

**Course Outline BS English (5<sup>th</sup> Semester Intake)**  
**w.e.f. Spring 2023 & Onward**

Eligibility: At least 45% marks in BA/ADA with English compulsory of 200 marks or Equivalent and 45% marks in the subject of English compulsory.

Duration: 02 Year Program (04 Semesters)

Degree Requirements: 72 Credit Hours

**Semester-1**

ENGL-6301	Drama-I (Classical and Elizabethan Drama)	3(3+0)
ENGL-6302	Literary Criticism	3(3+0)
ENGL-6303	Fiction-I	3(3+0)
ENGL-6304	Classical Poetry	3(3+0)
ENGL-6305	General Linguistics	3(3+0)
ENGL-6306	Prose-I	3(3+0)

**Semester-2**

ENGL-6307	Stylistics	3(3+0)
ENGL-6308	Drama-II	3(3+0)
ENGL-6309	Prose-II	3(3+0)
ENGL-6310	Romantic Poetry	3(3+0)
ENGL-6311	Fiction-II	3(3+0)
ENGL-6312	Research Methodology	3(3+0)

**Semester-3**

ENGL-6313	Modern Critical Theories	3(3+0)
ENGL-6314	Applied Linguistics	3(3+0)
ENGL-6315	American Novel & Poetry	3(3+0)
ENGL-6316	Fiction-III	3(3+0)
ENGL-6317	English for Specific Purpose (ESP)	3(3+0)
ENGL-6318	20th Century Poetry	3(3+0)

**Semester-4**

ENGL-6319	Post-Colonial Novel	3(3+0)
ENGL-6320	History of Western Civilization/Dissertation	3(3+0)
ENGL-6321	American Drama	3(3+0)
ENGL-6322	World Literature in Translation/Dissertation	3(3+0)
ENGL-6323	Psycholinguistics	3(3+0)
ENGL-6324	Discourse Analysis	3(3+0)
URCC-5110	Citizenship Education and Community Engagement (Non-credit course)	3(1+2)

## Semester-I

ENGL-6301

Drama-I (Classical & Elizabethan Drama)

3(3+0)

The course aims at introducing the Greek and Elizabethan drama to the students focusing upon the prescribed works as mentioned below. An attempt has been made to familiarize the students with major trends in dramatic art and popular themes dealt by the classical dramatists. The study will essentially focus upon the techniques of analyzing a play so as to enable students to carry out independent study of other works of the respective ages which have not been included in the course. The course begins with the great Greek dramatist Sophocles who admittedly has the profoundest mind and the keenest observation amongst the other giants of literature. His tragic plays are arguably unsurpassed in any kind of evaluation till today. Furthermore, Christopher Marlowe, however, can be considered the only contender whose plays can be adjudged as brilliantly poised against the Greek drama in terms of inception of English drama. In order to present basic follies of human nature in a lighter tone, Ben Jonson has surprisingly criticized the contemporary norms and traditions. The course enables the students to be trained in criticism of drama and theater and to polish their skills in interpretation of themes in their local context. At the end of this course, the students will be able to discuss over a range of topics including the divine, fate and responsibility; the origins of drama; Aristotle's analysis of tragedy in the *Poetics*; performance aspects; the function of drama in the context of religious festivals and the democratic city-state; drama as source of historical and cultural information. Moreover, the students will be familiar with the themes, conventions, and preoccupations of ancient Greek theater and understand the various aspects of ancient Greek theater production. They will create their own interpretations of ancient Greek theater every day in class. They will reflect on their engagement verbally and in concise, persuasive written responses.

### Contents

1. Sophocles: *Oedipus Rex*
2. Christopher Marlowe: *Dr. Faustus*
3. William Shakespeare: *Hamlet & The Tempest*
4. Ben Jonson: *Every Man in his Humour*

### Recommended Texts

1. Hechet, J. (Ed.). (2004). *The Theban plays: King Oedipus, Oedipus at Colonus, Antigone*. Hertfordshire: Wordsworth Editions Limited.
2. Romany, F., & Lindsey, R. (Eds.). (2004). *Christopher Marlowe: The complete plays*. New York: Penguin.
3. Schelling, E. F. (Ed.). (1942). *The complete plays of Ben Jonson*. London: J. M. Dent.

### Suggested Readings

1. Sheppard, J. T. (2016). *Greek tragedy*. Sydney: Wentworth Press.
2. Deats, S. M., & Logan, R. A. (2008). *Placing the plays of Christopher Marlowe: Cultural contexts of his plays*. Aldershot: Ashgate.
3. Bloom, H. (Ed.). (2007). *Sophocles' Oedipus Rex*. New York: Blooms Literary Criticism.  
Levin, H. (2014). *Overreacher: A study*

The course traces the history of literary criticism from Greek critics to the time of romanticism in English literature. The study of Aristotle and Longinus who came to second life in 16th century England would help the learners see and realize that the roots of critical thought in English literature lie in the ancient Greece. The views of English critics like Philip Sidney and Wordsworth would provide the land marks in the development of critical ideas about art and literature. This course aims at equipping the students with the tools of literary criticism and providing them the skill to evaluate literary works critically. The implied aim is to develop critical thinking among the students. At the end of the course, the students will be able to explain the term literary criticism, its certain types and schools of thought explain the theories and canons expounded by Aristotle, Longinus, Philip Sidney and Wordsworth in the discourse of literary criticism and apply the critical tools/ theories/ canons to evaluate literary works.

#### *Contents*

1. *Poetics* by Aristotle
2. *On the Sublime* by Longinus
3. *An Apology for Poetry* by Philip Sidney
4. *Preface to Lyrical Ballads* by Wordsworth
5. *Practical Criticism*

#### *Recommended Texts*

1. Butcher, S.H. (Ed.) (1907). *Poetics of Aristotle*. New York: MacMillan.
2. Roberts, W. R. (Ed.) (2011). *Longinus on the Sublime: The Greek text edited after the Paris manuscript*. Cambridge: Cambridge University Press.
3. Maslen, R. W. (Ed.) (2002). *An apology for poetry (revised 2<sup>nd</sup> ed.)*. Manchester: Manchester University Press.
4. Stafford, F. (Ed.) (2013). *Lyrical ballads*. Oxford: Oxford University Press.

#### *Suggested Readings*

1. Laird, A. (Ed.). (2006). *Ancient literary criticism*. Oxford: Oxford University Press.
2. Golban, P., & Ciobanu, E. A. (2008). *A short history of literary criticism*. New York: New York University Press.

