

**Dr. BABASAHEB AMBEDKAR
MARATHWADA UNIVERSITY,
AURANGABAD**



Department of English

**M.A. IInd Year
IVth Semester**

**Syllabus
2017 - 2018 Onwards**

**Dr. Babasaheb Ambedkar Marathwada University,
Aurangabad
Department of English**

M.A. Second Year

Semester IV

Core (ENG-C-XIII)	Paper – XIII Non-Fiction
Elective (ENG-E-XIV)	Paper – XIV A] Literature and Film B] Minority Literature C] Stylistics D] Media Writing E] Creative Writing F] Diaspora Literature G] Register and Genre Analysis
Foundation Course (ENG-F-XV)	Paper – XV Critical Theory
Research Methodology (ENG-R-XVI)	Paper – XVI Research Methodology-II- Practice (Dissertation not less than 60 pages)

(Paper Code : ENG-E-XIII)
Paper No. XIII
Non- Fiction

Assignment/ Sessional: 20 Marks
Semester Exam: 80 Marks

Credits; 4

Aims and Objectives:

This Course aims at developing political Social, historical, understanding among the students. The Course also aims at creating moral values among the Students through the Prescribed Seats. To acquaint the Students with Philosophers, Scientific and Political Ideologues of the world.

Unit I: Auto biography

Mahatma Gandhi – My Experiments with Truth

Unit II. Political Social Writing

Martin Luther King- Speeches- I have a Dream

Dr. B.R. Ambedkar - Untouchables

Unit III. Philosophical writings

Fredrick Nietzsche: Beyond good and Evil

Unit IV. Historical Writings

P. J. Nehru – The Discovery of India

Unit V. Essays

Charles Darwin- The origin of Species.

Recommended Readings:

- 1) Anderson, Linda. Autobiography. London and New, Rutledge, 2007.
- 2) Lee, Spinks. Fredrick Nietzsche. London and New York : Rutledge, 2007
- 3) Jean – Paul Sartre. Being and Nothingness: an essay in Phenomenological ontology. Forms Hazel E Barmes atadel press. 2001.

- 4) Fekete, John. Life After post modernism essays on Value and Culture. New York: stmartins Press, 1987.
- 5) Jackson, turner, Fredrick. The Frontier in American History. New York: Hol, Rinehart and winstan, 1962.
- 6) Rousseau Jean Jacques The confessions. Translated by W. conyngham Mallory. Published by The university of Adelaide South Auskaha 1782.
- 7) Joseph Addison and Richard Steele The speetator Pub. Macmillan Company. First edition St. Martins Street, London 1908.
- 8) Thomas Carlyle The Modern British essayjests A Hart late carey and hart vol V Philadelphia; pub. 1852
- 9) Ralph waldo Emerson Essays Two volumes in one Haughton miffing company Boston and new York 1883.
- 10) Niccolo Machiavelli the Prince edited marti Loyal Manchester University Press Manchester and new York 1995.
- 11) Abraham Cowley the essays by Abraham Cowley New York: Scribner, Welford pub. 1869.
- 12) Wilham, Hazlitt, Twenty two essays of William Hazlitt ed. Beatty Arthur. Boston New York. D. C. Health and co. pub. 1918
- 13) The William Hazlitt. The coverlid works of William Hazlitt. Ed A.R. Walter and Arnold Glover J. M. Dent & Co. London- 1903
- 14) Francis, Bacon. the essays of Francis bacon ed. Mary Augusta & cott. Charles scribners sons New York 1908.
- 15) Louise Mabile Nietzsche and the Augtosaxon Tradition Continuum International Publishing group London 2009.
- 16) Michel, Foucault. The Archaeology of Knowledge and the discourse on language. Trans. A. M. Sheridan Smith pub. Vintage Books U.S.A. 2010.

