victorian and Modern Poetry (Selected Poems) (Hours - 15, Credit - 1)

Lord Alfred Tennyson: 'Ulysses',

Robert Browning: 'My Last Duchess', 'The Last Ride Together'

Christina Rossetti: Song 'When I am dead, my dearest', 'Winter: My Secret'

Dante Gabriel Rossetti: A Match with the Moon

G.M. Hopkins: I wake and feel the fell of dark, not day

W.B. Yeats: 'Sailing to Byzantium', 'Second Coming'

War Poets

Rupert Brooke: The Soldier

Siegfried Sassoon: The General

Wilfred Owen: Anthem for Doomed Youth

Reference Books:

Adams, James Eli. *A History of Victorian Literature*. Wiley-Blackwell, 2009.

Beckson, Karl, ed. *Oscar Wilde: The Critical Heritage*. Routledge & Kegan Paul, 1970.

Bird, Alan. *The Plays of Oscar Wilde*. Vision Press, 1977.

Blamiers, Harry. *A Short History of English Literature*. Routledge, 2003.

Bristow, Joseph, Ed. *The Cambridge Companion to Victorian Poetry*. CUP, 2000.

Carter, Ronald and John McRay. *The Routledge History of Literature in English*. Routledge, 2001.

Daiches, David. *A Critical History of English Literature* Vol. 3-4.

Davis, Coakley. *Oscar Wilde: The Importance of Being Irish*. Town House, 1994

David, Deirdre, Ed. *The Cambridge Companion to the Victorian Novel*. CUP, 2001.

Fernihough, Anne, Ed. *The Cambridge Companion to D. H. Lawrence*. CUP, 2001.

Hardy, Barbara. *Critical Essays on George Eliot*. Routledge & Kegan Paul, 1970.

Levine, George, Ed. *The Cambridge Companion to the George Eliot*. CUP, 2001.

Powell, Kerry, Ed. *The Cambridge Companion to Victorian and Edwardian Theatre*. CUP, 2004.

Raby, Peter, Ed. *The Cambridge Companion to Oscar Wilde*. CUP, 1997.

Course Name: Translation Studies: Theory

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I5

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the history and practice of translation in the West and India.
2. Students will learn some of the theories of translation.

Unit 1: (Hours - 15, Credit - 1)

History and practice of translation in the West and in India

Unit 2: (Hours - 15, Credit - 1)

The Function of translation in developing, multilingual countries.

Unit 3: (Hours - 15, Credit - 1)

Early theories of Translation: Jiří Levý, Anton Popovich, James Holmes, Andre Lefevre, Susan Bassinett

Unit 4: (Hours - 15, Credit - 1)

Later Theories of Translation: Catford, Nida, Jakobson, Katherina Reiss, Holz-Manttari, Gideon Toury, Itmar Even-zohar's Polysystem,

Reference Books:

Bassnett, Susan and Andre Lefebvre (Ed.) *Translation, History and Culture*. London: Pinter, 1990.

Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.

Patil, Chandra Shekhar. "Rhythm in Translation: Between the Words and Beyond Them," in *Literature in Translation*. (Ed.) Pramod Talgeri and S B Varma. Bombay: Popular Prakashan, 1988.

Baker, M. (Ed.). *Routledge Encyclopedia of Translation Studies*. New York: Routledge. 1998.

- St-Pierre, P. and Kar, P. C. (Eds.) *In translation: reflections, refractions, transformations*. Amsterdam: John Benjamins Publishing, 2007.
- Lambert, Jose. "Literatures, Translation and (De) Colonization" in *Translation and Modernization* (Eds.) Theresa Hyum and Jose Lambert. Tokyo: International Comparative Literature Association, 1995.
- Devy, G. N. "Translation Theory: An Indian Perspective," in *Anuvada*. Madras: Macmillan, 1991.

Course Name: Cultural Studies: Theory

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I6

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. The students will comprehend the basic principles of cultural studies and get familiar with the key terms and concepts of Cultural theory and practice.
2. The students will understand the relation of culture, tradition, politics and psychology.

- Unit 1.** Central Problems in Cultural Studies **(Hours - 15, Credit - 1)**
 From Chapter 2 of *What is Cultural Studies: Theory and Practice* by Chris Barker 33
- Unit 2.** 'The Culture and Civilization Tradition' **(Hours - 15, Credit - 1)**
 from *Cultural Theory and Popular Culture: An Introduction* by John Storey
- Unit 3.** 'Race', racism and representation **(Hours - 15, Credit - 1)**
 from *Cultural Theory and Popular Culture: An Introduction* by John Storey
- Unit 4.** Postmodernism and cultural theory **(Hours - 15, Credit - 1)**
 Chapter 6 from *Contemporary Cultural Studies* by Andrew Milner & Jeff Browitt.

Reference Books:

- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. New Delhi: Pearson, 2007.
- Barker, Chris. *What is Cultural Studies: Theory and Practice*. 4th ed. London: Sage, 2005.
- Blundell, Valda et al. Eds. *Relocating Cultural Studies: Developments in Theory and Research*. London: Routledge, 1993.
- Edwards, Tim. Ed. *Cultural Theory*. Los Angeles: Sage, 2007.

Milner, Andrew and Jeffrey Browitt. *Contemporary Cultural Theory*. Sidney: Allen & Unwin, 2002.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 8th ed. New York: Routledge, 2018.