The course aims at introducing the students to the fiction of 18<sup>th</sup> and 19<sup>th</sup> centuries. The students will be familiarized with the changing socio economic and literary trends in the fabrics of English fiction and its emergence as a genre of literature. Students will be introduced to new trends in fiction in the age of prose and reason to broaden the vision of the students about the changing trends in the style and themes of the fictional literature. Fiction represents the values of life and imaginative vistas of the society. Keeping in view all these factors students will be prepared to understand the changing environment. Representative novelists such as Fielding, Jane Austen and Charles Dickens will help in bringing about informed learning. The fiction helps in producing knowledge-based students so that they are in a position to compete in the changing pace of the society. Besides academic learning, the students will also be familiarized with the dynamics of 18<sup>th</sup> and 19<sup>th</sup> century fiction and their interrelatedness with myriad of social, cultural, religious and moral issues of the English society. This will lead to the preparation of students for the upcoming fictional narratives at next academic level.

#### *Contents*

1. Henry Fielding: *Joseph Andrewes*
2. Jane Austen: *Pride & Prejudice*
3. Charles Dickens: *A Tale of Two Cities*

#### *Recommended Texts*

1. Hedge, T. (Ed.). (2008). *Pride and prejudice*. Oxford: Oxford University Press.
2. John, J. (Ed.). (2019). *A tale of two cities*. London: Flame Tree Publishing.
3. Potkay, A. (Ed.). (2008). *The adventures of Joseph Andrews*. London: Longman.

#### *Suggested Readings*

1. Bacscheider, P. R., & Ingrassia, C. (2005). *A companion to the eighteenth-century English novel and culture*. Hoboken: Blackwell Publishers.
2. Bloom, H. (Ed.). (2004). *The eighteenth-century English novel*. Philadelphia: Chelsea House Publishers.
3. Hardy, B. (2000). *A reading of Jane Austen*. London: Bloomsbury.
4. Todd, J. (2015). *The Cambridge introduction to Jane Austen* (2<sup>nd</sup> ed.). Cambridge: Cambridge University Press.

This course aims at introducing the students to the classical period of English poetry beginning from the medieval period to its growth and development into the eighteenth century. Hence selections of poetry composed by the most representative poets of the respective eras are included in it. The purpose of this course is to make students familiar with poetry of Chaucer, John Milton, John Donne and Alexander Pope. Selections of poetry from these poets will help in bringing about informed learning. It begins from Chaucer in the 14th century and ends with the neo-classical period of Pope in 18th century. The history of English poetry is framed for bringing about knowledge based segments of students so that they are in a position to compete in the changing scenario of the society. The selection is intended to make the readers aware of not only the development of genres but also the development of English Language.

#### *Contents*

1. Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
2. John Milton: *Paradise Lost*: Book-I (line 1-100 & 5 Speeches of Satan)
3. John Milton: *Paradise Lost*: Book-II (Speeches of Adam & Eve)
4. Spenser: *The Faerie Queen* (Book1, Canto 1)
5. John Donne : (Love and Divine Poems), The Good Morrow, Goe and Catch A Falling Star, The Sunne, Rising, Song Sweetest Love ,
6. Alexander Pope: *The Rape of The Lock* (Canto 1,2 & 5)

#### *Recommended Texts*

1. Cunningham, J. E. (Ed.). (1989). *The prologue to the Canterbury tales*. London: Penguin
2. Orgel, S., & Goldberg, J. (Eds.). (2003). *John Milton: The major works*. New York: Oxford University Press.
3. Hamilton, A. W., Yamashita, H., & Suzuki, T. (Eds.). (2013). *Spenser: The fairiequeene*: New York: Routledge.
4. Carey, J. (Ed.). (2000). *John Donne: The major works*. Oxford: Oxford University press.
5. Beardsley, A. (Ed.). (1968). *The rape of the lock: An heroic-comical poem*. New York: Dover Publications.

#### *Suggested Readings*

1. Fowler, A. (Ed.). (2014). *Milton: Paradise Lost* (2<sup>nd</sup> ed.). London: Routledge.
2. Kolve, V. A., & Olson, G. (Eds.). (2018). *The Canterbury tales: Seventeen tales and the general prologue* (3<sup>rd</sup> ed.). New York: WW Norton & Company.
3. Heale, E. (1999). *The faierie queene: A reader's guide*. Cambridge: Cambridge University Press.
4. Reid, B. (2014). *The Metaphysical poets*. London: Routledge.

This is an introductory level course that aims at providing a general introduction to linguistics. After a brief history of the field and a general introduction to the area of language systems and theories, the core components of linguistics like, phonology, morphology, syntax, semantics, discourse, and pragmatics are introduced. The course focuses on natural language phenomena and the methods used to describe them scientifically. Theoretical and applied issues shall be discussed through the analysis of fragments of language. The general goal of the course is to provide initial exposure to linguistics and it will help the learner to get a sense of the nature of linguistic phenomena. The course also provides conceptual foundations for learners to undergo advanced and specialized courses on different levels of language. The learner, after undergoing this course, shall be able to recognize basic concepts in linguistics and apply the knowledge of language to analyze different levels of language.

#### *Contents*

1. What is language?
2. Characteristics of human language
3. Origin of language
4. Language universal and typology
5. Functions of language
6. What is linguistics?
7. Branches of linguistics
8. Phonetics and phonology
9. Syntax
10. Morphology
11. Semantics
12. Sociolinguistics
13. Psycholinguistics

#### *Recommended Texts*

1. Crystal, D. (1990). *What is linguistics?* London: Arnold.
2. Yule, G. (2016). *The study of language* (6<sup>th</sup> ed.). Cambridge: Cambridge University Press.

#### *Suggested Readings*

1. Parker, F., and Riley, K. (1994). *Linguistics for non-linguists*. Needham Heights: Allyn and Bacon.
2. Crystal, D. (2010). *The Cambridge encyclopedia of language* (3<sup>rd</sup> ed.). Cambridge: Cambridge University Press
3. Lyon, J. (2002). *Language and linguistics: An introduction*. Cambridge: Cambridge University Press.
4. Radford, A, et al. (2012) *Linguistics: An introduction*. Cambridge: Cambridge University Press.

The course aims to introduce the students to Prose as a genre of literature by drawing comparison with poetry. This course is helpful in providing the students with highly philosophical ideas and literary perspectives on a diversified field of topics ranging from social, political, academic, historical and cultural using pithy style. The course content also provides insight about the contemporary philosophical theories such as Machiavellianism and rationalism. The students will not only acquire a wide range of knowledge, but working with the course will also enable them to engage with the writing style of different writers, subject matter, content and point of view that they may integrate in their writing or everyday use. After studying this course, students would be able to use the language efficiently in academic and real life situations. The course is helpful for the beginners studying literature to get insight into how they can attempt writing creatively.