(Paper Code : ENG-E-XIV-A)
Paper No. XIV-A
Literature and Film

Assignment/ Sessional: 20 Marks
Semester Exam: 80 Marks

Credits: 4

Aims and Objectives:

This course will lead to develop a sensibility amongst the learners to understand the role of film and literature in the contemporary conditions. The learner will get acquainted with the technical terminology of film and will learn the role of literary elements which strengthen the film.

Unit : I: Aspects of mise-en-scene , Editing Styles and Analysing Sound
track 12 Lectures

- Defining mise-en-scene,
- Elements of mise-en-scene: Setting, Props, Costume, Lighting, Acting.
- Cinematography: Distance, Height, angle, level, masking, movement, focus
- Beyond the shot
- Principles and practices of continuity, editing and contents
- Montage
- Meaning of jump cut
- Deafening silent movies
- Terminologies of sound analysis
- Music for films

Unit : II Film and Narrative

12 Lectures

- Russian Formalists at cinema
- Time and Motion pictures
- The sense of ending
- Narrative and film discourse

Unit : III. Film and Authorship

12 Lectures

- Auteur studies
- The problems of auteurism
- The death of the author
- Author and genre
- The rebirth of the author

Unit : IV. Film and Ideology

12 Lectures

- Marxism
- New Wave
- Realism and Neo- Realism
- Gender

Unit : V. Film adaptation of literature

12 Lectures

- Shakespeare's *Othello* and Lawrence Parker's film **Othello**
- Emily Bronte's *Wuthering Heights* and Lawrence Olive's film **Wuthering Heights**

Recommended Reading:

1. Andre Bazin. "In Defence of Mixed Cinema". *What is Cinema?* Berkeley: University of California Press, 1967.
2. Bordwell, David and Kristin Thompson. *Film Art: An Introduction*, 8th ed. , Boston: McGraw-Hill, 2007.
3. Branigan, Edward. *Narrative Comprehension and Film*. London, Routledge, 1992.
4. Brown ,Royal, S: *Overtones and Undertones: Reading Film Music*. Berkeley. Los Angeles and London: University of California Press, 2000.
5. Cartmell, Doeborah and Imelda Whelehan (ed.) *The Cambridge Companion to Literature on Screen*, New York, Cambridge University Press, 2007.
6. Codell, Julie F. (ed.) *Genre, Gender , Race and World Cinema: An Anthology*, Malden MA and Oxford, Blackwell Publishing.2007.
7. Fairservice, Don. *Film Editing: History, Theory and Practice*. Manchester, Manchester University Press, 2001.

8. George Bluestone, *Novels into Film: The Metamorphosis of Fiction into Cinema*. Berkeley & Los Angeles: University of California Press, 1957.
9. Gerald Mast, "Literature and Film". *Interrelations of Literature*. Eds. Barricelli & Gibaldi. New York: The Modern Language Association of America. 1982.
10. Gibbs, John. *Mise-en-scene: Film Style and Interpretation*. London, Wallflower, 2002.

(Paper Code : ENG-E-XIV-B)
Paper No. XIV-B
Minority Literature

Assignment/ Sessional: 20 Marks
Semester Exam: 80 Marks

Credits: 4

Aims and Objectives:

The course aims at understanding the literature produced by the minority communities across the world in general and India in particular. The literature is written in the major language but talks about those who have not allowed to say due to certain deterritorialization, political, linguistic and religious reasons. The course will make the learner aware of the issues of the minorities and their expression in the form of literature.

Unit I : The concept and idea of Minority Literature.