Tumino, Stephen. *Cultural Theory after the Contemporary*. New York: Palgrave Macmillan, 2011.

Course Name: LGBT and Queer Studies

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I7

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. The students will examine the inclusion issues related to LGBTQ+ community in general and with reference to India in particular.
2. The students will understand these issues through a close study of the prescribed texts. gained from the study of different gender theories to analyse the prescribed texts.

General topic:

Sex as a social construct, myth of gender binary, alternative approach, the current state of LGBTQ+ community's inclusion policy in the Indian context

Unit 1: (Hours - 15, Credit - 1)

Same-Sex Desire: Social Construction, Desire for Identity (chapter 1 and 3 from *A Critical Introduction to Queer Theory* By Nikki Sullivan)

Unit 2: (Hours - 15, Credit - 1)

LGBTQ in Indian context (*Same-Sex Love in India: A literary History*. edited by Ruth Vanita – Four Introductions to the Four Parts)

Unit 3: (Hours - 15, Credit - 1)

Analysis of the novel: *Boy Meets Boy* by David Levithan (2003)

Unit 4: (Hours - 15, Credit - 1)

Analysis of the film: *Ek Ladki Ko Dekha Toh Aisa Laga* (2019)

Reference Books:

Clarke, Victoria, Ellis, Sonja J., Peel, Elizabeth & Damien W. Riggs. 2010. *Lesbian, Gay, Bisexual, Trans and Queer Psychology: An Introduction*. Cambridge University Press,

Ek Ladki Ko Dekha Toh Aisa Laga. 2019. Dir. Shelly Chopra Dhar, Vinod Chopra Films.

- Goldberg, Abbie E. (Ed.).2016. *The Sage Encyclopaedia of LGBTQ Studies*.Sage Publications.
- Hall, Donald E. & Annamarie Jagose (Eds.). 2012 *The Routledge Queer Studies Reader*. Routledge,
- Herring, Scott. 2015. *The Cambridge Companion to American Gay and Lesbian Literature*. Cambridge University Press.
- Jagose, Annamarie. 1996. *Queer Theory: An Introduction*. NYU Press.
- Levithan, David. 2003. *Boy Meets Boy*. Alfred A. Knopf.
- Meem, Deborah T., Michelle A. Gibson, and Jonathan F. Alexander. 2014. *Finding Out: An Introduction to LGBT Studies*. New Delhi: Sage.
- Sullivan, Nikki 2003. *A Critical Introduction to Queer Theory*. New York Univ. Press
- Vanita, Ruth. (Ed.). 2008. *Same-Sex Love in India: A literary History*. UK, Penguin.
- Woods, Gregory. 2016. *Homintern: How Gay Culture Liberated the Modern World*. Yale University Press,

Course Name: Extensions in Sociolinguistics

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I8

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will be able to relate language, society and actual language use.
2. Students will understand the relationship between language, education and social power structures.

Unit 1: Sociolinguistics and Language in Interaction (Chapter 6) (Hours - 15, Credit - 1)

Unit 2: Gender and Language Use (Chapter 7) (Hours - 15, Credit - 1)

Unit 3: Sociolinguistics and Education (Chapter 11) (Hours - 15, Credit - 1)

Unit 4: Critical Sociolinguistics: Language and Power (Chapter 10) (Hours - 15, Credit - 1)

(Chapters 6, 7, 10 and 11 from Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press)

Books for Reference:

- Bailey, C.-J. 1973. *Variation and Linguistic Theory*. Washington, DC: Center for Applied Linguistics.
- Chambers, J. K. 1995. *Sociolinguistic Theory: language variation and its social significance*. Oxford: Blackwell.
- Chambers, J. K. and Peter Trudgill (1998/ 2004). *Dialectology*. Cambridge University Press: Cambridge.
- Cheshire, J. 1982. *Variation in an English Dialect: a sociolinguistic study*. Cambridge University Press.
- Crystal, David (2000) *Language Death*. Cambridge: CUP.
- Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/ Philadelphia: John Benjamins Publishing Company.
- Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.
- Hughes, A. and P. Trudgill. 1996. *English Accents and Dialects: an introduction to social and regional varieties of English in the British Isles*. 2nd edn. London: Edward Arnold.
- Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.
- Labov, W. 1966. *The Social Stratification of English in New York City*. Washington, DC: Center for Applied Linguistics.
- Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.
- Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopaedia of Sociolinguistics*. Elsevier.
- Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.
- Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.
- Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press.
- Milroy, J. 1992. *Linguistic Variation and Change*. Oxford: Blackwell.
- Petyt, K. M. 1985. *Dialect and Accent in Industrial West Yorkshire*. Amsterdam and Philadelphia: John Benjamins.
- Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.
- Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.
- Trudgill, P. and J. K. Chambers (eds.), *Dialects of English: Studies in Grammatical Variation*. London and New York: Longman.

Umberto Ansaldo (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.

Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

Course Name: Language in Use - III

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503I9

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will learn and practice review writing skills.
2. Students will practice conversation and group discussion skills and techniques.

