

SYLLABUS  
FOR  
UNDERGRADUATE PROGRAMME IN  
ENGLISH  
(BS ENGLISH)



Department of English and Applied Linguistics  
University of Peshawar  
(2017 onward)

## **General Requirements of the Programme**

**Name of the Programme:** Undergraduate Programme in English (BS English)

**Number of Seats:** 24

**Fee Structure:** In accordance with the University of Peshawar regulations

**Eligibility Criteria:** Intermediate or equivalent with at least 45% marks; preference will be given to students who have studied English Advanced in their Intermediate

**Admission/Aptitude Test:** Departmental Aptitude Test

**Interview:** Candidates who successfully qualify the test will appear for the interview.

**Merit Formula:** (Academic Qualification 40%+Aptitude Test 50%+Interview 10%=Aggregate Score 100)

**Assessment Evaluation:** In accordance with the University of Peshawar Semester Rules and Regulations

**Admission Committee:** All Faculty members of the Department + a nominee of the Dean/Vice Chancellor/both

**Scheme of Studies**

<b>Max/Used Credit Hours</b>	<b>Credit Hours</b>	<b>Compulsory Courses</b>	<b>General Courses</b>	<b>Foundation Courses (Subject Specific)</b>	<b>Major Courses</b>
<b>Max Total CH</b>	<b>130-136</b>	<b>25</b>	<b>21-24</b>	<b>30-33</b>	<b>48-54</b>
<b>Used Total CH</b>	<b>136</b>	<b>25</b>	<b>24</b>	<b>33</b>	<b>54</b>
<b>Year I</b>					
<b>Semester I</b>	17	i. ENG-101 English-I (03) ii. PST-101 Pakistan Studies (02)	i. GC (03) ii. GC (03)	i. ENG-105 Introduction to Literature-I (03) ii. ENG-106 Introduction to Linguistics (03)	
<b>Semester II</b>	17	i. ENG-102 English-II (03) ii. ISL-101 Islamic Studies (02)	i. GC (03) ii. GC (03)	i. ENG-107 History of English Literature-I (03) ii. ENG-108 Phonetics and Phonology (03)	
<b>Year II</b>					
<b>Semester III</b>	18	i. ENG-103 English-III (03) ii. CS-101 Fundamentals of Computers (03)	i. GC (03) ii. GC (03)	i. ENG-109 Introduction to Literature-II (03) ii. ENG-110 Morphology and Syntax (03)	
<b>Semester IV</b>	18	i. ENG-104 English-IV(03) ii. LAW-114 Human Rights and Citizenship (03)	i. GC (03) ii. GC (03)	i. ENG-111 History of English Literature-II (03) ii. ENG-112 Semantics (03)	
<b>Year III</b>					
<b>Semester V</b>	18	i. ENG-306 English-V (03) For BS English only		i. ENG-301 Literary Criticism (03) ii. ENG-302 The Pre-Romantic Experience (03) iii. ENG-303 The Novel: Birth and Rise (03) iv. ENG-304 Schools of Thought in Linguistics (03) v. ENG-305 Psycholinguistics (03)	
<b>Semester VI</b>	18			i. ENG-307 Literary Criticism and Theory (03) ii. ENG-308 The Elizabethan Drama (03) iii. ENG-309 The Romantic Experience (03) iv. ENG-310 Sociolinguistics (03) v. ENG-311 Grammar (03) vi. ENG-312 Pragmatics (03)	
<b>Year IV (Students declare English Literature/Linguistics as their Major)</b>					
		<b>Literature</b>		<b>Linguistics</b>	
<b>Semester VII</b>	15	i. ENG-313 The Victorians and the Moderns (03) ii. ENG-314 The Novel: Growth and Development (03) iii. ENG-315 Shakespeare Studies (03) iv. ENG-316 American Literature (03) v. ENG-317 Pakistani Literature in English (03)		i. ENG-318 Discourse Analysis (03) ii. ENG-319 Stylistics (03) iii. ENG-320 Second Language Acquisition (03) iv. ENG-321 Historical Linguistics (03) v. ENG-322a Media Discourse Analysis (03)	
<b>Semester VIII</b>	15	i. ENG-323 Post-Shakespeare Dramatic Experience (03) ii. ENG-324 The American Experience (03) iii. ENG-325 Women Writers in the 20 <sup>th</sup> and 21 <sup>st</sup> Century (03) iv. ENG-326 World Literature in English (03) v. ENG-499 Research Report (03)		i. ENG-327 Forensic Linguistics (03) ii. ENG-328 Language, Culture, and Identity(03) iii. ENG-329 Language and Gender (03) iv. ENG-330 World Englishes (03) v. ENG-499 Research Report (03)	