Unit II: Bapsi Sidhwa: *The Ice Candy Man*

Unit III: Helen Maria Viramontes: *Under the Feet of Jesus*

Unit IV: Khaled Hussaini: *Thousand Splendid Sons*

Unit V: Narayan (Tr. By Catherine Thankamma and G.S. Jayasree): *Kocharethi: The Araya Woman*

Recommended Readings:

1. Deuluze and Gutteri. ***Kafka: Towards a Minor Literature***. Princeton, Univ of Minnesota, 1986.
2. Ferber, Jimenez, O'Reilly, Herrera, & Samuels. ***The Matrix Reader: Examining the Dynamics of Oppression and Privilege***, 1st edition. McGraw-Hill Higher Education, 2009.
3. Bhabha, Homi. ***The Location of Culture***. London: Routledge, (Indian rpt.) 2010 (1994).
4. Nayar, Pramod K. ***Post-Colonial Literature: An Introduction***. New Delhi: Dorling Kindersley / Pearson Longman, 2008.
5. Manav Ratti. ***The Postsecular Imagination : Postcolonialism, Religion, And Literature***. Abingdon, Oxon ; New York : Routledge, 2013.
6. Stephen P Knadler. ***The Fugitive Race : Minority Writers Resisting Whiteness***. Jackson : University Press of Mississippi, 2002.
7. Suzanne M Miller; Barbara McCaskill. ***Multicultural Literature And Literacies : Making Space For Difference***. Albany, N.Y. : State University of New York Press, 1993.
8. Mary Jo Bona; Irma Maini. ***Multiethnic Literature And Canon Debates***. Albany : State University of New York Press, 2006.
9. Paula M L Moya. ***Learning From Experience : Minority Identities, Multicultural Struggles***. Berkeley : University of California Press, 2002.
10. Abdul R JanMohamed; David Lloyd. ***The Nature And Context Of Minority Discourse***. New York : Oxford University Press, 1990.

(Paper Code : ENG-E-XIV-C)
Paper No. XIV-C
Stylistics

Credits 4

Objectives:

Marks 100

- The focus of the course shall be on new developments in stylistics.
- There is need to understand style as choice in making meaning in the context.
- Recently stylistics is developed as interdiscipline.
- Discourse and context, text and cognition are the major components that focus on function interaction, text comprehension, and text processing.
- Language and style are core elements in understanding language and language use in context.

Unit I- Language and Style

Stylistics: Need, Scope, aims, data, and principles

- Text and style
What is style?
Defamiliarisation, Linguistic levels and stylistic analysis questions of style: literariness.
- Methodological considerations and stylistic studies
- Stylistics: an interdiscipline.

Unit II- Discourse and context I: Function

- Texts as Discourse.
- Functional Categories and style.

Unit III- Discourse and Context II: Interaction

- Stylistics and Pragmatics
- Interaction in Discourse
- Analysis of an extract from a dramatic text.

Unit IV- Text and Cognition I: Text Comprehension

- Cognitive stylistics
- Schema theory
- Figure and ground
- Cognitive metaphor theory

Unit IV- Text and Cognition II: Text Processing

- The reading process
- Text world theory
- Deictic shift theory
- Contextual frame theory

Text: Jeffries, Lesley and McIntyre, Dan, *Stylistics*, Cambridge University Press, 2010.

References:

1. Black Elizabeth, *Pragmatics Stylistics*, Edinburgh University Press, 2006.
2. Bradford Richard, *Stylistics*, Routledge 1997 (The New United Idiom).
3. Carter R. and Simpson P. (eds.) *Language Discourse and Literature: An Introductory Reader in Discourse Stylistics*, Unwin Hyman, 1989.
4. Carter, R. (ed) *Language and Literature: An Introductory Reader in Stylistics*, Allen and Unwin 1982.
5. Cook, Guy, *Discourse and Literature: The Interplay of Form and Mind*, Oxford, 1994.
6. Culpeper, J., Short, M., and Verdonk, P., (eds.) *Exploring the Language of Drama: From Text to Context*. Routledge, 1992.
7. Fowler, Roger, *Literature as social Discourse: The Practice of Linguistic Criticism*, Batsford Academic and Education Ltd. 1981.
8. Leech, G. N. and Short, M. H. *Style in Fiction: A Linguistic Introduction to English Fictional Pros.*, Longman, 1981.
9. Lesley, Jeffries, *Critical Stylistics: The Power of English*, Palgrave, Mcmillan, 2010.
10. Short Mick, *Exploring the Language of Poems, Plays and Prose*, Addison, Wesley, Longman, 1996.
11. Simpson, Paul, *Language through Literature: An Introduction*, Routledge 1997.
12. Stockwell, Peter, *Cognitive Poetics: An Introduction*, Routledge, London and New York, 2002 (2007).
13. Toolan, Michael, *Language in Literature: An Introduction to Stylistics*, Arnold 1998.
14. Verdonk, Peter, *Stylistics*, Oxford 2002.
15. Verdonk, Peter, (ed.) *Twentieth Century Poetry from Text to Context*, Routledge, 1993.