Unit 1 Book Review Writing (Hours - 15, Credit - 1)

Unit 2: Film and Drama Review Writing (Hours - 15, Credit - 1)

Unit 3: Conversational techniques and overcoming failures in communication (Hours - 15, Credit - 1)

Unit 4: Group Discussion (Hours - 15, Credit - 1)

Books for Reference

Calvani, Mayra.and Edwards, Anne.2008.*The Slippery Art of Book Review*.Kingsport, Tennessee: Twilight Times Books.

Trimbur, John.*The Call to Write*. Brief 5th ed. Wadsworth, CENGAGE Learning. Routledge ,

Kegon Paul.*Acquiring Conversational Competence*. London

Sachdeva, S. K. *Group Discussion*. New Delhi: Sudha Publication.

Course Name: Research Project

Type: Major Mandatory- Research Project

Course Code: MAU0325RPL&P503I

Course Credits: 4

Marks: Project: 60 Viva-Voce: 40 Total Marks: 100

Course Outcomes:

1. Students will learn and practice locating a research problem or research gap on the basis of a review of the relevant research literature
2. Students will learn and practice review writing skills
3. Students will learn and practice writing bibliographic information and references

4. Students will learn and practice research methodology and sampling techniques
5. Students will learn and practice report writing

Research Project Dissertation of about 50 pages (around 20000 words) with Times New Roman font size 12 and 1.5 spacing (Plagiarism Check Mandatory).

SYLLABUS
M. A. Semester IV

Course Name: Drama in English: Modern & Postmodern

Type: Major Mandatory

Course Code: MAU0325MML503J1

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand trends in 20th century and contemporary drama in relation to the social context.
2. They will analyse and compare drama from various regions and languages.

Unit 1: General Topic: Rejection of Realism in Drama (Hours - 15, Credit - 1)

Text: Luigi Pirandello's *Henry IV*

Unit 2: General Topic: The Epic Theatre (Hours - 15, Credit - 1)

Text: Bertolt Brecht's *Threepenny Opera*

Unit 3: General Topic: The Theatre of the Absurd (Hours - 15, Credit - 1)

Text: Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

Unit 4: General Topic: Modern Indian Drama (Hours - 15, Credit - 1)

Text: Shanta Gokhale's *Avinash*

Prescribed texts:

- Brecht, Bertolt. *Threepenny Opera* United States, Bloomsbury Publishing. 2022.
- Pirandello, Luigi. *Pirandello's Henry IV*. United States, Grove Atlantic, 2011. (Tr. by Tom Stoppard)
- Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. New York: Grove press. 1967.
- Gokhale, Shanta. 'Avinash'. *City Plays*. Calcutta: Seagull Books. 2004.

Reference Books:

- Raymond Williams. *Drama: From Ibsen to Brecht*. London: University Press, 1987.
- Kurt Weill (Ed.): *The Threepenny Opera*. United Kingdom, Cambridge University Press, 1990.
- Bassanese, F. A. *Understanding Luigi Pirandello*. Univ of South Carolina Press, 1997. Harold Bloom. *Luigi Pirandello* (Bloom's major dramatists). Philadelphia. Chelsea House Publishers. 2003.

- Travis Bogard and W.T. Oliver.(Ed). *Modern Drama*. London: OUP, 1965.
- Styan, J. L. *The Dark Comedy: The Development of Modern Comic Tragedy*. Cambridge:CUP, 1962
- Brustein, Robert., *The Theatre of Revolt*. New York: NYU, 1991.
- Styan J. L., *Modern Drama in Theory and Practice*. Cambridge: CUP, 1982.
- Styan J. L. *Elements of Drama*. Cambridge: CUP, 1960.
- M. Bennett, *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*. Palgrave Macmillan US, 2011
- Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015
- Deshpande, Govind P. *Modern Indian drama: An Anthology* Sahitya Akademi, 2000
- M. K. Naik, Shankar Mokashi-Punekar, *Perspectives on Indian Drama in English*, Oxford University Press, 1977
- Barret H. Clark. *A Study of Modern Drama*. New York: NYUP, 1925.
- Lal, Ananda. *The Oxford Companion to Indian Theatre*. OUP. 2004.

Course Name: Sociolinguistics and Stylistics

Type: Major Mandatory

Course Code: MAU0325MML503J2

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will learn the nature, scope, and different branches of sociolinguistics and stylistics.
2. Students will understand different concepts in Sociolinguistics and Stylistics.
3. Students will be able to relate the literary and ordinary language.
4. Students will be able to analyse the prose and poetry discourses stylistically.

Unit 1: Sociolinguistics:

(Hours - 15, Credit - 1)

Language and society, Speech community, Varieties- languages, dialect, register, style; Language contact- pidgin, creole, diglossia, code mixing, code switching and borrowing

Unit 2: Register Analysis

(Hours - 15, Credit - 1)

Unit 3: Stylistics:

(Hours - 15, Credit - 1)

Ordinary language and language of literature; foregrounding- deviations and parallelism; analysing metaphor

Unit 4: Stylistic analysis of poetry

(Hours - 15, Credit - 1)

Reference Books:

- Biber, Douglas. *Register, Genre and Style*. C U P.
- Hudson, R. A. *Sociolinguistics*. C U P.
- Mohsen, Ghadessy. *Register Analysis: Theory and Practice*. Amazon .com (Net)
- Jeffries, Lesley & Macintyre, Dan. *Stylistics*. C U P. (S U)
- Leech, G. N. *A Linguistic Guide to English Poetry*. Longman. (S U)
- Peter, Trudgil. (1974). *Sociolinguistics: An introduction to Language*. Penguin Books (S U Lib)
- Verdonk, Peter & Widdowson. *Stylistics*. O U P.
- Widdowson, H. G. *Stylistics and the Teaching of Literature*. Longman. (S U)

Course Name: Critical Theories III

Type: Major Mandatory

Course Code: MAU0325MML503J3

Course Credits: 4

Marks: Semester End: 80; Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the thoughts of the prescribed critical and literary theorists from different traditions.
2. Students will analyse and compare various schools of critical and literary theories.
3. Students will develop critical insights to look at literature produced in various ages across the globe.