### Undergraduate Programme in English (BS English)

Semester	Course Code/Course Title	Credit		
<b>I</b>	PST-101 Pakistan Studies	(02)		
	General Course	(03)		
	General Course	(03)		
	ENG-101 English-I	(03)		
	ENG-105 Introduction to Literature-I	(03)		
	ENG-106 Introduction to Linguistics	(03)		
	(Note: List of General Courses is given on page No. 4)			
<b>II</b>	ISL-101 Islamic Studies	(02)		
	General Course	(03)		
	General Course	(03)		
	ENG-102 English-II	(03)		
	ENG-107 History of English Literature-I	(03)		
	ENG-108 Phonetics and Phonology	(03)		
<b>III</b>	CS-101 Fundamentals of Computers	(03)		
	General Course	(03)		
	General Course	(03)		
	ENG-103 English-III	(03)		
	ENG-109 Introduction to Literature-II	(03)		
	ENG-110 Morphology and Syntax	(03)		
<b>IV</b>	LAW-114 Human Rights and Citizenship	(03)		
	General Course	(03)		
	General Course	(03)		
	ENG-104 English-IV	(03)		
	ENG-111 History of English Literature-II	(03)		
	ENG-112 Semantics	(03)		
<b>V</b>	ENG-306 English-V	(03)		
	ENG-301 Literary Criticism	(03)		
	ENG-302 The Pre-Romantic Experience	(03)		
	ENG-303 The Novel: Birth and Rise	(03)		
	ENG-304 Schools of Thought in Linguistics	(03)		
	ENG-305 Psycholinguistics	(03)		
<b>VI</b>	ENG-307 Literary Criticism and Theory	(03)		
	ENG-308 The Elizabethan Drama	(03)		
	ENG-309 The Romantic Experience	(03)		
	ENG-310 Sociolinguistics	(03)		
	ENG-311 Grammar	(03)		
	ENG-312 Pragmatics	(03)		
	<b>Literature</b>		<b>Linguistics</b>	
	<b>Course Code/Course Title</b>	<b>Credit</b>	<b>Course Code/Course Title</b>	<b>Credit</b>
<b>VII</b>	ENG-313 The Victorians and the Moderns	(03)	ENG-318 Discourse Analysis	(03)
	ENG-314 The Novel: Growth and Development	(03)	ENG-319 Stylistics	(03)
	ENG-315 Shakespeare Studies	(03)	ENG-320 Second Language Acquisition	(03)
	ENG-316 American Literature	(03)	ENG-321 Historical Linguistics	(03)
	ENG-317 Pakistani Literature in English	(03)	ENG-322a Media Discourse Analysis	(03)
<b>VIII</b>	ENG-323 Post-Shakespeare Dramatic Experience	(03)	ENG-327 Forensic Linguistics	(03)
	ENG-324 The American Experience	(03)	ENG-328 Language, Culture, and Identity	(03)
	ENG-325 Women Writers in the 20 <sup>th</sup> and 21 <sup>st</sup> Century	(03)	ENG-329 Language and Gender	(03)
	ENG-326 World Literature in English	(03)	ENG-330 World Englishes	(03)
	ENG-499 Research Report	(03)	ENG-499 Research Report	(03)

## Undergraduate Programme in English (BS English)

### List of areas from which general courses will be chosen.

- |   |          |
|---|----------|
| 1. Introduction to Anthropology         | ARCH-107 |
| 2. Introduction to Gender Studies       | GS-101   |
| 3. International Relations              | IR-101   |
| 4. Introduction to Law                  | LAW-101  |
| 5. Mass Communication                   | JMC-101  |
| 6. Philosophy                           | PHIL-101 |
| 7. Introduction to Political Science -I | PSC-101  |
| 8. Psychology                           | PSY-101  |
| 9. Introduction to Social Work          | SW-101   |
| 10. Sociology                           | SOC-101  |
| 11. Introduction to Statistics          | STAT-102 |
| Any Other                               |          |

### Note:

1. Meeting of the Faculty of the Department of English and Applied Linguistics will be held before the commencement of each academic year to select General Courses from the areas given above.
2. General Courses will be offered by the concerned departments.
3. The choice of the author and/or text in some courses lies with the Faculty of the Department and will be decided before the commencement of classes. The decision of the Faculty will be duly notified to the concerned quarters.
4. Students will declare English Literature or Linguistics as their Major after successfully completing the first six semesters

**(Literature Courses)**  
**ENG-101 Introduction to Literature-I**

**Course Description:**

Literature is a vast discipline: a novel, a sermon, a long poem, a drama, letters, diaries or speeches, video documentary, sit-com or a horror movie, a short story or an essay written ages ago or yesterday. This immense vastness makes it difficult for students of literature to define it. However, students study various kinds and elements of literature so as to understand and appreciate it. This course includes selected readings from poetry and drama, and the contents are chosen from canonical and contemporary writings irrespective of chronological sequence. It deals with how different writers, from different times and spaces, respond to the social and cultural dilemmas and fundamental human values in the same manner.

This course enables students to understand and evaluate issues that the writers face in their time and space and how students can relate them to theirs. The students will also be able to understand how writers respond to issues by using different forms of literature.

**Note:** Keeping in view the immense bulk of literature, this subject is split into two courses: Introduction to Literature-I and Introduction to Literature-II. Introduction to Literature-I focuses on the selected readings from poetry and drama, whereas Introduction to Literature-II focuses on the selected readings from fiction and non-fiction writing.

**Course Contents:**

- John Donne (1572-1631): “A Valediction Forbidding Mourning” OR “Death Be Not Proud”
- John Keats (1795-1821): “Ode to a Nightingale”
- Sylvia Plath (1932-1963): “Metaphors” OR “The Mirror”
- Robert Frost (1874-1963): “Fire and Ice”
- Lord Alfred Tennyson (1809-1892): “The Charge of the Light Brigade”
- Michael Drayton (1563-1631): “Sonnet 61”
- Edmund Spenser (1552-1599): “Sonnet 75”
- Robert Browning (1812-1889): “Prospice”
- W. H. Auden (1907-1973): “O What is that Sound”
- John Milton (1608-1674): Lines from *Paradise Lost*
- Walt Whitman (1819-1892): “A Noiseless Patient Spider”
- Daud Kamal (1935-1987): “A Remote Beginning”
- E. E. Cummings (1894-1962): “she being brand”; “next to of course god america i”
- Judith Ortiz Cofer (1952-): “Common Ground”
- Pat Mora (1942-): “Veiled”
- Robert Herrick (1591-1634): “To the Virgins, to Make Much of Time”
- Theodore Roethke (1908-1963): “Root Cellar”
- Ezra Pound (1895-1972): “In a Station of the Metro”
- Margaret Atwood (1939-): “You fit into Me”
- J. Patrick Lewis (1942-): “The Unkindest Cut”
- Edgar Allan Poe (1809-1849): “The Haunted Palace”
- William Wordsworth (1770-1850): “My Heart Leaps up”
- William Shakespeare (1564-1616): Lines from *Romeo and Juliet*, “To be, or not to be” Soliloquy from *Hamlet*, Anthony and Brutus Speeches from *Julius Caesar*.
- Tom Stoppard (1937-): *Rosencrantz and Guildenstern are Dead*
- Larry David (1947-): *The Pitch*
- Usman Ali (1978-): *The Last Metaphor*

**Recommended Reading:**

1. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2015.
2. Stoppard, Tom. *Rosencrantz and Guildenstern are Dead*. London: Faber & Faber, 1967.
3. *Literature: An Introduction to Fiction, Poetry, and Drama*. X. J. Kennedy and Dana Gioia. Fourth Edition. New York: Pearson Longman, 2005.
4. *The Annotated Shakespeare*. Alfred L. Rowse. Ed. New York: Greenwich House, 1984.
5. *The Bedford Introduction to Literature*. Michael Meyer. Ed. Boston: Bedford/St. Martin’s, 2005.
6. Ali, Usman. *The Last Metaphor*. Lahore: Newline, 2014.
7. Kamal, Daud. *A Remote Beginning*. Devon: Interim Press, 1985.