(Paper Code : ENG-E-XIV-D)
Paper No. XIV-D
Media Writing

Assignment/ Sessional: 20 Marks Credits: 4 Semester Exam: 80 Marks

Aims and Objectives:

The media industry requires the skilled persons and the course aims at providing the facility to the learners to join the sector. This course introduces students to the basic concepts of media writing including journalistic writing, and writing for web and advertising. It also teaches key techniques used to write advertisements and news and feature stories for the print media. The course surely helps the learner to get employment and cater the need of the sector.

Unit I: Principles of Media Writing

12 lectures

- **Sentence Structure**
 - Agreement of Verbs and Nouns
 - Active Sentences
 - Lead Sentences
 - Ending Sentences
 - Varying Sentence Length
- **Punctuation**
 - Full Stop (Period)
 - Comma
 - Semi Colon
 - Colon
 - Hyphen
 - Double-Dash
 - Exclamation Point
 - Ellipses
- **General Rules**
 - Objectivity vs Bias
 - Active vs. Passive Sentences
 - Simple Word Choices
 - Colorful Writing
 - Cliches
 - Castism

- Sexism
- Racism

Unit II: Writing For Print

12 lectures

- **Magazine Media**
 - Feature Story Length
 - Integration of Photos, Ads, and Pictures
 - Integration of Ads
 - Carrying Stories Across Pages
 - The Beginning, the Middle, and the Ending
- **Newspaper Media**
 - Broadsheets vs. Tabloids vs. Compacts
 - Fundamentals of the Newspaper Story
 - Inverted Pyramid
 - Sourcing
 - AP Style
 - Newspaper Sections
 - Broadsheets vs. Tabloids vs. Compacts
 - Carrying Stories Across Pages
 - Carrying Stories Across Ads

Unit III: Writing for Radio/Television

12 lectures

- **Radio Sentence Structure**
 - Brevity and Informality
 - Format Rules
 - Names and Titles
 - Sources Attribution
 - Pronouncer Brackets
 - Conversational Word Choices
 - Abbreviations
 - Verbs for Quotes versus Paraphrases
 - Leads
 - Endings
 - Use of the Comma For Taking Breaths
 - The Sound Bite
 - Editing the Actuality into the Soundbite
 - The Bite Line in the Script
 - Transition to and From the Bite Line
- **Writing for Television**
 - Television as Teamwork
 - Writers
 - Anchors
 - Reporters
 - Other Personnel

- Selection of Content
- General Structure of Content
- TV Script
- Camera Commands
- Camera Shot Transitions
- Packages
- Video Bite Line
- Television Watchers Using Social Media
- Companies Capturing Social Media Use Data
- Social Media Content During Television Viewing
- Interface of Social Media Content and Television Content in Advertising

Unit IV: Writing for the Web

12 lectures

- **Basic Features of Web Layout**
 - Links
 - Drop Down Menus
 - Scrolling
 - Text
 - Photo
 - Graphics: Stationary and Moving
 - Icons
 - The Web as a Mobile Medium
 - The Wireless Web
 - Telephonic Web
 - Saving Web Pages
 - Hands Free Web Use
- Resources for Learning Web Program
 - HTML
 - CGI
 - Javascript
 - PHP
 - XML
 - Wordpress
- Content Design
 - Paragraphs
 - Sentences
 - Fonts
 - Other Formatting Items-Italics, Bold, Underline, Coloration