Unit 1: Introduction to Poststructuralism, Deconstruction, Psychoanalysis, Reader response theory (Hours - 15, Credit - 1)

Unit 2: (Hours - 15, Credit - 1)

- a) Jacques Derrida – Specters of Marx
- b) Roland Barthes- The Death of the Author

Unit 3: (Hours - 15, Credit - 1)

- Wolfgang Iser – Interaction between Text and Reader
Harold Bloom – The Anxiety of Influence

Unit 4: (Hours - 15, Credit - 1)

- a) Jacques Lacan – The Mirror Stage as Formative of the Function of I as revealed in Psychoanalytic Experiment
- b) Laura Mulvey – Visual Pleasure and Narrative Cinema

(All Essays are prescribed from *Norton Anthology of Theory and Criticism*, Ed. Leitch)

Prescribed Texts from:

Leitch, V. B. (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. N. York: W. W. Norton & Co. 2010.

Reference Books:

- Barry, Peter : *Beginning Theory: An Introduction to Literary & Cultural Theories*, Second Edition. Manchester, Manchester University Press, 2004.
- Brooker, Peter, Ed. *Modernism/ Postmodernism*. New York: Longman, 1992
- Connor, Steven. *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004.
- Cuddon.J. A., *Dictionary of Literary Terms and Literary Theory*, Wiley, 2013
- Culler, Jonathan. *Literary Theory: A Very Short Introduction* (Oxford: Oxford University Press, 2011)
- Eagleton, Terry. *After Theory*. UK: Penguin, 2004.
- Felluga, Dino. *Critical Theory: The Key Concepts*. Routledge, 2015.
- Goulimari, Pelagia. *Literary Criticism and Theory: From Plato to Postcolonialism*, London & New York: Routledge, 2014.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 2005)
- Hans Bertens, *Literary Theory: The Basics*. London & New York: Routledge, 2017.
- Jaawre, Aniket. *Simplifications: An Introduction to Structuralism and Post-structuralism*, Orient Blackswan, 2001.
- Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. London: Edward Arnold, 1992.
- Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
- Rice and Waugh Ed. *Modern Literary Theory: A Reader*. 4th Edition 2001.Hodder Arnold.
- Selden, Widdowson and Brooker. Eds. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.

Course Name: Stylistics

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J1

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will be able to analyse literary texts by applying various concepts from Stylistics.
2. Students will explore ancient Indian thought on aesthetics.

Unit 1: Approaches to Style (Hours - 15, Credit - 1)

Unit 2: The Concept of Foregrounding: Contribution of Shklovsky, Mukarovsky, Jakobson, Levin and other British stylisticians (Hours - 15, Credit - 1)

Unit 3: Ancient Indian School of Stylistics: Dhvani, Vakrokti, Swabhavokti, Riti (Hours - 15, Credit - 1)

Unit 4: Stylistic Analysis of Prose: Speech and Thought Presentation (Hours - 15, Credit - 1)

Books for Reference:

- Attridge Derek (1982): *The Rhythms of English Poetry*, Longman.
- Baker William E. (1967): *Syntax in English Poetry 1970-1990*. Berkeley.
- Blackstone Bernard (1965): *Practical English Prosody*, Longman Rutledge & K. Paul.
- Chatman S. & S. Levin (ed) (1967): *Essay on the Language of Literature*.
- Chatman Seymour (1971): *Literary Style: A Symposium*.
- Ching Marvin K.L.M.C. Haley & R.F. Lunsford (ed) (1980) *Linguistics: Perspectives on Literature*, Routledge.
- Cluysennar Anne (1976): *Introduction to Literary Stylistics*, Batsford.
- Donald C. Freeman (1988): *Essays on Modern Stylistics*, Methuen, London.
- Enkvist Nils, John Spencer and Michael Gregory (1964). *Linguistics and Style*. OUP
- Fowler Roger (1975): *Essays on style and Language*, Routledge & K Paul.
- Fowler Roger (1975): *Style and Structure in Literature*, Oxford.
- Fowler Roger (1986): *Linguistics and Criticism*, OUP.
- G. T. Deshpande: *Bharatiya Sahityashastra*
- Groom Bernard (1955): *Diction of Poetry from Spenser to Bridges*. Uni. of Toronto Press: Canada.
- Halliday and Hassan (1976): *Cohesion in English*, Longman.
- Leech Geoffrey (1969): *A linguistic guide to English Poetry*, Longman.
- Leech G. & Michael H. Short (1981): *Style in Fiction*, Longman.
- P. V. Kane: *History of Sanskrit Poetics*.
- S. K. De : *Sanskrit Poetics*.
- Sebeok Thomas A. (ed) (1960): *Style in Language*, Cambridge Mass.
- Widdowson H.G. (1975): *Stylistics and the Teaching of Literature*.