## ENG-107 History of English Literature-I

### Course Description:

This course explores how and why a particular type of literature emerges from particular historical circumstances. It covers the complex interaction between literary text and its context from the Medieval Period to the Neo-classical Period. It specifically focuses on the major trends, movements, texts, and issues; and how such movements and trends help to shape literature over the years. It also traces the evolution of love-hate relationship between church and literature to the age of sensibility; darkness to the dawn of human civilization; Greco-Roman influence to the French effect; Romance to reason; rustic life to urban sophistication; warring factions to nationalism; agrarian economy to industrialization; communal existence to individualism; nomadic tribes to colonial power; feudalism to parliamentary government. etc. The course will also look at how some new forms of literature emerge and how the popularity of some others dwindles.

The course will enable students to understand the various literary trends and movements, furthermore, they will be able to trace the growth of English imagination through these periods.

### Course Contents:

- The Medieval Period
- The Renaissance and the Elizabethan Periods
- The Jacobean Period
- The Caroline Period
- The Restoration and the Eighteenth Century

### Recommended Reading:

1. Long, William J. *English Literature: Its History and Significance for the Life of English Speaking World*, Boston: Ginn and Company, 1909.
2. Evans, Ifor. *A Short History of English Literature*. London: Penguin, 1976.
3. Daiches, David. *A Critical History of English Literature. Vols. 1-4*. London: Secker & Warburg, 1961.

## ENG-109 Introduction to Literature-II

### Course Description:

In continuation with Introduction to Literature-I, this course includes selected readings from fiction and non-fiction writing. It develops the notion that literary fraternity shares an unconscious affinity and undertakes the same adventure through various ways with the same purpose in mind. The various dilemmas facing the modern times have evolved into more complex issues through the millennia. They are not only depicted through poetry and drama but also in relatively new literary genres like the Novel and Short Story. Fiction represents various individual and collective concerns; and develops narratives in all kinds of social and physical settings. Non-fiction writing, on the other hand, is a vehicle of logical, rationalistic, philosophical, and utilitarian discourse.

By introducing students to both fiction and non-fiction writing, they will be able to understand the complex web of issues that people face across the globe. The students will also be able to draw parallels between writers from different times and spaces to develop a cross-cultural and cross-gendered understanding with a focus on commonalities among human societies.

### Course Contents:

- Naguib Mahfouz (1911-2006): “The Answer is No”
- Kate Chopin (1850-1904): “The Storm”
- Nathaniel Hawthorne (1804-1864): “My Kinsman, Major Molineux”
- Graham Greene (1904-1991): “A Shocking Accident”
- Chinua Achebe (1930-2013): “Dead Men’s Path”
- Karen Van Der Zee (1947-): “From A Secret Sorrow”
- Gail Godwin (1937-): “A Sorrowful Woman”
- Charles Dickens (1812-1870): Lines from *Hard Times*
- May-Lee Chai (1967-): “Saving Sourdi”
- Ernest Hemingway (1899-1961): “Soldier’s Home”
- Anton Chekhov (1860-1904): “The Lady with the Pet Dog”
- Joyce Carol Oates (1938-): “The Lady with the Pet Dog”
- Stephen Crane (1871-1900): “The Bride Comes to Yellow Sky”
- Katherine Mansfield (1888-1923): “Miss Brill”
- John Steinbeck (1902-1968): *The Pearl*
- Francis Bacon (1561-1626): “Of Simulation and Dissimulation”
- Charles Lamb (1775-1834): “Chimney Sweepers”

- Bertrand Russell (1872-1970): “The Functions of a Teacher”
- James Baldwin (1924-1987): “Autobiographical Notes”

**Recommended Reading:**

1. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2015.
2. Shaw, Valerie. *The Short Story: A Critical Introduction*. New York: Routledge, 2014.
3. *The Norton Anthology of English Literature*. Stephen Greenblatt. Ed. New York: W. W. Norton & Company, 2012.
4. Pickering, James H. and Jeffrey D. Hooper. *Concise Companion to Literature*. New York: Macmillan, 1981.
5. Lamb, Charles. *Essays of Elia*. Hallward. N. L. & Hill S. C. Eds. New York: Macmillan, 1895.
6. Russell, Bertrand. *Unpopular Essays*. London: Unwin Paperbacks, 1976.
7. Steinbeck, John. *The Pearl*. London: Penguin, 1994.
8. Bacon, Francis. *The Essays of Francis Bacon*. M. A. Scott. Ed. New York: Charles Scribner’s Sons, 1908.
9. *The Bedford Introduction to Literature*. Michael Meyer. Ed. Boston: Bedford/St. Martin’s, 2005.
10. *Literature and its Writers*. Ann Charters & Samuel Charters. Ed. Boston: Bedford/St. Martin’s, 2001.

**ENG-111 History of English Literature-II**

**Course Description:**

This course provides a wide-ranging introduction to the key historical and cultural contexts in which literary texts evolved from the Romantic period to the present. It focuses on the reciprocal relationship between literature and its contexts: major movements and literary responses; and the imaginative spur and social upheavals. It traces the development from the French Revolution to the modern democracy; the Romantic spur to the Victorian curb; superstitions to scientific inquiry; theism to evolution; patriarchy to feminism; Capitalism to Communism; continental power to the leading colonizer; colonial onslaught to postcolonial reaction; the World Wars to Cold War; 9/11 and after; and in literature from rhymed verse to free verse; physical action to psychological exploration; outer world to the inner self; privileged to the wider representations; generic to liberal experimentation; writing to re-writing etc.