Unit V: Writing Advertising Copy

12 lectures

- Analyzing Needs and Interests for Advertised Practices
 - Physical Needs
 - Social Needs
 - Psychological Needs

- Communicative Needs
- **Strategies for Advertising Content**
 - Grabbing Attention
 - Meeting Needs and Interests
 - Creating Urgency
 - Removing Objection
- **Advertising Structure and Placement**
 - Book Cover Ads
 - Newspaper Ads
 - Radio Ads
 - Television Ads
 - Web Ads
 - Media Promos

Recommended Readings:

1. Mencher, Melvin. *Basic Media Writing* 4th Edition. Boston, McGraw Hill, 1996.
2. Stovall, James. *Writing for Mass Media*. Englewoods Cliff,N.J. Prentice Hall, 1985.
3. Houndsmill, Craig. *Media Writing: A Practical introduction*. New York, Palgrave MacMillan, 2010.
4. McAdams. *Guide to Media Writing*. Boston, Pearson Higher Education, 1996.
5. Gupta Om. *Basic Aspects of Media Writing*. New Delhi, Kansika Publication, 2006.
6. Waseem, M.K. *A Textbook of Media Writing*. New Delhi, Wisdom Publication, 2015.
7. Choudhary, R. *Media Writing*. New Delhi, Anmol Publication, 2010.
8. Wilber, Rick and Miller, Randy. *Modern Media Writing*. Australia, Wadsworth, 2003.
9. Arnold, George,T. *Media Writer's Handbook*. Boston, McGraw Hill Education, 2010.
10. Pensod, Diana. *Composition in Convergence: The Impact of New Media*. Mahwah, Lawrence Erlbaum Asso. Inc. 2005.

(Paper Code : ENG-E-XIV-E)
Paper No. XIV-E
Creative Writing in English

Objectives:

Writing understandably, is the most potent and yet simplest form of human expression. Unlike speech, writing transcends the barriers of space and time. Therefore, if you can write well, you have true power at your disposal. That is why courses in creative writing can open a new world. The craft of writing has multiple dimensions- novels, short stories, flash fiction, nonfiction, screenwriting, writing for mainline media, writing profiles, doing interviews, blogs, writing for web, travelogues and experimental pieces. If you choose to, you might even turn writing into a career.

Following skills are to be developed:

1. Think creatively
2. Get interesting ideas
3. Develop imagination
4. Construct plots
5. Write better
6. Build interesting characteristics
7. Pick up interviewing skills
8. Improve communication and expression
9. Explore different genres
10. Learn how to listen better and uses different senses.

Discovering the Joy of Writing:

Unit – I

1. Ways to tap creative potential
2. Essentials of creative writing
3. Developing an idea and expanding it to a story
4. How to work systematically on your writing skills