Course Name: Australian and Canadian Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J2

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will comprehend contemporary works of Australian and Canadian Literatures.
2. Students will be acquainted with various thematic concerns of the selected writers.

Unit 1: Major Trends in Australian Drama (Hours - 15, Credit - 1)

David Williamson - *Jugglers Three*.

Unit 2: Major Trends in Canadian Fiction (Hours - 15, Credit - 1)

Douglas Coupland: *Generation X: Tales for an Accelerated Culture*

Unit 3: Major Trends in Canadian Short stories (Hours - 15, Credit - 1)

Selected Stories from *Too Much Happiness* by
Alice Munro

i) Dimensions

ii) Free Radicals

iii) Some Women

Unit 4: Major Trends in Australian and Canadian Poetry (Hours - 15, Credit - 1)

Australian Poetry: Following Poems from *Penguin Book of Australian Verse* by
Harry Heseltine:

A. D. Hope: "Australia", "The Death of the Bird" "Imperial Adam"

Judith Wright: "Bullocky", "Woman to Man" "The Harp and the King"

Canadian Poetry: Following Poems from *15 Canadian Poets* by Gary Geddes:

P. K. Page: 'The Stenographers', 'The Landlady', 'Cook's Mountains'

Margaret Atwood: 'The Islands', 'The Death of Young Son By Drowning',
'The Immigrants'

Books for Reference:

Andrews Berry, *The Oxford Guide to Australian Literature*, OUP,
Melbourne, 1981

Charles Edward, *Alice Munro*, Salem Press, 2013

Elizabethan Waterson, *A Short History of Canadian Literature*. Methuen
Ontario, 1973

Harold Bloom, *Bloom's Modern Critical Views: Alice Munro*, InfoBase
Publishing, USA, May

Keith, W. J. *Canadian Literature in English* Longman, London and New
York, 1985.

- Kinck ,Carl F (ed), *Literary History of Canada Vol. 1 to 3*, Toronto press, Canada, 1976.
- Kramer, Leonie. *The Oxford History of Australian Literature*, OUP, Melbourne, 1981.
- Lynch, Gordon, *After Religion: Generation X and the Search for Meaning*. London: Darton, Longman and Todd, 2002
- New, W.H. ,*A History of Canadian Literature*, Macmillan, London, 1989.
- Tate, Andrew. *Douglas Coupland*. Manchester: Manchester University Press, 2007
- Toye, Willam(ed.), *The Oxford Companion to Canadian Literature*, Toronto, Oup,1983.
- Webby, Elizabeth. *The Cambridge Companion to Australian Literature*, Cambridge University, press, 2000

Course Name: Postmodern American Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J3

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will comprehend contemporary works of Postmodern American Literature.
2. Students will be able to understand and to interpret various trends in the literature of this period in relation to the socio-political context.

Unit 1. Point of view in 20th Century American Fiction (Hours - 15, Credit - 1)
Bernard Malamud (1914-1986) – *The Fixer* (1966)

Unit 2. Race and Racism in 20th Century American Fiction (Hours - 15, Credit - 1)
Toni Morrison (1931-2019) – *Beloved* (1987)

Unit 3. Contemporary American Drama (Hours - 15, Credit - 1)
Suzan-Lori Parks (1963 -) – *Topdog/Underdog* (2001)

Unit 4. Postmodern American Poetry (Hours - 15, Credit - 1)
(Beat Generation, Confessional poetry) (Selected Poems)

- a. Allen Ginsberg: i) “Howl”
- b. Adrienne Rich: i) “Diving into the Wreck”, ii) “Rusted Legacy”;
- c. Robert Lowell: i) “Hawthorne”, ii) “The Quaker Graveyard in Nantucket”,
- d. Sylvia Plath: i) “Mushrooms”, ii) “Blackberrying”;

Reference Books:

Abramson, Edward A. *Bernard Malamud Revisited*. Twayne, 1993.

Andrews, William and Nellie McKay, eds. *Toni Morrison’s “Beloved”: A Casebook*. New OUP, 1999.

- Avery, Evelyn. *The Magic Worlds of Bernard Malamud*. State U of New York P, 2001.
- Beach, Christopher. *The Cambridge Introduction to Twentieth-Century American Poetry*. CUP, 2003.
- Butler-Evans, Elliott. *Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker*. Temple UP, 1989.
- Ford, Boris, ed. *The New Pelican Guide to English Literature, Vol.9: American Literature*. Penguin, 1995.
- Gill, Jo. *The Cambridge Introduction to Sylvia Plath*. CUP, 2008.
- Gray, Richard. *A History of American Literature*. 2nded. Blackwell, 2012.
- Harris, Trudier. *Fiction and Folklore: The Novels of Toni Morrison*. U of Tennessee P, 1991.
- Hutchinson, George, ed. *The Cambridge Companion to the Harlem Renaissance*. CUP, 2007.
- Lauter, Paul, ed. *A Companion to American Literature and Culture*. Blackwell, 2010.
- Lehman, David, ed. *The Oxford Book of American Poetry*, OUP, 2006.
- Marks, Kathleen. *Toni Morrison's "Beloved" and the Apotropaic Imagination*. U of Missouri P, 2002.
- Tracy Steven C. *Langston Hughes and the Blues*. U of Illinois P, 2001.
- Trotman James C. (Ed.) *Langston Hughes: The Man, His Art, and His Continuing Influence* Routledge, 1995.
- Wetmore, Kevin J. Jr. and Alycia Smith-Howard, (ed.), *Suzan-Lori Parks: A Casebook*. Routledge, 2007.