#### *Contents*

1. Introduction to literature: Prose genre
2. Renaissance age
3. Francis Bacon: Of Truth
4. Francis Bacon: Of Study
5. Francis Bacon: Of Revenge
6. Francis Bacon: Of Friendship
7. Francis Bacon: Of Great Place
8. Francis Bacon: Of Simulation & Dissimulation
9. Jonathan Swift: Book I, voyage to Lilliput
10. Jonathan Swift: Book II: voyage to Houyhnhnms
11. Charles Lamb: New Year's Eve
12. Charles Lamb: Dream Children
13. Charles Lamb: Poor Relations
14. John Ruskin: Essay on Work
15. John Ruskin: Essay on War

#### *Recommended Texts*

1. Pitcher, J. (1985). *The essays* (1<sup>st</sup> ed.). London: Penguin Books.
2. Rawson, C., & Higgins, I. (Eds.). (2005). *Gulliver's travels* (new ed.). New York: Oxford University Press.
3. Lamb, C. (1903). *Essays of Elia*. London: G. Bells & Sons, Ltd.
4. Ruskin, J. (1907). *The crown of wild olives*. Edinburgh: Ballanthyne Press.

#### *Suggested Readings*

1. Bloom, H. (Ed.). (2009). Jonathan Swift's *Gulliver's travels* (new edition). New York: InfoBase Publishing.
2. Donoghue, D. (2010). *Jonathan Swift: A critical introduction*. New York: CUP.

## Semester-II

ENGL-6307

Stylistics

3(3+0)

This course introduces the students to the modern concepts of style as distinguished from the traditional one. The course will introduce the notion of style to the student, both in literary and non-literary discourses from a purely linguistic perspective. This also includes a comparison of style in literary and non-literary discourses in the context of genre leading to the identification of different registers. This course aims to introduce students to the close linguistic analysis of literary and non-literary texts, enabling students to identify how different aspects of linguistic structure shape and contribute to readers' interpretations of texts. It is especially suitable for students wishing to understand literary texts at a deeper level but the analytical skills acquired on this course would help all students to develop a more sophisticated appreciation of how language can be exploited to create meaning.

### *Contents*

1. What is style and Stylistics? Traditional, modern, and linguistic concept of style; Branches of Stylistics
2. Stylistic Levels of Analysis: Phonology, Graphology, Lexis, Grammar, Discourse
3. Figurative language; Foregrounding: Parallelism, norm and deviation
4. Discourse: Cohesion and Coherence, Textuality and Intertextuality, Clause complexing
5. Pragmatic Analysis of Literature: Speech Acts, Deixes, Implicatures
6. Concepts of Style, Register and Genre
7. Difference between Literary and non-literary Text
8. Language of Advertisement
9. Language of Conversation
10. Language of Recipes
11. Language of Legal Documents
12. Language of Religion
13. Language of Unscripted Commentary
14. Language of Newspaper Reporting

### *Recommended Texts*

1. Crystal, D., & Davy, D. (2016). *Investigating English style*. London: Routledge.
2. Leech, G. & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (revised 2<sup>nd</sup> ed.). Harlow: Pearson.
3. Biber, D. (2009). *Register, genre and style*. New York: Cambridge.

### *Suggested Readings*

1. Leech, G. (2013). *Language in literature: Style and foregrounding*. London: Routledge.
2. Watson, G. (2007). *Literature and stylistics for language learners: Theory and practice*. New York: Palgrave.
3. Burke, M. (2014). *The Routledge handbook of stylistics*. New York: Routledge.
4. Goddard, A. (2002). *The language of advertising: Written texts* (2<sup>nd</sup> ed). London: Routledge.
5. Liddicoat, A.J. (2007). *An introduction to conversation analysis*. New York: Continuum.



This course will introduce students to a broad variety of modern dramatists from across Europe foregrounding issues of form and technique alongside textual and thematic analysis. In this course we will sample a wide range of the fascinating dramas that have been composed during the past century. Many of these plays are now acknowledged "classics" of modern drama. Students will be able to understand major thematic trends which characterized the drama of 20th century. The aim is that by the end of the course, the students will have a good sense of the historic development of the modern drama in its many manifestations. The students will learn to share and defend their own interpretations of the texts through their discussions in class and exams they will be required to take during the semester. This will help them hone their skills of close reading, critical evaluation and explicatory writing.

#### *Contents*

1. *The Importance of being by Earnest* by Oscar Wilde
2. *Murder in the Cathedral* by T. S. Eliot
3. *A Doll's House* by Henrik Ibsen
4. *Justice* by John Galsworthy

#### *Recommended Texts*

1. Eliot, T. S. (2014). *Murder in the cathedral* (reprinted). London: Houghton Mifflin Harcourt.
2. Galsworthy, J. (2019). *Justice* (reprinted). London: Good Press.
3. Meyer, M., Worrall, N., & Worrall, N. (Eds.). (2008). *A doll's house*. London: A & C Black.
4. Mattox, B. M. (Ed.). (2000). *The importance of being earnest*. London: Courier Corporation

#### *Suggested Readings*

1. Moody, A. D. (Ed.). (1994). *The Cambridge companion to T. S. Eliot*. Cambridge: Cambridge University Press.
2. Krasner, D. (2011). *A history of modern drama* (vol. 2). Chichester: Wiley-Blackwell.
3. McFarlane, J. (Ed.). (1994). *The Cambridge companion to Ibsen*. Cambridge: Cambridge University Press.

The course is intended to make readers understand some important literary expression in prose works other than short stories & novel. The objective of the study is to familiarize the students with a wide range of functional and non-functional styles in English prose. Prose styles of Mill, Russell, Said and other prominent authors are analyzed in relation to the contemporary thought and philosophy. The students are acquainted with a variety of prose texts and themes imbedded in them. This Scheme of study will facilitate the young learners to develop argumentative thinking and acute understanding of the various controversial political, cultural, and social issues discussed and debated in these prose works. It helps to develop in them a critical comprehension of both factual and analytical perspectives of selected works. The course also enables the students not only to explore elements of styles and themes in a prose text but also improve their academic productivity and creativity of these learning elements.

#### *Contents*

1. John Stuart Mill: On Liberty
2. Bertrand Russell: Philosophy of Politics, The Future of Mankind, Philosophy for layman, Functions of a Teacher, Ideas that have helped mankind, Ideas that have harmed mankind
3. Edward Said: Introduction to Culture and Imperialism
4. Lytton Strachey: End of Gen. Gordon, Florence Nightingale

#### *Recommended Text*

1. Mill, J. S. (1966). *On liberty*. London: Palgrave.
2. Russell, B. (1995). *Unpopular essays*. New York: Routledge.
3. Said, E.W. (1993). *Culture and imperialism*. New York: Vintage Books.
4. Sutherland, J. (Ed.). (2003). *Eminent victorians*. New York: Oxford University Press.