This course will enable students to understand the various literary trends and movements and will be able to see what lead to the celebration of the “Self” and the “Individual”.

**Course Contents:**

- The Romantic Period
- The Victorian Period
- The Twentieth Century: The Beginnings (1901-1919)
- Post-WWI to Post-WWII (1920-1955)
- The Post-Modern and the Contemporary

**Recommended Reading:**

1. Long, William J. *English Literature: Its History and Significance for the Life of English Speaking World*. Boston: Ginn and Company, 1909.
2. Evans, Ifor. *A Short History of English Literature*. London: Penguin, 1976.
3. Daiches, David. *A Critical History of English Literature*. Vols. 1-4. London: Secker & Warburg, 1961.

**ENG-301 Literary Criticism**

**Course Description:**

This course comprises critics who, instead of appreciating individual works, attempt to formulate critical principles of literary practices and appreciation, and help to shape the entire literary canon during the past two millennia. If Aristotle and Longinus provide a solid basis to literary criticism, Wordsworth revolutionizes and democratizes it, and Eliot establishes the tradition and finds the individual talent. This course helps students see how various authors respond to or deviate from these critical principles, and how conformity to or departure from such norms helps to develop better literature. It gives the students critical tools and supplements their understanding of the wide ranging literary texts.

By the end of this course, students will be able to understand the foundation and evolution of literary criticism and have a better understanding of different forms of literature.

**Course Contents:**

- Aristotle (394-322 BC): *The Poetics*
- Cassius Longinus (AD ?2nd Century): *On the Sublime*
- William Wordsworth (1770-1850): *Preface to the Lyrical Ballads*
- Thomas S. Eliot (1888-1965): “Tradition & the Individual Talent”



**Recommended Reading:**

1. Aristotle. *Poetics*. S. H. Butcher. Trans. New York: Courier Dover Publications, 1997.
2. Longinus. *On the Sublime*. Andrew Russell. Ed. Oxford: Clarendon Press, 1964.
3. *The Norton Anthology of Theory and Criticism*. Vincent B. Leitch. Ed. New York: W. W. Norton & Company, 2001.

**ENG-302 The Pre-Romantic Experience****Course Description:**

This course focuses on the evolution of English Literature from Classicism to Neo-classicism. The early English writers look up to the ancient Greco-Roman writers, and seek inspiration from them. Continuing with the tradition of long narratives, Chaucer gets inspiration from Boccaccio's *Decameron* and writes the *Canterbury Tales*; Milton follows the Homeric epic convention and writes *Paradise Lost*; and Bacon expresses his Machiavellian 'dispersed meditations' through the conventions of essay set by Montaigne. Alexander Pope while imitating the ancient masters holds a mirror up to Nature and establishes new principles for Neo-classical poetry. However, the Metaphysical poets add a different flavor to English literature. Donne and Marvell yoke together emotion and intellect and make literature a vehicle of scientific, philosophical, and spiritual issues.

This course will enable students to understand how the Pre-romantic writers conform to the Classical conventions. It will also help them see the gradual evolution of literature from the Classicism to the Neo-Classicism.

**Course Contents:**

- Geoffrey Chaucer (1343-1400): *The Prologue to the Canterbury Tales*
- John Milton (1608-1674): "On his Blindness"; *Paradise Lost* (Book-I)
- John Donne (1572-1631): "The Ecstasy"
- Andrew Marvell (1621-1678): "To his Coy Mistress"
- Alexander Pope (1688-1744): *The Rape of the Lock*; "Essay on Man" (Epistles 1&2)
- Francis Bacon (1561-1626): "Of Studies"; "Of Discourse"

**Recommended Reading:**

1. Chaucer, Geoffrey. *The Riverside Chaucer*. F. N. Robinson. Ed. Princeton, NJ: Houghton Mifflin Company, 1987.
2. Hunt, Douglas. *The Riverside Anthology of Literature*. Boston: Houghton Mifflin Company, 1991.
3. Pope, Alexander. *Pope: Poetical Works*. Herbert Davis. Ed. London: Oxford University Press, 1966.
4. Bacon, Francis. *Essays*. London: J. M. Dent & Sons Ltd, 1908.
5. Milton, John. *The Poetical Works of John Milton*. H. C. Beeching. Ed. London: Oxford University Press, 1950.

**ENG-303 The Novel: Birth and Rise****Course Description:**

The novel, as a literary genre, emerges in the Eighteenth Century and remains popular to date. The social changes; industrialization; the rise of the bourgeoisie; and the shift from the upper class to the lower are some of the factors which lead to the birth of the novel. This genre becomes an acclaimed medium of expression for the common man, and advocates his significance and role in the English society. This course comprises the works of Fielding, Austen, Shelley, and Dickens. Though it was the time for social liberation of the common man, the earlier novelists continue to look up to the classical norms of writings. This influence can be seen in Fielding's 'comic-epic in prose' that provides a solid foundation to the novel. Austen follows the tradition by focusing on domestic issues and develops female protagonists. Shelley, on the other hand, takes it away from mundane happenings to horror and terror while Dickens brings in the effects of industrialization and other social upheavals that create a cut-throat competition among the rising bourgeoisie. This course also focuses on the social, political, and economic factors of the time. It will enable students to understand how literature responds to diversity, creativity, and popular appeal of society.

The students will be able to understand various factors which lead to the emergence and rise of the novel as a literary genre.