Unit – II

1. Using Imagination
2. Stream of consciousness
3. Different types of writing

4. Feature Writing
5. Short story

Unit – III

1. Novels
2. Flash fiction
3. Poetry

Unit – IV

1. Travel writing
2. Writing for media
3. Structuring your writing

Unit – V

1. Editing
2. Rewriting
3. Pitching to publications

Bibliography:-

- 1) Creative Writing: A beginner's Manual, Anjana Neira Dev Anuradha Marwah, Swati Pal Delhi pearson, Longman, 2009
- 2) Element of Literature : Essay, fiction, Poetry, drama film, Robert Sholes, Nancy Comely, Carl H Klaus, Michael Silverman, Delhi group, 2007
- 3) Write from the heart : Unkenling the power of your creativity Hal Zina Bennet, California wew Wold Library, 2010
- 4) A guide to writing about literature, Sylvan Barnet, William E Cain, New Delhi, Pearson 2006
- 5) Auslander, Phillip, Performance: Critical Concepts in Literary and Cultural Studies, New York: Taylor & Francis, 2003.
- 6) Caulley, Darrel N. "Making Qualitative Research Reports Less Boring: The Techniques or Writing Creative Nonfiction." Qualitative Inquiry 14.3 (2008)
- 7) Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." PMLA: The Modern Language Association 70(1955)
- 8) Kupfer, Fern. "The Dream, and the Reality, or Writing Fiction." Chronicle of Higher Education 49.20(2003):
- 9) LaPlante, Alice. The Making of a Story: The Norton Guide to Writing Fiction and Non- Fiction. 2nd. New York: W.W. Norton and Company, 2007.
- 10) Leonard, Elmore. "TEN rules for success & happiness writing fiction. "Writer 115.1(2002).

(Paper Code : ENG-E-XIV-F)
Paper No. XIV-F
Diaspora Literature

Assignment/ Sessional: 20 Marks
Semester Exam: 80 Marks

Credits; 4

Aims and Objectives:

Human movement has always taken place as nomads, hunters, traders, cultural carriers and exiles. Indian' too have migrated since the dawn of history. Today there are near about 20 million people of Indian origin spread all over the world. They exhibit all the cultural diversities that Indian has. The creative writers of Indian origin all over the world have responded to their diasporic condition variously with an aim to understand their identify and ideology.

Unit – I - Background :
History and Theory

Unit – II Poetry :
Reading like a Girl : Rishma Dunlop
Black Candle : Chitra Bannnerjee Divakurni

Unit – III – Fiction :
Londonstani : Gautam Malkani
Circle of Reason : Amitav Ghosh
Memories of Rain : Sunetra Gupta
Family Matters : Rohinton Mistry

Unit – IV – Non-Fiction :
India : A Wounded Civilization : V.S. Naipaul

References:

1. Sincerity and Authenticity : Lionel Trilling. (1972) Cambridge.
2. Aziz, Bissondath, Neil. Selling Illusions : The Cult of Multiculturalism in Canada. Penguin Books, 1994.
3. Hughes, Peter. 1988 V.S. Naipaul, London, Routledge.
4. Mandal, Somadatta. (Ed.) Diasporic.
5. Said, Edward. Culture and Imperialism, 1993.
6. M. Paranjape (ed.) Diaspora Theories, Histories, Texts, New Delhi. 2001.
7. Bhabha, Homi K. The Location of Culture. London. 1994.
8. M. Paranjape. Displaced Relations : Diasporas, Empires, Homelands, New Delhi. 2001.
9. Brah, Avtar, Cartographies of Diaspora : Contesting Identities. New York & London. 1997.
10. King, Bruce (ed.) New National and Post Colonial Literatures. Oxford. 1996.
11. Bromley, Roger. Narratives for a New Belonging : Diasporic Cultural Fictions. Edinburgh. 2000.
12. Singh, Jornail. Towers. Ludhiana. 2005.
13. Gay (eds.) Questions of Cultural Identity. London, 1996.
14. Sharma, Kavita (eds.) Theorizing and Critiquing Indian Diaspora. New Delhi. 2004.
15. Anand, T. S. (ed.) Literature of Indian Diaspora. New Delhi, 2004.
16. Hughes, Peter. V.S. Naipaul. London 1988.
17. Bannerji, Himani. The Dark Side of the Nation :Essays on Multiculturalism, Nationalism and Gender. Canadian Scholars Press. 2000
18. ----- . Selling Illusions : The Cult of Multiculturalism in Canada. Penguin Books, Canada Limited 2002.
19. Lal, Brij V. ed. The Encyclopedia of the Indian Diaspora, New Delhi : OUP, 2007.
20. Paranjape, Makarand ed. In Diaspora : Theories, Histories, Texts, New Delhi : Indialog Publications Pvt. Ltd., 2001.
21. Ajit K. Danda, Ethnicity in India. New Delhi: Inter India Publications, 1991.
22. Paranjape, Makarand ed. In Diaspora, New Delhi : Indialog Publications Pvt. Ltd., 2001.
23. Chambers, Iain. Migracy, Culture, Identity, London : Routledge, 1994.