#### *Suggested Readings*

1. Buchanan, I. (2010). *Oxford dictionary of critical theory* (1<sup>st</sup> ed.). New York: Oxford University Press.
2. Rehman, T. (2010). *Language policy, identity, and religion*. Islamabad: Quaid-e-Azam University.
3. Gray, J. (2008). *John Stuart Mill: On liberty and other essays*. New York: Oxford University Press.
4. Said, E. W. (1995). *Orientalism*. London: Penguin books.

This course is a study of poetic forms from English Romantic verse. Student will be able to identify the characteristics of this period as reflected through the poetry of the selected representative poets. A vast collection of Poets from the relevant era is selected for this course. Important biographical details in the lives of selected poets, the influence of historical, cultural, and artistic context upon selected major works, and the use of literary/ stylistics devices will be analyzed. The ideas of the French Revolution as reflected in the works of the Romantic Poets will broaden the vision of the readers and inspire them with the love for humanity which is a desired ideal in this shrinking island of love. In the end the students will be able to identify and discuss major trends in the Romantic Poetry with relevance to different poetic devices and figurative language used by various poets.

#### *Contents*

1. William Blake: The Divine Image Holy Thursday, The Little Black Boy, The Chimney Sweepers, A Poison Tree
2. William Wordsworth: Tintern Abbey, The Prelude *book 1* (Lines 1-100)
3. Percy Bysshe Shelley: Ode to the West Wind, To a Sky Lark, The Cloud
4. John Keats: Endymion (Line 1-50), Ode to Autumn, Ode to a Nightingale, Ode on a Grecian Urn

#### *Recommended Texts*

1. Appelbaum, S., & Smith, P. (Eds.). (2012). *Songs of innocence and songs of experience*. Chicago: Dover Publications.
2. Schmidt, M. (Ed.) (2007). *Lyrical ballads*. London: Penguin Classics.
3. Engell, J. & Raymond, M. D. (Eds.). (2019). *The prelude: 1805*. Boston: Godine Publisher.
4. Woodcock, B. (Ed.). (1998). *The selected poetry and prose of Shelley*. Hertfordshire: Wordsworth Editions Ltd.
5. West, D., & Croft, S. (Eds.). (2006). *John Keats: selected poems* (Oxford Student Texts). New York: Oxford University Press.

#### *Suggested Readings*

1. Lindsey, D. W. (1989). *Blake: Songs of innocence and of experience*. London: Macmillan Education Ltd.
2. Blades, J. (2004). *Wordsworth and Coleridge: Lyrical ballads*. New York: Palgrave Macmillan.

This course is designed to familiarize the students with some of the major works of Victorian fiction. Texts will be analyzed from the narrative aspects with constant references to their historical, cultural and literary contexts. The students will be able to recognize the characteristics of major chronological eras and relate literary works and authors to major themes and issues related to literary devices such as irony, symbolism, etc. The students will also be able to recognize the development of character and plot in the novel and will be able to identify specific connections between characters and other elements such as setting. They will be able to analyze the historical, cultural and traditional development through the narrative of the selected texts. Students will learn a method of analyzing novels by starting with characters and moving outward to other elements and will identify the most effective elements of selected novels. Students will be able to develop the intellectual ability to grasp and interpret the novels with critical understanding.

#### *Contents*

1. Thomas Hardy: *Tess of the D'Urbervilles*
2. George Eliot: *Mill on the Floss*
3. E.M. Forster: *A Passage to India*
4. George Orwell: *Animal Farm*

#### *Recommended Texts*

1. Palmer, B., & Sayer, K. (Eds.). (2017). *Tess of the D'Urbervilles*. Harlow: Pearson Education.
2. Wheeler, H. (Ed.). (2016). *The mill on the floss by George Eliot*. London: Macmillan Education Ltd.
3. Stallybrass, O., & Mishra, P. (Eds.). (2005). *A passage to India*. London: Penguin Classics.
4. Hitchens, C. (Ed.). (2003). *Animal farm and 1984* (1<sup>st</sup> ed.). Boston: Houghton Mifflin Harcourt.

#### *Suggested Readings*

1. Verdonk, P., & Weber, J. J. (Eds.). (1995). *Twentieth-century fiction: From text to context*. London: Psychology Press.
2. Allen, W. E. (1982). *The English Novel, a short critical history*. London: Penguin Books Limited.
3. Allott, M. F. (Ed.). (1959). *Novelists on the novel*. Columbia: Columbia University Press.
4. Forster, E. M. (2002). *Aspects of the novel*. New York: Rosetta Books LLC.

The aims and objectives of this course are to introduce BS students to the basic concepts of language which have immediate relation to their ordinary as well as academic life. To sensitize students to the various shades and aspects of language, to show that it is not a monolithic whole but something that can be looked at in detail. The core concepts of research in linguistics will particularly be discussed. The students will further be taught and hand on practice will be given about the citation and on line research. The other objective of this course is to develop a research orientation among the students and to acquaint them with fundamentals of research methods. Further, the course aims at introducing them to the basic concepts used in research and to scientific social research methods and their approach. Some other objectives of the course are to develop an understanding of various research designs and techniques and to identify various sources of information for literature review and data collection. Lastly the aims of the course are to develop an understanding of the ethical dimensions of conducting applied research.

#### *Contents*

1. Introduction to Qualitative methods in applied linguistic research.
2. Action research and Case study
3. Generic qualitative researches, tools for research
4. Grounded theory
5. Content analysis
6. Definitions and approaches surrounding quantitative research
7. Experimental design
8. Introduction to statistics and SPSS
9. The logic of quantitative research
10. Methods and tools for data management and analysis
11. Sampling and survey design
12. Ethical issues in qualitative research, Generic qualitative research
13. Quantitative analysis with descriptive statistics
14. Quantitative analysis with measures of association

#### *Recommended Texts*

1. Best, J. W., & Kahn, J. V. (2016). *Research in education*. Noida: Pearson Education India.
2. Gay, L. R., Mills, G. E., & Airasian, P. W. (2012). *Educational research: Competencies for analysis and applications, student value edition* (10<sup>th</sup> ed.). London: Pearson.

#### *Suggested Readings*

1. Bell, J., & Waters, S. (2014). *Doing your research project: A guide for first-time researchers in education and social Science* (6<sup>th</sup>ed.). New York: McGraw-Hill Education.
2. O'Leary, Z. (2017). *The essential guide to doing your research project*. New York: Sage.
3. Flick, U. (2015). *Introducing research methodology: A beginner's guide to doing a research project* (2<sup>nd</sup> ed). New York: Sage.