**Course Contents:**

- Henry Fielding (1707-1754): *Tom Jones* OR *Joseph Andrews*
- Jane Austen (1775-1817): *Emma*
- Mary Shelley (1797-1851): *Frankenstein*
- Charles Dickens (1812-1870): *Great Expectations*

**Recommended Reading:**

1. Allen, Walter E. *The English Novel: A Short Critical History*. London: Phoenix House, 1963.
2. Forster, Edward M. *Aspects of the Novel*. London: Penguin Books, 1990.

3. Fielding, Henry. *Tom Jones*. Hertfordshire: Wordsworth Classics, 1999.
4. Fielding, Henry. *The History of the Adventures of Joseph Andrews*. Oxford: Oxford University Press, 1964.
5. Austen, Jane. *Emma*. New York: Barnes and Nobles Classics, 2004.
6. Shelley, Mary. *Frankenstein*. London: David Campbell, 1992.
7. Dickens, Charles. *Great Expectations*. London: Penguin Books, 1985.

### **ENG-307 Literary Criticism and Theory**

#### **Course Description:**

Our preconceived notions, usually unconscious or unarticulated, influence our reading and writing about literature. Such assumptions normally respond to the basic problems, such as what a work of literature is; what it is supposed to do; and what makes it good. Literary critics, however, define and formulate their assumptions and set principles for reading and writing about literature. Such coordinated and recorded assumptions result in literary theories. This course introduces major trends in the field of literary theory; the theorists' reaction to the canonical critics; and to the subsequent conversion of criticism into literary theory in the 20<sup>th</sup> century. These theories bring out the unarticulated assumptions of the readers and provide an exciting way of looking at a literary text. Instead of finding universal, timeless, moral meanings in a literary piece, these theories enable the students to adopt a multi-pronged strategy for literary appreciation.

By the end of this course, students will develop a critical acumen and will be able to raise questions regarding the established canonical works and traditions.

#### **Course Contents:**

- Theory before 'Theory'—Liberal humanism
- Structuralism
- Post-structuralism and Deconstruction
- Postmodernism
- Psychoanalytic Criticism
- Feminist Criticism
- Marxist Criticism
- New Historicism and Cultural Materialism
- Postcolonial Criticism

#### **Recommended Reading:**

1. Eagleton, Terry. *Literary Theory: An Introduction*. 2<sup>nd</sup> Edition. New Jersey: Wiley-Blackwell, 1996.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3<sup>rd</sup> Edition. Manchester: Manchester University Press, 2009.

### **ENG-308 The Elizabethan Drama**

#### **Course Description:**

Drama, as a literary genre, becomes the most triumphant literary achievement in the Elizabethan England. The Renaissance finds its fullest expressions in the works of Marlowe, Shakespeare, Jonson, and Webster. This course comprises Elizabethan playwrights who reciprocate the Renaissance soaring spirit through their artistic impulse. The works of these writers reflect the outburst of energy; the attainment of self-conscious freedom; the discovery of 'man' and his enormous potential; the discovery of the world; the appropriation of geographical frontiers; and systematic exploration of the universe. Shakespeare and Marlow celebrate the individual genius; Jonson exposes humours; and Webster represents the unpleasant truth about life. This course also explores the rise and growth of the Elizabethan theatre which is not only a source of entertainment and information but also a place of literary experimentation. If Jonson conforms to the Classical rules and conventions, Marlowe and Shakespeare take liberties with them and establish a native tradition of playwriting and acting.

By the end of this course, students will be able to understand the rise and growth of drama in the Elizabethan period and will also see how Renaissance influences the literary development in English Literature.

#### **Course Contents:**

- Christopher Marlowe (1564-1593): *Doctor Faustus*
- William Shakespeare (1564-1616): *Julius Caesar* OR *Twelfth Night*
- Ben Jonson (1572-1637): *Volpone*
- John Webster (1580-1634): *The Duchess of Malfi*

**Recommended Reading:**

1. Webster, John. *The Duchess of Malfi*. Leah S. Marcus. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2009.
2. Shakespeare, William. *Julius Caesar*. David Daniell. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1998.
3. Shakespeare, William. *Twelfth Night*. Keir Elam. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2008.
4. Marlow, Christopher. *Doctor Faustus*. David. K. Scott. Ed. Norton Critical Edition. New York: Norton and Company, 2005.
5. Johnson. Ben. *Volpone*. Matthew Steggle. Ed. Arden Early Modern Drama Series. New York: Bloomsbury, 2011.

**ENG-309 The Romantic Experience****Course Description:**

Inspired by the French Revolution, the Romantic writers respond to the Age of Enlightenment, the Industrial Revolution, and the subsequent social transformations. The slogan of “Liberty, Equality, and Fraternity” opens up new vistas of ideas, and is reflected in the works of the age. This course focuses on the English Romantic writers from Blake to Shelley. Blake deviates from classicism by featuring imagination, mysticism, symbolism, love for liberty, idealization of childhood, and the pastoral setting. Wordsworth gives a manifesto to Romanticism and democratizes poetry. Coleridge, on the other hand, brings in the supernatural wonder and takes poetry to new heights of imagination. Shelley depicts revolutionary idealism and rebels against all kinds of chains and institutions, while Keats focuses on ‘art for the sake of art.’

By the end of this course, students will be able to understand how these writers ‘democratize’ poetry and how it becomes a vehicle of lofty thoughts and imaginative experiences. It will also enable the students to see how these writers celebrate the ‘Self.’

**Course Contents:**

- William Blake (1757-1827): Selections from *Songs of Innocence and Experience*
- William Wordsworth (1770-1850): *The Prelude* (Extracts); “We are Seven”
- Samuel T. Coleridge (1772-1834): “Kubla Khan”; “Dejection: An Ode”; “The Ancient Mariner” (extracts)
- Percy B. Shelley (1792-1822): “Ode to the West Wind”; “Hymn to Intellectual Beauty”
- John Keats (1795-1821): “Ode on a Grecian Urn”; “When I have fears...”; “The bright star...”; “Upon first Looking into Chapman’s Homer”
- Charles Lamb (1775-1834): “Poor Relations”

**Recommended Reading:**

1. Lamb, Charles. *Essays of Elia*. Hallward, N. L. & S. C. Hill. Eds. New York: Macmillan & Company, 1895.
2. *The Riverside Anthology of Literature*. Douglas Hunt. Ed. Boston: Houghton Mifflin School, 1991.
3. Blake, William. *The Poems of William Blake*. London: Oxford University Press, 1960.