Course Name: Modern and Postmodern British Literature

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J4

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will comprehend contemporary works of Modern and Postmodern British Literature.
2. Students will be able to understand and to interpret the various trends in the literature of this period in relation to the socio-political context.

Unit 1. Modern British Drama **(Hours - 15, Credit - 1)**

G. B. Shaw (1856-1950) – *Saint Joan* (1923)

Unit 2. Modern British Fiction **(Hours - 15, Credit - 1)**

Graham Greene (1904-91) – *The Power and the Glory* (1940)

Unit 3. Postwar British Drama **(Hours - 15, Credit - 1)**

Caryl Churchill (1938-) – *Top Girls* (1982)

Unit 4. Modern and Postmodern Poetry (Selected Poems) **(Hours - 15, Credit - 1)**

T. S. Eliot : “Love Song of J.Alfred Prufrock”
Philip Larkin: “High Windows”, “An Arundel Tomb “
W. H. Auden: “As I Walked out One Evening”
Ted Hughes: “Perfect Light”, “Hawk Roosting”
Seamus Heaney: “The Singer’s House”, “Digging”
Dylan Thomas: “Fern Hill”, “Do not go Gentle into that Good Night”
Thom Gunn : ‘The Hug’, ‘The Reassurance’

Reference Books:

- Aston, Elaine. *Caryl Churchill*. (3rd ed), Horndon: Northcote House Publishers, 2010.
Blamiers, Harry. *A Short History of English Literature*. Routledge, 2003.
Bosco, Mark S.J., *Graham Greene’s Catholic Imagination*. OUP, 2005.
Daiches, David. *A Critical History of English Literature* Vol. 4.
Carter, Ronald and John McRay. *The Routledge History of Literature in English*.
Routledge, 2001.
Connor, Steven, Ed. *The Cambridge Companion to Postmodernism*. CUP, 2004.
Caserio, Robert L., Ed. *The Cambridge Companion to the Twentieth-Century
English Novel*. CUP, 2009.
Corcoran, Neil, Ed. *The Cambridge Companion to the Twentieth-Century English
Poetry*. CUP, 2007.
Gobert, R. Darren. *The Theatre of Caryl Churchill*. Bloomsbury, 2014.
Innes, Christopher, Ed. *The Cambridge Companion to George Bernard Shaw*.
CUP, 1998.
Keegan, Paul. *The Penguin Book of English Verse* Penguin Classics 2004
Levenson, Michael, Ed. *The Cambridge Companion to Modernism*. CUP, 2005.
Richards, Shaun, Ed. *The Cambridge Companion to the Twentieth-Century Irish
Drama*. CUP, 2009.
Roston, Murray. *Graham Greene’s Narrative Strategies: A Study of the Major
Novels*. Palgrave Macmillan2006.
Silver, Arnold Jacques. *Saint Joan: Playing with Fire*. Twayne, 1993.
Tyson, Brian. *The Story of Shaw’s Saint Joan*. McGill-Queen's UP, 1982.
Williamson, G. *Reader’s Guide to T.S. Eliot*. Syracuse UP, 1998.

Course Name: Translation: Problems and Evaluation

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J5

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will learn various types of problems encountered while translating texts.
2. Students will analyze and evaluate the techniques used by the translators to overcome these problems in the prescribed translations.

- Unit 1:** Translation: Problems and Evaluation (Hours - 15, Credit - 1)
- Unit2:** (Hours - 15, Credit - 1)
Urmila Pawar – *The Weave of My Life* (tr. Maya Pandit)
- Unit 3:** (Hours - 15, Credit - 1)
Bhalchandra Nemade: *Kosala* (tr. Sudhakar Marathe)
- Unit 4:** (Hours - 15, Credit - 1)
Vijay Tendulkar: *Ghashiram Kotwal* (tr. Jayant Karve and Eleanor Zelliot)

Reference Books:

- Pandit, Maya “The Problems of Translation,” in *Literary Criterion* 22:2, 1987. Das, Bijay Kumar. A. *Handbook of Translation Studies*. Atlantic publishers: New Delhi, 2005
- Julia Sainz, M. (1992) *Student-Centered Corrections of Translations*. Amsterdam/Philadelphia. John Benjamins Publishing Co.
<http://www.pfri.uniri.hr/~bopri/documents/06TeachingTR-Assessmentandevaluation.pdf>
<http://translationjournal.net/translation-books>
- Lost in Translation: A Life in a New Language*: Eva Hoffman Penguin Paperback – March 1, 1990
- House, Juliana. *Translation Quality Assessment: Past and Present*: Routledge, 2015.
- J.M. Coetzee: *Disgrace* (tr. Dr. Vishal Taide), Aurangabad: Saket Prakashan.