(Paper Code : ENG-E-XIV-G)

Paper No. XIV-G
Registers and Genres Analysis

Credits 4

Marks 100

Objectives:

Unit I- Approaches to Genre

- Genre and folklore studies
- Genre and linguistic anthropology
- Genre and conversation analysis
- Genre and the ethnography of speaking
- Genre and rhetoric
- Genre and literary theory
- Genre and the sociology of language
- Genre and applied linguistics
- Definition of Genre
- Genre and the structure of the text
- Genre and context
- Genre and culture
- Genre and cognition
- Genre and social structures
- Genre and audience
- Genre and language

Unit II- Genre and frames

- Frames semantics
- Interaction and cognitive frames
- Frames and context
- Frames and the notion of prototype
- Frames and semantic memory
- Frames and intertextuality
- Frames and inheritance
- Frames and genre

Unit III- A sample analysis: writing up research

- Selection of the text
- Examination of the text
- Generic potential
- Semantic attributes
- Lexicogrammatical patterns
- Group structures
- Logico-semantic relations
- Technical taxonomies
- Genre and language
- Interactional frames
- Cognitive frames
- Discourse elements, Discourse relations, Components of discourse elements, and semantic relations
- Genre, discourse structures and language
- A frame work for genre assignment
- A definition of genre
- Summary of conclusions.

Unit IV- Register Analysis: Theory and Practice

- Register in discourse studies: A concept in search of a theory- Robert De Beaugrande.
- Specification of text: Register, genre, and language teaching- Helen Tarry.

Unit V- Ideology and a unified theory of register analysis

a. Controlling and changing ideology:

- Drama praxis and the dialogues imperatives- David Birch
- Evaluation and ideology in scientific writing- Sasuan Hunston

b. A unified theory of register analysis:

- Register in the round: diversity in a unified theory of register analysis

Text:

1. Paltridge, B. *Genre, Frames and Writing in Research Settings* (1997). John Benjamins Publishing Company: Amsterdam/Philadelphia.
2. Ghadessy, Mohsen. (1993), *Register Analysis: Theory and Practice*. London, New York: Pinter Publisher, New York.

References:

- Halliday, M.A.K. (1978) *Language as Social Semiotic: the Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Halliday, M.A.K. & Hasan, Ruqaiya (1985) *Language, Context, and Text: Aspects of Language in a Social-semiotic Perspective*. Geelong, Victoria: Deakin University Press. (Reprinted London: Oxford University Press, 1989).
- Halliday, M. A. K. (1991) 'The notion of "context" in language education', in Thao Lê & Mike McCausland (eds.), *Language Education: International and Development, Proceedings of the International Conference, Vietnam, April 1991*. Launceston: University of Tasmania. (Reprinted in M. A. K. Halliday (2007) *Language and Education*. Volume 9 in the Collected works of M. A. K. Halliday, edited by Jonathan J. Webster. London and New York: Continuum).
- Halliday, M.A.K. (2005) *Computational and Quantitative Studies*. Volume 6 of the Collected Works of M.A.K. Halliday, edited by Jonathan J. Webster. London and New York: Continuum. pp. 239-267
- Martin, James R. (1992) *English Text: System and Structure*. Amsterdam and Philadelphia, P.A.: John Benjamins.
- Martin, James R. & Rose, David (2008) *Genre Relations: Mapping Culture*. London and Oakville: Equinox.
- Christie, Frances & Martin, James R. (eds) (1997) *Genre and Institutions: Social Processes in the Workplace and School*. London: Cassell.
- Bhatia Kumar V. (2004). *Worlds of Written Discourse: A Genre-Based View*. A&C Black.
- Halliday, M.A.K., McIntosh, Angus & Stevens, Peter (1964) *The Linguistic Sciences and Language Teaching*. London: Longman.
- Martin, James R. (1992) *English Text: System and Structure*. Amsterdam and Philadelphia, P.A.: John Benjamins.
- Halliday, M.A.K. (1978) *Language as Social Semiotic: the Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Hasan, Ruqaiya (1993) 'Context for meaning', in James E. Alatis (ed.), *Language, Communication and Social Meaning: Georgetown University Round Table on Languages and Linguistics 1992*. Washington, D.C.: Georgetown University Press. pp. 79–103.
- Ghadessy, Mohsen (ed.) (1988) *Registers of Written English: Situational Factors and Linguistic Features*. London: Pinter.
- Ghadessy, Mohsen (ed.) (1993) *Register Analysis: Theory and Practice*. London: Pinter.