**ENG-313 The Victorians and the Moderns****Course Description:**

The Victorians and the Moderns continue with the traditions of poetry and prose of their predecessors, and take a deeper, sterner, and skeptic course. They debate and discuss the loss of faith; the ills of industrialization; psychological challenges; and moral issues of their times. This course comprises the works of the Victorian and the Modern poets and prose writers. The former respond to the social transitions affected by a shift from agricultural to industrial setup; the change in traditional, religious, and social beliefs; and influential discourse of the time while the latter, on the other hand, deal with the issues of dislocation of the ‘Self,’ disillusionment; and alienation from society. In the growing industrialized setting, they focus on political and economic changes, and the way they create social stratification and class consciousness in society. The course includes, among others, the works of Yeats, Eliot, and Russell.

This course will enable students to see how literature deals with the contemporary discourse and responds to it. It will also help them critically evaluate the social and moral issues of the Victorian and the Modern times, and how these issues are relevant to their age and affect their lives.

**Course Contents:**

- Robert Browning (1812-1889): “My Last Duchess”
- Alfred Tennyson (1809-1892): “Ulysses”
- Matthew Arnold (1822-1888): “The Scholar Gypsy”; “The Study of Poetry”

- Thomas S. Eliot (1888-1965): “The Love Song of J. Alfred Prufrock”; “The Hollow Men”
- William B. Yeats (1865-1939): “The Second Coming”; “Sailing to Byzantium”; “Byzantium”
- Dylan Thomas (1914-1953): “Do Not Go into That Gentle Night”
- Philip Larkin (1922-1985): “An Arundel Tomb”; “Home is so Sad”
- Wilfred Owen (1893-1918): “Arms and the Boy”; “Futility”
- Rupert Brooke (1887-1915): “Soldier”
- John S. Mill (1806-1873): “On Liberty”
- Bertrand Russell (1872-1970): “The Future of Mankind”

### **Recommended Reading:**

1. *The Riverside Anthology of Literature*. Douglas Hunt. Ed. Boston: Houghton Mifflin School, 1991.
2. Russell, Bertrand. *Unpopular Essays*. London: Unwin Paperbacks, 1976.
3. Arnold, Matthew. *Essays in Criticism*. New York: A. L. Burt Company, 1865.
4. *The Bedford Introduction to Literature*. Michael Meyer. Ed. Boston: Bedford/St. Martin’s, 2005.
5. Mill, John S. *On Liberty*. Gertrude Himmelfarb. Ed. London: Penguin Classics, 1974.

## **ENG-314 The Novel: Growth and Development**

### **Course Description:**

This course continues with the tradition of the novel that Fielding and his contemporaries initiate, and how it evolves through the works of Bronte, Hardy, Woolf, Forster et al. These novelists continue to celebrate the common man and broaden the scope of the novel by employing various innovative techniques. Through *medias res*, Bronte focuses on individual’s psychological and emotional issues. Hardy, through his architectonic skills, portrays his protagonists in confrontation with Nature and releases woman from the chains of being objectified. Woolf internalizes action and describes woman as the guardian of homely and psychological comfort. While Bronte, Hardy, and Woolf remain firmly rooted in their society, Forster takes English novel from the local to the global context by focusing on the Empire in the colonial India.

This course will enable students to see the influence of society and the writer on each other, and help them develop a critical eye for understanding the novel not merely as a story but as a serious critique of local and universal issues.

### **Course Contents:**

- Emily Bronte (1818-1848): *Wuthering Heights*
- Thomas Hardy (1840-1928): *Tess of the D’Urbervilles*
- Edward Morgan Forster (1879-1970): *A Passage to India*
- Virginia Woolf (1882-1941): *To the Lighthouse*

### **Recommended Reading:**

1. Bronte, Emily. *Wuthering Heights*. Hertfordshire: Wordsworth Classics, 2000.
2. Hardy, Thomas. *Tess of the D’Urbervilles*. London: Penguin Popular Classics, 1994.
3. Woolf, Virginia. *To the Lighthouse*. Hertfordshire: Wordsworth Classics, 2002.
4. Forster, Edward M. *A Passage to India*. London: Penguin Books, 1936.

## **ENG-315 Shakespeare Studies**

### **Course Description:**

William Shakespeare’s works are considered one of the greatest examples of literary canon, and the bard continues to be a yardstick to measure the worth of others. The course comprises some of his well-known plays and poems, and focuses on issues common to humans through different times and spaces. It also takes into account how Shakespeare is a conscious artist who evolves through his works. He starts with history plays, moves on to comedies, experiments with both comedy and tragedy, and ultimately produces some of the best masterpieces.

By the end of this course, students will be able to evaluate how Shakespeare responds to various issues facing his people and how the students can relate these issues to their particular time.

### **Course Contents:**

**Note:** In addition to *Henry IV* (Part I) and *Hamlet*, students also have to study two plays and two sonnets from the list below.

**Plays:** *Henry IV Part I*; *Richard III*; *Romeo and Juliet*; *Hamlet*; *King Lear*; *Othello*;

*The Merchant of Venice*; *The Tempest*; *Antony and Cleopatra*; *Macbeth*

**Sonnets:** 18, 23, 29, 44, 60, 73, 116, 129, 135

### **Recommended Reading:**

1. Shakespeare, William. *The Tempest*. Alden T. Vaughan & Virginia M. Vaughan. Eds. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1999.