## Semester-III

ENGL-6313

Modern Critical Theories

3(3+0)

The implied course aims to develop the critical thinking among the students by reading thoroughly various literary theories. Students shall familiarize about various theories, theorist and how to interpret literary text with reference to these theories. Students shall be able to gain familiarity with the major theories of literary criticism through the history of literary criticism. Thorough reading of literary theories of Structuralism, Post Structuralism, formalism, Reader Response Theories, Psychoanalysis, Deconstruction, Feminism, Post colonialism, Historicism, New historicism, modernism, ad postmodernism etc. would sharpen and widen the critical and analytical skills of students. All the teaching shall be student teacher based. This will developed the ability to write critical essays on works of all genres using the theoretical approaches from liberal humanism to the present. This course particularly aims at equipping the students with the tools of criticism and providing them skills to critically evaluate the works of art as mature critics.

### *Contents*

1. Structuralism
2. Russian Formalism
3. Post-Structuralism
4. Reader Response Criticism
5. Psychoanalysis
6. Deconstruction
7. Feminism
8. New Historicism
9. Post-Colonialism
10. Modernism
11. Post-Modernism

### *Recommended Texts*

1. Selden, R. W. (1993). *P. Contemporary literary theory*. Kentucky: University press of Kentucky.
2. Barry, P. (2020). *Beginning theory: An introduction to literary and cultural theory* (3<sup>rd</sup> ed.). Manchester: Manchester university press.

### *Suggested Readings*

1. Bressler, C. E. (1999). *An introduction to theory and practice*. New York: Prentice-Hall, Inc.
2. Leitch, V. B. et al. (Eds.). (2018). *The Norton anthology of theory and criticism*. New York: WW Norton & Company.
3. Gugler, J., &Diop, O. C. (1998). Ousmane Sembène's "Xala": The Novel, the Film, and Their Audiences. *Research in African Literatures*, 147-158.

This course provides a general introduction to applied linguistics. Theoretical and applied issues will be discussed through the analysis of fragments of how language is structured and used. The course will enable the students to understand the application linguistic knowledge to solve real life problems like language teaching and learning, syllabus design, language planning etc. So, this course is a gateway to the field of applied of applied linguistics. It will introduce students to different methods adopted throughout the tradition of language teaching to teach language at the same time probing into the approaches, linguistic or psychological, that backed them. Moreover, with the help of the applied contents of language teaching, the students will be able to practice the contents like analysis of errors and make them prepare for the students. The students will be able to know the existing syllabuses being practice and they will be able to experiment the current syllabus through the course.

#### *Contents*

1. Applied linguistics: an introduction
2. Language learning theories in Psycholinguistics
3. Methods and approaches
4. The nature of approaches and methods in language learning, GTM & CLT
5. The Direct method
6. The audio-lingual method
7. The natural approach
8. The eclectic approach
9. Error analysis
10. Syllabus design
11. Grammatical syllabus, procedural syllabus, Selecting and grading contents
12. Notional functional syllabus, Selecting and grading contents
13. Process syllabus, Selecting and grading contents
14. Needs analysis for syllabus designing
15. Testing and Evaluation
16. Teacher Training

#### *Recommended Texts*

1. Aronoff, M., & Rees-Miler, J. (Eds.). (2001). *The handbook of linguistics*. Chichester: Willy-Blackwell.
2. Zoltán, D. (2007). *Research methods in applied linguistics: quantitative, qualitative, and mixed methodologies*. New York: Oxford University Press.

#### *Suggested Readings*

1. Ungerer, F., & Schmid, H. J. (2013). *An introduction to cognitive linguistics* (2<sup>nd</sup> ed.). London: Routledge.
2. Yule, G. (2010). *The study of language* (4<sup>th</sup> ed.). New York: Cambridge University Press.
3. Widdowson, H. G. (2000). On the limitations of linguistics applied. *Applied Linguistics*, 21(1), 3-25.

This course is designed to enable the students to understand the traditions and trends present in American Literature. It mainly focuses on connecting the diverse western movements such as Realism, Naturalism, Romanticism, Transcendentalism, Modernism, etc. as they influence multiple trends in American literary heritage and nationalism. It also highlights various phases of the American Renaissance, the Civil War and scientific progress, dreams of American success, and several voices of social protest. It encompasses the said emerging trends as they culminate into the opening of democratic vistas along with repercussions of industrial and scientific expansion. Race-gender-class equations reinterpret the central meaning of America and of the changing social and economic values. The prescribed novels & play highlight social milieu prevailing in early 20<sup>th</sup> century. The students will surely enjoy the selected poems by the representative poets. They will really gauge why Hemingway is a father figure in American Fiction and Tony Morrison is the greatest living voice. The final objective of this course is to look for the sense of democratic diversity amid the constitutional unity of the US.

#### *Contents*

1. Walt Whitman: There was A Child Went Forth, I Saw in Louisiana, A Live-Oak Growing, One's-Self I Sing, Poets to Come, O Captain! My Captain! To A Stranger, Shut Not Your Doors, These Carols,
2. Emily Dickinson: This is my letter to the world, Success is counted sweetest., Hope is the thing with feathers, The last night that she lived
3. Robert Frost: Mending Wall, After Apple Picking, The Road Not Taken, Tree at my Window, Stopping by Woods on a Snowy Evening, acquainted with the Night, The Pasture, Meeting and Passing
4. Earnest Hemingway: *A Farewell to Arms*
5. Tony Morrison: *Jazz*

#### *Recommended Texts*

1. Karbiener, K. (Ed.). (2009). *Leaves of grass*. Philadelphia: New York & Noble Classic.
2. Bourgois, C. (Ed.). (1993). *Jazz*. London: Picador.
3. Hemingway, E. (1997). *A farewell to arms* (reprinted version). New York: Scribner.

#### *Suggested Readings*

1. Bradbury, M. (1994). *The modern American novel*. London: Penguin.
2. George, W. N. (1960). *Human values in the poetry of Robert Frost*. Durham: Duke University Press
3. Bloom, H. (Ed.). (1985). *TS Eliot: Modern critical views*. Broomall: Chelsea House.
4. Anderson, C. R. (1960). *Emily Dickinson's poetry: Stairway of surprise*. New York: Holt, Rinehart and Winston.



This course features the modern novel in English literature. This course aims at imparting the interpretative skills in students by modes of close reading, interpretation and evaluation of selected works of fiction, with attention to authors' contexts and their creative processes, narrative elements, and reader responses. Students will explore varied topics and themes from diverse viewpoints, backgrounds, and perspectives. The students will also be able to recognize the development of characters and plot in the novel and will be able to identify specific connections between characters and other elements such as setting, plot and characterization. Students will also learn to understand the fictional nuances of the selected English novels by contrasting with other fictional writings. Along the way, they will also learn to examine the interplay between, romantic, realist, modernist, and postcolonial conceptions of what literature is and what it can do, enabling them to map theories of the novel alongside other genres of literature.