Course Name: Cultural Studies and Media

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J6

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will identify and distinguish between different facets of cultural studies and media
2. Students will appreciate media as a vehicle of culture and study the correlation between Culture and Media
3. Students will learn skills to critique the medium of culture and media

Unit 1. (Hours - 15, Credit - 1)

Introduction to Cultural studies and Media: Media and Communication, Media Origin and Growth and Audience; Media, Society and culture

Unit 2. (Hours - 15, Credit - 1)

Understanding culture through cinema: Film as Audio-Visual Representation,
Language of film and meaning, Bollywood and Indian culture

Unit 3. (Hours - 15, Credit - 1)

Understanding culture through folklore: Folklore – Theories and Its
Relevance, Forms of Folklore; Folklore and Oral Traditions, Folk theatre,
Folklore: Fieldwork and Documentation

Unit 4. (Hours - 15, Credit - 1)

Understanding culture through print media: Introduction to Journalism,
Understanding news, Media Laws and Ethics

Reference Books:

Ganti, Tejaswini. *Bollywood A Guidebook TO Popular Hindi Cinema*. New York,
Routledge. 2004.

Hammer, Rhonda. Kellner, Douglas . (Eds) *Media/cultural Studies: Critical
Approaches*

Barker, Chris. *Cultural Studies: Theory and Practice*

Lewis, Jeff. *Cultural Studies - The Basics*

Eisenstein, Sergei. *The Film Sense*. Trans. Jay Leyda. The World Publishing
Company.

Meenakshi Gigi Durham and Douglas M. Kellner, eds., *Media and Cultural Studies:
Key Works*, revised edition

Murray, Edward. *The Cinematic imagination: Writers and Motion Pictures*. New
York: Ungar, 1972.

Remonds, Williams. *Culture and Society from 1780 to 1950*. New York: Colombia
University Press, 1984.

Josepha Sherman. (eds). *Story Telling An encyclopedia of Mythology and Folklore*.
New York: Sharpe Reference, 2008.

Patricia, Monaghan. *The Encyclopedia of Celtic Mythology and Celtic Folklore*.
New York: Facts on File Inc. 2004.

Kevin, McDonald. *Film Theory The Basics*. New York: Routledge. 2005.

Course Name: Gender Studies: Application of Theories

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J7

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. The students will examine the gender issues reflected in the prescribed texts.
2. Students will be able to apply the knowledge gained from the study of different gender theories to analyse the prescribed texts.
3. Students will understand the significance of gender equality and empowerment

Unit 1: Novel - Jane Austen – *Emma* (Hours - 15, Credit - 1)

Unit 2: Drama – Mahesh Dattani – *Dance Like a Man* (Hours - 15, Credit - 1)

Unit 3: (Hours - 15, Credit - 1)

Poetry - Adrienne Rich - *Later Poems Selected and New 1971- 2012*. New York: W. W. Norton & Co. (Only the poems listed under two collections in this book: Diving into the Wreck and The Dream of a Common Language.

Unit 4: (Hours - 15, Credit - 1)

Autobiography - A Revathi, *The Truth About Me: A Hijra Life Story*

Reference Books:

Austen, Jane. *Emma* (Collins Classics). United Kingdom, HarperCollins Publishers, 2010.

Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*. United Kingdom, University of Chicago Press, 1988.

Kirkham, Margaret. *Jane Austen, Feminism and Fiction: Second Edition*. United Kingdom, Bloomsbury Publishing, 2000.

Adrienne, Rich. *Later Poems Selected and New 1971- 2012*. New York: W. W. Norton & Co.

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity* New York: Routledge.

Connell, R. W., & Messerschmidt, J. W. 2005. Hegemonic masculinity rethinking the concept. *Gender & Society*.

Dattani, Mahesh. 2013. *Dance like a Man: A Stage Play* (Penguin Petit) Penguin UK.

Dhawan R.K. 2005. *Plays Of Mahesh Dattani A Critical Response* New Delhi, Prestige Books

Grace Sherrill, Norris Ken. 1980. *Violent duality: A Study of Margaret Atwood* Véhicule Press

Pilcher Jane, Whelehan Imelda. 2016 *Key Concepts in Gender Studies*, Delhi Sage Publishers.

Rēvati, 2010. *The Truth about Me: A Hijra Life Story*. (Tr. by V. Geetha). Penguin Books India .

Sharlene Janice Hesse-Biber, (Ed.) *Handbook of Feminist Research: Theory and Praxis*. SAGE, 2012

Sinha, Mrinalini. 1987. *Changing Men: New Directions in Research on Men and Masculinity*. Ed. Michael Kimmel. Berkeley: Sage Publications.

Course Name: Dialectology

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J8

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will learn Dialectology as an independent branch of sociolinguistics.
2. Students will understand language variation present both in rural and urban areas and the methods of their studies.

Unit 1: Dialect, Language and Dialect Geography (Hours - 15, Credit - 1)

Unit 2: Dialectology and Linguistics (Hours - 15, Credit - 1)

Unit 3: Urban Dialectology (Hours - 15, Credit - 1)

Unit 4: Social differentiation and language (Hours - 15, Credit - 1)

(Chapters 1, 2, 3, 4 and 5 from *Dialectology* by Chambers and Trudgill, Cambridge University Press)

Books for Reference:

Bailey, C.-J. 1973. *Variation and Linguistic Theory*. Washington, DC: Center for Applied Linguistics.