2. Shakespeare, William. *The Merchant of Venice*. John Drakakis. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2011.
3. Shakespeare, William. *Othello*. E. A. J. Honigmann. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1996.
4. *Shakespeare's Sonnets*, Katherine Duncan-Jones. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1997.
5. Shakespeare, William. *King Henry VI Part 1*. Edward Burns. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2000.
6. Shakespeare, William. *King Richard II*. Charles R. Forker. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2002.
7. Shakespeare, William. *Hamlet*. Ann Thompson & Neil Taylor. Eds. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2006.
8. Shakespeare, William. *Romeo and Juliet*. René Weis. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2012.
9. Shakespeare, William. *King Lear*. R. A Foakes. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1997.
10. Shakespeare, William. *Antony and Cleopatra*. John Wilders. Ed. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 1995.
11. Shakespeare, William. *Macbeth*. Sandra Clark & Pamela Mason. Eds. Arden Shakespeare, 3<sup>rd</sup> series. New York: Bloomsbury, 2015.

### **ENG-316 American Literature**

#### **Course Description:**

This course introduces some of the representative American works including the slave narratives. It comprises the works of Phillis Wheatley, Harriet Jacob, John Greenleaf Whittier, Frederick Douglass, Harriet Beecher Stowe, and Thomas Paine who exert tremendous social and political impact on antebellum American culture and pave the way for American identity and diversity. Thomas Paine's *Common Sense* advocates independence from England and Harriet Beecher Stowe's *Uncle Tom's Cabin* lays the groundwork for the Civil War in America. Wheatley, Jacob, Whittier and Douglass voice their concerns against racism and their efforts lead to the abolition of the slave trade.

The course will enable students to understand how American culture and literature evolved through the most turbulent phases of American history and how race and cross-cultural experiences shape literature.

#### **Course Contents:**

- Thomas Paine (1737-1809): "Common Sense"
- Frederick Douglas (1818-1895): "My Freedom and My Bondage"
- Phillis Wheatley (1753-1784): "On Being Brought From Africa to America"
- Emily Dickinson (1830-1886): "Because I could not stop for Death"
- John Greenleaf Whittier (1807-1892): "To William Lloyd Garrison"

#### **Novels (Any two)**

- Nathaniel Hawthorne (1804-1864): *The Scarlet Letter*
- Mark Twain (1835-1910): *The Adventures of Huckleberry Finn*
- Harriet Jacob (1813-1897): *Incidents in the Life of a Slave Girl*
- Harriet Beecher Stowe (1811-1896): *Uncle Tom's Cabin*

#### **Recommended Reading:**

1. *Timeless Voices, Timeless Themes*, Kate Kinsella et al Eds. Boston: Prentice Hall, 2005.
2. *The Norton Anthology of American Literature*. Nina Baym. Ed. New York: Norton & Company, 2002.
3. Hawthorne, Nathaniel. *The Scarlet Letter*. London: Oxford World's Classic, 1903.
4. Twain, Mark. *The Adventures of Huckleberry Finn*. London: Macmillan Education, 1995.
5. Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Canada: Broadview Press, 2009.

### **ENG-317 Pakistani Literature in English**

#### **Course Description:**

This course comprises pieces originally written in English by Pakistani writers. British imperialism disseminated English culture and literature, and internationalized English language. Many of the former colonies including Pakistan still use English as a lingua franca. For the last decade or so, several Pakistani writers have contributed immensely to the field of literature in English. Political upheavals; complex class system; identity; gender

discrimination; and relation to the Western world are some of the dominant threads that run through the writings of these Pakistani English writers.

The present course introduces students to major literary works in English by Pakistani writers. This course gives a flavour of the region to the students by introducing them to the local characters and situations reflected in English. It will enable the students to see how Pakistani writers assert their identity and at the same time they are part of the global context as well.

**Course Contents:**

**Non-fiction Prose (Any two)**

- Ghani Khan (1914-1996): *The Pathans*
- Muhammad Rustam Kiyani (1902-1962): “Selected Speeches”
- Tariq Rahman (1949-): *A History of Pakistani Literature in English*

**Novels: (Any two)**

- Mohsin Hamid (1971-): *The Reluctant Fundamentalist*
- Mohammed Hanif (1964-): *A Case of Exploding Mangoes*
- Kamila Shamsie (1973-): *A God in Every Stone*

**Short Stories:**

- Daniyal Mueenuddin (1963-): “In Other Rooms Other Wonders”(Selected Stories)
- Tariq Rahman (1949-): “A Friend”, “The Professor”

**Poetry: (Any two)**

- Aamir Hussain (1955-): “Sweet Rice”
- Daud Kamal (1935-1987): “An Ode to Death”
- Zulfiqar Ghose (1935-): “Selected Poems”
- Moniza Alvi (1954-): “Presents from my Aunts in Pakistan”

**Recommended Reading:**

1. *Metaphor and Diaspora in Contemporary Writing*. Jonathan P. A. Sell. Ed. London: Palgrave Macmillan, 2012.
2. *Modern South Asia: History, Culture, Political Economy*. Sujata Bose & Ayesha Jalal. Eds. 2<sup>nd</sup> Edition. Oxford: Oxford University Press, 2004.
3. *Morning in the Wilderness: Reading in Pakistani Literature*. Waqas A. Khwaja. Ed. Lahore: Sange-e-Meel Publications, 1988.
4. *Cactus: An Anthology of Pakistani Literature*. Waqas A. Khwaja. Ed. Lahore: Writers Group Publications, 1985.
5. *A Dragonfly in the Sun: An Anthology of Pakistani Writing in English*. Muneeza Shamsi. Ed. Karachi: Oxford University Press, 1997.
6. Kayani, Muhammad R. *Half Truths*. Lahore: Pakistan Writers Cooperative Society, 2012.
7. Shamsie, Kamila. *A God in Every Stone*. New York: Bloomsbury, 2014.

**ENG-323 Post-Shakespeare Dramatic Experience**

**Course Description:**

This course traces the development of English drama from Shakespeare through the present day. The course comprises the works of Sheridan, Wilde, Shaw, Eliot, and Becket. The Puritan rule; decline of the court; loss of patronage; and emergence of the novel caused a setback to drama and theatre. However, writers affect a truce between the social and political upheavals, on the one hand, and their world view, on the other. Sheridan and Wilde write the comedy of manners; Shaw popularizes the play of ideas; Eliot revives the poetic play; and Becket embarks on the Theatre of the Absurd. This course familiarizes students with this wide-ranging scope of drama.