#### *Contents*

1. D.H. Lawrence: *Sons and Lovers*
2. Virginia Woolf: *To the Lighthouse*
3. Joseph Conrad: *Heart of Darkness*
4. William Golding: *Lord of the Flies*

#### *Recommended Texts*

1. Parker, P. M. (Ed.). (2005). *Heart of Darkness (Webster's German thesaurus ed.)*. San Diego: ICON Group International, Inc.
2. King, S., & Lowry, L. (Eds.). (2016). *Lord of the flies*. New York: Penguin Books.
3. Trotter, D. (Ed.) (1995). *Sons and lovers*. Cambridge: Cambridge University Press.
4. Kemp, S. (Ed.). (1994). *To the Lighthouse*. London: Routledge.

#### *Suggested Readings*

1. Becket, F. (2002). *D. H. Lawrence: A sourcebook (Complete critical guide to English literature)*. New York: Taylor & Francis Group.
2. Leech, G. N., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose (revised 2<sup>nd</sup> ed.)*. Harlow: Pearson.
3. McIntire, G. (2008). *Modernism, memory, and desire: T. S. Eliot and Virginia Woolf*. Cambridge: Cambridge university press.
4. Bloom, H. (Ed.). (2009). *Joseph Conrad's Heart of darkness*. New York: Bloom's Literary Criticism.

The course aims to make learners familiar with concepts of special and specific English. It provides learners with informed insight to understand and different kinds of English. It forms a solid foundation of learner's insight of specific language learning skills and ways of assessment of such skills. The main aims of the course are to enable the learners to acquire information in its general sense. There are five broad objectives, which are also applied to EAP i.e. to reveal subject-specific language use and develop target performance competencies. The other objectives are to develop strategic competence and to foster critical awareness. The students will examine these objectives one after the other. Lastly, the students will develop strategic competence which is a link between context of situation and language knowledge. It will finally enable the students for a successful and efficient communication.

#### *Contents*

1. ESP: Introduction
2. Theoretical Bases: Major influences
3. Developments in ESP – Register analysis to learning centeredness
4. Classification of ESP
5. Trends and Issues in EAP and EOP
6. Features of EAP and EOP
7. Skills in EAP and EOP
8. ESP course design
9. ESP Teacher's role and training of the ESP teacher

#### *Recommended Texts*

1. Basturkmen, H. (2014). *Ideas and options in English for specific purposes*. Mahwah: Lawrence Erlbaum Associates.
2. Paltridge, B., & Starfield, S. (Eds.). (2014). *The Handbook of English for specific purposes*. Chichester: Wiley-Blackwell.

#### *Suggested Readings*

1. Kırkgöz, Y., & Dikilitaş, K. (Eds.). (2018). *Key issues in English for specific purposes in higher education*. New York: Springer.
2. Hutchinsen, T., & Waters, A. (1987). *English for specific purposes: A learning-centered approach*. Cambridge: CUP
3. Dudley-Evans, T., St. John, M. J., & Saint John, M. J. (1998). *Developments in English for specific purposes: A multi-disciplinary approach*. Cambridge: Cambridge University Press.

This course in literature aims at providing the students an opportunity to read representative works of 20<sup>th</sup> century poets. It would enhance their understanding of the emerging trends in 20<sup>th</sup> Century poetry emphasizing specifically on the period between post-World War I disillusionment and early World War II internationalism and how the concept of ‘the image’ evolved through this period. It will also examine the tension between established forms of poetry and the efforts of modern poets to “make it new”, to reinvent poetry. The students would get an exposure to well-recognized poets from different backgrounds. In addition to close reading of the poems, the theoretical and historical issues will also be taken into consideration. The learners, upon completion of this course, shall be able to identify the characteristics of this period as reflected through the poetry of the selected representative poets, understand and explain the major movements of the 20<sup>th</sup> century poetry, analyze poetry through close reading of texts, have a sophisticated understanding of the relationship between literary texts and social structures, know the cultural, political and stylistic protocols of modernism and its various literary movements, and know how to read both formal and thematic aspects of texts as part of larger cultural and historical movements.

#### *Contents*

1. T. S. Eliot: The Love Song of J. Alfred Prufrock
2. T. S. Eliot: *The Wasteland*
3. W. B. Yeats: Wild Swans at Coole
4. W. B. Yeats: When You Are Old
5. W. B. Yeats: No Second Troy
6. W. B. Yeats: The Second Coming
7. Philip Larkin: Mr. Bleaney
8. Philip Larkin: Church Going
9. Philip Larkin: Ambulances
10. Philip Larkin: MCMXIV

#### *Recommended Texts*

1. Black, J. et al. (Eds.). (2010). *The wasteland and other poems*. Peterborough: Broadview Press.
2. Amis, M. (Ed.). (2012). *Philip Larkin poems*. London: Faber & Faber.
3. Finerman, J. R. (Ed.). (2010). *The collected works of W.B Yeats: The poems* (Vol. 1, 2<sup>nd</sup> ed.). New York: Simon & Schuster.

#### *Suggested Readings*

1. Brooks, C. (2018). *Modern poetry and the tradition*. Chapel Hill: University of North Carolina Press.
2. Bruns, G. L. (2001). *Modern poetry and the idea of language: A critical and historical study*. Chicago: Dalkey Archive Press.
3. Longley, E. (2013). *Yeats and modern poetry*. Cambridge: Cambridge University Press.
4. Swarbrick, A. (1986). *Larkin: The Whitsun weddings and the less deceived*. London: Macmillan International Higher Education.

## Semester-IV

ENGL-6319

Post-Colonial Novel

3(3+0)

This course aims to introduce students to a selection of literature and criticism generated by the colonizers and the colonized. Students will be able to participate meaningfully in the debate inaugurated by the Post - Colonial literary studies. They will also be able to identify the common thematic concerns and stylistic features in the cross continental voices of the empire. The course will enable them to recognize Post-Colonial literature and criticism as a distinct and significant addition to English literary studies. The students will study literature from the former 'white Dominions' such as Australia and Canada, as well as literature from Asia and Africa and work produced by the various diaspora of Commonwealth origin within contemporary western societies such as Britain. The course will provide a range of themes to be explored including representations of 'the metropolitan center' and 'the periphery'; postcolonial interactions with the metropolitan center through British colonial novels; disillusion with independence; problems of identity and cultural identification; exile and diaspora; neo-colonialism; the role of the intellectual and the artist; the subversion of western literary form; the usages of the English language; problems and opportunities of the postcolonial woman. At the end of the course, the students will possess a coherent knowledge and a critical understanding of postcolonial literature and its key historical, cultural and theoretical developments. Moreover, they will be able to compare, discuss and explain interconnections and functions of postcolonial literature and its contexts, including comparative and interdisciplinary issues. Additionally, they will be trained in critical evaluation of arguments and assumptions about postcolonial literature, texts, and modes of interpretation.