Chambers, J. K. 1995. *Sociolinguistic Theory: language variation and its social significance*. Oxford: Blackwell.

Chambers, J. K. and Peter Trudgill (1998/ 2004). *Dialectology*. Cambridge University Press: Cambridge.

Cheshire, J. 1982. *Variation in an English Dialect: a sociolinguistic study*. Cambridge University Press.

Crystal, David (2000) *Language Death*. Cambridge: CUP.

Escure, Geneviève and Armin Schwegler (Eds.) (2004) *Creoles, Contact, and Language Change: Linguistic and social implications*. Amsterdam/ Philadelphia: John Benjamins Publishing Company.

Hudson, R. A. (1983) *Sociolinguistics*, Cambridge: CUP.

Hughes, A. and P. Trudgill. 1996. *English Accents and Dialects: an introduction to social and regional varieties of English in the British Isles*. 2nd edn. London: Edward Arnold.

Jourdan, Christine and Kevin Tuite (2006) *Language, Culture and Society*. Cambridge: CUP.

- Labov, W. 1966. *The Social Stratification of English in New York City*. Washington, DC: Center for Applied Linguistics.
- Matras, Yaron (2009) *Language Contact*. Cambridge: CUP.
- Mesthrie, Rajend (Ed.) (2001) *Concise Encyclopedia of Sociolinguistics*. Elsevier.
- Mesthrie, Rajend (Ed.) (2011) *The Cambridge Handbook of Sociolinguistics*. Cambridge: CUP.
- Mesthrie, Rajend and Bhatt, Rakesh M. (2008). *World Englishes: The Study of New Linguistic Varieties*. Cambridge University Press.
- Mesthrie, Rajend, Swann, Joan, Deumert, Ana and Leap, William. (2009). *Introducing Sociolinguistics*. 2nd edn. Edinburgh University Press.
- Milroy, J. 1992. *Linguistic Variation and Change*. Oxford: Blackwell.
- Petyt, K. M. 1985. *Dialect and Accent in Industrial West Yorkshire*. Amsterdam and Philadelphia: John Benjamins.
- Silvia Kouwenberg and John Victor Singler (eds.) (2008) *The Handbook of Pidgin and Creole Studies*. United Kingdom: Wiley-Blackwell.
- Thomason, Sarah G. (2001) *Language Contact: An Introduction*. Edinburgh: Edinburgh University Press Ltd.
- Trudgill, P. and J. K. Chambers (eds.), *Dialects of English: Studies in Grammatical Variation*. London and New York: Longman.
- Umberto Ansaldo (2009) *Contact Languages: Ecology and Evolution in Asia*. Cambridge: CUP.
- Wardhaugh, Ronald (2006) *An Introduction to Sociolinguistics*. Fifth Edition, Blackwell Publishing.

Course Name: Language in Use- IV

Type: Major Mandatory-Electives

Course Code: MAU0325MEL503J9

Course Credits: 4

Marks: Semester End: 80 Internal Assessment: 20 Total Marks: 100

Course Outcomes:

1. Students will understand the use of language in collecting data and use of excel to analyse data.
2. Students will practise interview and public speaking skills.

Unit 1 Field and Data Collection-Language and Literature (Hours - 15, Credit - 1)

Unit 2 Data analysis- using Excel (Hours - 15, Credit - 1)

Unit 3 Interview techniques (Hours - 15, Credit - 1)

Unit 4 Public Speaking (Hours - 15, Credit - 1)

Books for Reference

- 1 *Research Methods in Second Language Acquisition: A Practical Guide* by Alison Mackey, Susan M. Gass John Wiley & Sons, 2011/ SPi publishers
Pondicherry, India
- 2 *Qualitative Data Analysis: An Expanded Sourcebook* by Matthew B. Miles, A. Michael Huberman
- 3 *Data Analysis with Microsoft Excel: Updated for Office 2007* by Kenneth N. Berk, Partrick Carey Brooks and Coley USA
- 4 *Guerilla Data Analysis Using Microsoft Excel* By Bill Jelen Holy Macro Books USA

Books for further Reading:

- 1 *Effective Interviewing and Interrogation Techniques* by Nathan J. Gordon, William L. Fleisher Academic Press UK
- 2 *The Art of Public Speaking* By Dale Carnegie, Joseph Berg Esenwein Cosimo Inc New York
- 3 *Public Speaking: A Concise Overview for the Twenty-First Century* by W. A. Kelly Huff Lang Publishing House New York
- 4 *The Art Of Public Speaking* by Dale Carnegey, J. Berg Esenwein Mastermind Publication,

Course Name: Research Project

Type: Major Mandatory- Research Project

Course Code: MAU0325RPL&P503J

Course Credits: 6

Marks: Project: 90; Viva-Voce: 60 Total Marks: 150

Course Outcomes:

1. Students will learn to locate a research problem related to their elective courses on the basis of a review of the relevant research literature
2. Students will learn and practice review writing skills, and references
3. Students will learn and practice using different critical lenses to study their research problems
4. Students will learn and practice research methodology for data collection, data analysis and data presentation
5. Students will learn and practice report writing.

Research Project Dissertation of about 80 pages (around 32000 words) with Times New Roman font size 12 and 1.5 spacing (Plagiarism Check Mandatory)