- Gregory, Michael J. (1967) 'Aspects of varieties differentiation', *Journal of Linguistics* 3: 177–198.
- Matthiessen, Christian M.I.M. (1993) 'Register in the round: diversity in a unified theory of register analysis', in Mohsen Ghadessy (ed.), *Register Analysis. Practice and Theory*. London: Frances Pinter.
- Matthiessen, Christian M.I.M. (1995) *Lexicogrammatical Cartography: English Systems*. Tokyo: International Language Sciences Publishers.
- Swales, John. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge: Cambridge University Press.

(Paper Code : ENG-F-XV)

Paper No: XV

Critical Theory

The course intends to introduce the major modern critical discourses which have been influencing literary production and immensely contributing to the various branches of knowledge to render the multidisciplinary face to the literary and the cultural studies. It attempts to enhance student's understanding of multidimensional and multidisciplinary nature of literary texts in recent time. The course also attempts to sharpen the intellectual sensibility of the students with the confrontation of the multifaceted critical and intellectual positions of the theoreticians. It intends to acquaint the students with the intrinsic, extrinsic complexities and the sharp dichotomies in socio-political and cultural situations and the corollaries of the various shifts in literary and cultural directions and connotations in contemporary time.

Unit 1: Karl Marx : "Preface" to *A Contribution to a Critique of Political Economy*. 12 lectures

Unit 2: B.R. Ambedkar : Castes in India Their Mechanism, Genesis and Development 12 lectures

Unit 3: Jacques Derrida: Structure, sign and play in the discourse of the human sciences 12 lectures

Unit 4: Michel Foucault : Method 12 lectures

Unit 5: Juliet Mitchell: Femininity, Narrative and Psychoanalysis 12 lectures

Recommended Reading:

25. Bennett, Andrew and Royle, Nicholas, *An Introduction to Literature, Criticism and Theory* (Prentice Hall, 2nd edn, 1999)

26. Bertens, Hans, *Literary Theory: The Basics* (Routledge, 2001)

27. Eagleton, Terry, Literary Theory: An Introduction(Blackwell, 2nd edn, 1996)
4. Selden, Raman, Widdowson, Peter, and Brooker, Peter, A Reader's Guide to Contemporary Literary Theory(Harvester, 4th edn, 1996)
5. Barry, Peter,ed. Issues in Contemporary Critical Theory(Macmillan Case-book, 1987)
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(Paper Code : ENG-R-XVI)
Paper No. XVI
Research Methodology
Writing a Dissertation

Credits 4

Marks 100

Objectives:

- To supervise writing a research dissertation by the students.
- To provide opportunities to students for consultation, group presentation and revision if required and final presentation and submission of dissertation in 50 to 60 pages.

Unit I- Writing a Research Dissertation
(in not more than 60 pages)

Unit II- Review Literature

Unit III- Methodology

Unit IV- Consultation and Supervision in groups

Unit V-

- **Group Presentation.**
- **Revision.**
- **Oral Presentation.**

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