### *Contents*

1. Chinua Achebe: *Things Fall Apart*
2. Zulfikar Ghose: *The Murder of Aziz Khan*
3. Paulo Coelho: *Al-Chemist*
4. Ahmad Ali: *Twilight in Delhi*

### *Recommended Texts*

1. Knopf, A. A. (2010). *The African trilogy: Things fall apart; Arrow of God; No longer at ease*. London: Penguin Books.
2. Ghose, Z. (2017). *Murder of Aziz Khan*. North Aston: Peach Publishing.
3. Coelho, P. (2018). *Alchemist*. New York: Harpercollins Publishers.
4. Ali, A. (1966). *Twilight in Delhi*. Bombay: Oxford University Press.

### *Suggested Readings*

1. Boehmer, E. (1995). *Colonial and post-colonial literature: Migrant metaphor* (2<sup>nd</sup> ed.). Oxford: Oxford University Press.
2. McLeod, J. (2000). *Beginning postcolonialism*. Manchester: Manchester University Press.
3. Ogede, O. (2007). *Achebe's things fall apart*. London: Continuum
4. Okpewho, I. (Ed.). (2003). *Chinua Achebe's things fall apart: A casebook*. New York: Oxford University Press.

This course aims to explore and critically examine the Western human history and recognize the social, political, religious, intellectual, and artistic achievements from the earliest human civilizations to the modern age. The contents included in the course will help to acquaint the students with the historical evolution of the western civilization. All the great civilizations from ancient to the modern times would be taught in two dimensions: firstly the brief introduction of the important events of that age which influenced the thoughts and the lives of writers, and secondly, the literary and cultural legacy of that particular movement. The students will be able to identify the defining features of the major ancient cultures of Western Civilization, such as Mesopotamia, Egypt, Greece, and Rome, the social, economic and cultural factors involved in the rise of Medieval European civilization, and the causes for the rise of the Renaissance and the comparison among civilizations.

#### *Contents*

1. Pre-civilizational history, stone age
2. Birth of civilization
3. Ancient middle east
4. Egyptian civilization
5. Greco-Roman civilization
6. Islamic and Western civilization
7. Medieval England
8. Renaissance in Europe
9. Reformation in the Christian world
10. Age of science & reason
11. European Absolutism
12. Modern & postmodern Age

#### *Recommended Texts*

1. Perry, M., & Bock, G. W. (Ed.). (2016). *Western civilization: A brief history* (11<sup>th</sup> ed.). Boston: Wadsworth Cengage Learning.
2. Sherman, D., & Salisbury, J. E. (2014). *The West in the world: A history of western civilization* (5<sup>th</sup> ed.). New York: McGraw-Hill.

#### *Suggested Readings*

1. Alkhateeb, F. (2014). *Lost islamic history: Reclaiming muslim civilization from the past*. London: Hurst & Co.
2. Daiches, D. (1969). *A critical history of English literature* (2<sup>nd</sup> ed.). Dehli: Allied Publishers.
3. Stearns, N. P. (2003). *Western civilization in world history*. New York: Routledge.
4. Peck, J., & Coyle, M. (2013). *A brief history of English literature*. New York: Palgrave Macmillan.

This course is devoted to the study of twentieth century American Drama. It contains major dramatic voices in American Literature that have played a great role in determining the distinctive American strengths in modern theatre. The corpus of primary texts includes canonical works by major American playwrights in the 20th century. The aim is to comprehend how far the historical, social and cultural development of America shaped the plays of major American playwrights in the 20th century. Also, the purpose is to explore the ways in which theater and performance have contributed to the construction and deconstruction of an American identity. In this regard, the broad social, political, religious, and cultural contexts will be examined to comprehend how American theater has evolved over the years. Upon successful completion of this course, students will have the knowledge and skills to articulate orally and in writing an understanding of key concepts and theatrical practices in American drama.

#### *Contents*

1. *The Crucible* by Arthur Miller
2. *Mourning becomes Electra* by Eugene O' Neill
3. *A Streetcar Named Desire* by Tennessee Williams
4. *Funny house of a Negro* by Adrienne Kennedy

#### *Recommended Texts*

1. Kennedy, A. (1988). *Adrienne Kennedy in one act*. London: University of Minnesota Press.
2. Blakesley, M. (Ed.). (1992). *The crucible*. London: Heinemann.
3. Levy, M. D., & Butler, H. (Eds.). (1967). *Mourning becomes Electra: Lyric tragedy in three acts*. London: Boosey& Hawkes.
4. Hern, P., & Hooper, M. (Eds.). (2009). *A streetcar named desire*. London: Methuen Publishing.

#### *Suggested Readings*

1. Bigsby, C. (Ed.). (2010). *The Cambridge companion to Arthur Miller* (2<sup>nd</sup> ed.). New York: Cambridge University Press.
2. Manheim, M. (Ed.). (1998). *The Cambridge companion to Eugene O'Neill*. Cambridge: Cambridge University Press.
3. Page, Y. W. (Ed.). (2007). *Encyclopaedia of African American women writers* (Vol. 1). London: Greenwood Publishing Group.

This inter-genre course intends to acquaint the learners with the literary achievements of the Non-native writers, the literary trends, the social and cultural ethos prevailing across the world. It offers an exposure to some Classics in World Literature, both in theme and form. The global perspective will not only make for an intrinsically rewarding experience but will also give depth to students' grasp of literatures translated into English and critically compare some of the great works of the East and the West. The study of world literature in translation will assist students in the development of intellectual flexibility, creativity, and cultural literacy so that they may engage in life-long learning. The students will be made familiar with representative literary texts within a significant number of historical, geographical, and cultural contexts. They will be able to apply critical and theoretical approaches to the reading and analysis of the texts in multiple genres as well as critically compare the works across time and place.

#### *Contents*

1. Bertolt Brecht: *The Life of Galileo*
2. Faiz Ahmed Faiz: *Dawn of freedom* (Translated by Agha Shahid Ali)
3. Rumi: Selections from *The Mathnavi* (The Song of the Reed)
4. *Discourses of Rumi*
5. Dostoevsky: *Crime and punishment*
6. QuratulainHyder: *River of fire*

#### *Recommended Texts*

1. Willett, J., & Maniheim, R. (Eds.). (2015). *The life of Galileo*. London: Bloomsbury
2. Slater, N. P., & Young, S. P. (Ed.). (2017). *Crime and punishment*. New York: Oxford University Press.
3. Haider, Q. (2003). *River of fire*. New York: New Directions.
4. Arberry, A. J. (1975). *Discourses of Rumi*. London: J. Murray.

#### *Suggested Readings*

1. Bassnett, S. (Ed.). (2019). *Translation and world literature*. London: Routledge.
2. Coulson, J., & Peace, R. A. (Eds.). (2008). *Crime and punishment*. Oxford: Oxford University Press.
3. Esslin, M. (1969). *Bertolt Brecht*. New York: Columbia University Press.
4. Harvey, A. (1999). *Teachings of Rumi*. Boston: Shambhala.

The aim of this course is to introduce students to the basic concepts of Psycholinguistics in order to familiarize the students with the relationship of language and mind, a detailed analysis of how language is processed in the brain and mind is presented in the course. The students will be able to list the major issues in the areas of speech perception, word recognition, sentence processing, text processing, reading and language acquisition. They will further be able to list the major processes involved in speech perception, word recognition, sentence processing, text interpretation, reading and language acquisition. Describe and demonstrate theoretical models of: speech perception, word recognition and lexical organization, sentence processing, language acquisition and reading. Moreover, it will enable the students to understand how language is psychologically processed, comprehended, produced and learnt. Lastly, the students will be able to present critical reading of published research in seminars and write academic essays on key Psycholinguistic areas of research.

#### *Contents*

1. The Psychology of learning
2. Theories of language learning: Behaviorism, Cognitivism, Interactionism
3. Role of Memory, short, working and long
4. Comprehension of language
5. Production of language
6. Inter language
7. Individual learner factors
8. Acquisition of first language
9. Acquisition of second language

#### *Recommended Texts*

1. Kroll, J. F., & De Groot, A. M. (Eds.). (2009). *Handbook of bilingualism: Psycholinguistic approaches*. Oxford: Oxford University Press.
2. Larsen-Freeman, D., & Long, M. H. (2014). *An introduction to second language acquisition research*. London: Routledge.

#### *Suggested Readings*

1. Aronoff, M. (2017). *The handbook of linguistics*. Chichester: Wiley-Blackwell.
2. Dörnyei, Z. (2014). *The psychology of the language learner: Individual differences in second language acquisition*. London: Routledge.
3. Martin-Jones, M., Blackledge, A., & Creese, A. (Eds.). (2012). *The Routledge handbook of multilingualism*. London: Routledge.
4. Spivey, M., Joanisse, M., & McRae, K. (Eds.). (2012). *The Cambridge handbook of psycholinguistics*. Cambridge: Cambridge University Press.



This course explores the ways in which language varies according to subject area, social setting, communicative purpose and the social roles of those involved. It examines the workings of various forms of speaking and writing. Students will study the nature of meaning, how we usually convey more than we actually say or write. We are particularly interested in working with text, that is, larger units of meaning than a clause or sentence. Students will develop skills in analyzing the properties of different texts, in characterizing the ideational as well as interpersonal stances. The course also introduces students to major theorists and research in the field of discourse analysis; fosters awareness of coherence and other textual features in written texts, trains students in a variety of analytical methods so that students are able to carry out a piece of experimental work using authentic data. Applications in language education will be discussed, and you will gain extensive experience of the practical analysis of a variety of text types.

### *Contents*

1. What is discourse? Levels of discourse in a language, transactional vs. interactional view
2. Linguistic forms and functions
3. Sentence vs. utterance; Product vs. process approach to discourse, Text, Context, and Co-text
4. Given & New: Halliday's account of information structure
5. Transitivity; Mood and Modality; Cohesion and coherence in a text
6. Register and Genre analysis
7. Critical discourse analysis
8. Norman Fairclough (Three dimensional model)
9. Tuen Van Dijk (Socio-cognitive model)
10. Ruth Wodak (Discourse historical model)
11. Language and Ideology
12. Language and Culture
13. Language and Gender
14. Language and Identity
15. Language and Power
16. Multimodality

### *Recommended Texts*

1. Gee, J. P. (2014). *How to do discourse analysis*. Abingdon, Oxon: Routledge.
2. Rose, D., & Martin, J. R. (2012). *Learning to write/reading to learn*. London: Equinox Publishing.

### *Suggested Readings*

1. Fairclough, N. (2005). *Critical discourse analysis*. London: Longman.
2. Martin, J. R., & Rose, D. (2008). *Genre relations: Mapping culture*. London: Equinox.
3. Swales, J. (2004). *Research genres. Explorations and applications*. Cambridge: Cambridge University Press.
4. Van Dijk, T. (1997). *Discourse as social interaction*. New York: Sage.

In recent years, community engagement has become a central dimension of governance as well as policy development and service delivery. However, efforts to directly involve citizens in policy processes have been bedeviled by crude understandings of the issues involved, and by poor selection of techniques for engaging citizens. This course will provide a critical interrogation of the central conceptual issues as well as an examination of how to design a program of effective community engagement. This course begins by asking: Why involve citizens in planning and policymaking? This leads to an examination of the politics of planning, conceptualizations of "community" and, to the tension between local and professional knowledge in policy making. This course will also analyze different types of citizen engagement and examine how to design a program of public participation for policy making. Approaches to evaluating community engagement programs will also be a component of the course. Moreover, in order to secure the future of a society, citizens must train younger generations in civic engagement and participation. Citizenship education is education that provides the background knowledge necessary to create an ongoing stream of new citizens participating and engaging with the creation of a civilized society.

### *Contents*

1. Introduction to Citizenship Education and Community Engagement: Orientation
2. Introduction to Active Citizenship: Overview of the ideas, Concepts, Philosophy and Skills
3. Identity, Culture and Social Harmony: Concepts and Development of Identity
4. Components of Culture and Social Harmony, Cultural & Religious Diversity
5. Multi-cultural society and inter-cultural dialogue: bridging the differences, promoting harmony
6. Significance of diversity and its impact, Importance and domains of inter-cultural harmony
7. Active Citizen: Locally active, Globally connected
8. Importance of active citizenship at national and global level
9. Understanding community, Identification of resources (human, natural and others)
10. Human rights, Constitutionalism and citizens' responsibilities: Introduction to human rights
11. Universalism vs relativism, Human rights in constitution of Pakistan
12. Public duties and responsibilities
13. Social Issues in Pakistan: Introduction to the concept of social problem, Causes and solutions
14. Social Issues in Pakistan (Poverty, Equal and Equitable access of resources, unemployment)
15. Social Issues in Pakistan (Agricultural problems, terrorism & militancy, governance issues)
16. Social action and project: Introduction and planning of social action project
17. Identification of problem, Ethical considerations related to project
18. Assessment of existing resources

### *Recommended Texts*

1. Kennedy, J. K., & Brunold, A. (2016). *Regional context and citizenship education in Asia and Europe*. New York: Routledge
2. Macionis, J. J., & Gerber, M. L. (2010). *Sociology*. New York: Pearson Education

### *Suggested Readings*

1. British Council. (2017). *Active citizen's social action projects guide*. Scotland: British Council
2. Larsen, K. A., Sewpaul, V., & Hole, G. O. (Eds.). (2013). *Participation in community work: International perspectives*. New York: Routledge