By the end of this course, students will be able to understand the evolution of drama from stage performance to screen adaptations and from theatrical presentations to the play of ideas. They will also be able to relate to characters, situations, and cultures reflected in the given literary texts.

**Course Contents:**

**Note:** The students are required to study any four of the following plays.

- Richard Brinsley Sheridan (1751-1816): *The Rivals*
- Oscar Wilde (1854-1900): *The Importance of Being Earnest*
- George Bernard Shaw (1856-1950): *Arms and the Man*
- Thomas Stearns Eliot (1888-1965): *Murder in the Cathedral*
- Samuel Becket (1906-1989): *Waiting for Godot*

**Recommended Reading:**

1. Sheridan, Richard B. *The Rivals*. Tiffany Stern. Ed. 2<sup>nd</sup> Edition. New York: Matheun Books, 2004.
2. Wilde, Oscar. *The Importance of Being Earnest*. Michael Patrick. Ed. Norton Critical Edition. New York: W. W. Norton, 2005.
3. Eliot, Thomas S. *Murder in the Cathedral*. London: Faber & Faber, 1965.
4. Becket, Samuel. *Waiting for Godot*. 2<sup>nd</sup> Edition. London: Faber & Faber, 1977.
5. Shaw, George B. *Arms and the Man*. Fairfield: 1<sup>st</sup> World Publishing, 2004.

**ENG-324 The American Experience****Course Description:**

The extraordinary ethnic and cultural diversity of the United States is a strength of its identity and way of life. The immersion of immigrants in the American culture and the celebration of diversity make the country a land of opportunities. While the works of some writers reflect what is popularly called the ‘American Dream,’ those of others critique the society from their particular perspective. This course comprises the works of Arthur Miller, Langston Hughes, Maya Angelou, Amy Tan, Bapsi Sidwa, and Willa Cather. In addition to adjusting to an unfamiliar culture and a new language, the newcomers had to find a way to make a living. The works of some of these writers depict many hardships like racism and discrimination that immigrants faced on their way to the “Promised Land”. Some other writers, on the other hand, promote equality, condemn racism and celebrate American culture, art and spirituality in their works.

This course will help students see how American experience enables individuals to realize their dreams and become part of the main-stream society. It will also help them cherish differences and celebrate diversity.

**Course Contents:**

- Arthur Miller (1915-2005): *Death of a Salesman*
- Langston Hughes (1902-1967): “The Negro Speaks of Rivers”; “Let America, Be America”
- Maya Angelou (1928-2014): “Caged Bird”
- Jamaica Kincaid (1949-): “Lucy”
- Mark Mathabane (1960-): “I Leave South Africa; Kaffir Boy in America”
- Bernard Malamud (1914-1986): “The First Seven Years”

**Novels (Any two)**

- Willa Cather (1837-1947): *My Antonia*
- Amy Tan (1989-1952): *The Joy Luck Club*
- Bapsi Sidwa (1935-): *An American Brat*

**Recommended Reading:**

1. *Timeless Voices, Timeless Themes*, Kate Kinsella et al Eds. Boston: Prentice Hall, 2005.
2. Cather, Willa and Janet Sharistianian. *My Antonia*. London: Oxford University Press, 2006.
3. Miller, Arthur A. *Death of a Salesman*. London: Penguin Classics, 1998.
4. Sidhwa, Bapsi. *An American Brat: A Novel*. Minneapolis: Milkweed Publishers, 2012.
5. Tan, Amy. *The Joy Luck Club*. London: Penguin Books, 2006.
6. *Glencoe World Literature: The Reader’s Choice*. Beverly A. Chinn. Ed. Columbus: McGraw-Hill Publishers, 2000.

**ENG-325 Women Writers in 20<sup>th</sup> and 21<sup>st</sup> Century****Course Description:**

This course familiarizes students with the literary works of prominent female writers on both sides of the Atlantic. Patriarchal societies marginalize woman to the extent that some take up male pseudonyms to get social recognition. With progress in culture and ideas, societies through the world challenge the ‘patriarchal discourse’ and woman carves herself a niche previously denied to her. This course covers the works of prominent women writers in the 20<sup>th</sup> and 21<sup>st</sup> Century. It deals with feminism, gender-specific conflicts, and changing perceptions about the role of woman in traditional patriarchal and religious communities.

The course will enable students to examine the ways in which women have used literature to assert their need for freedom, equality, identity, and power.

**Course contents:****Poetry: (Any two)**

- Sylvia Plath (1932-1962): “A Birthday Present”, “Letter in November”
- Carol Ann Duffy (1955-): “Warming her Pearls”, “Valentine”
- Maya Angelou (1928-2014): “Phenomenal Woman”, “Caged Bird”
- Aurora Levins Morales (1954-): “Child of the Americas”

**Short Stories: (Any two)**

- Kate Atkinson (1951-): “Tunnel of Fish”
- Katherine Mansfield (1888-1923): “The Daughters of the Late Colonel”, “The Doll’s House”
- Jamaica Kincaid (1949-): “Girl”
- Kate Chopin (1801-1904): “The Story of an Hour”

**Fiction: (Any two)**

- Pauline E. Hopkins (1859-1930): *Contending Forces*
- Harper Lee (1926-2016): *To Kill a Mocking Bird*
- Megan Abbott (1971-): *The End of Everything*
- Kaye Gibbons (1960-): *Ellen Foster*

**Recommended Reading:**

1. *American Women Short Story Writers: A Collection of Critical Essays*. Julie Brown. Ed. New York: Routledge Publishers, 2013.
2. Lee, Harper. *To Kill a Mocking Bird: New Essays*. Michael Meyer, Ed. Maryland: Scarecrow Press, 2010.
3. *The Norton Anthology of Literature by Women: Early Twentieth Century through Contemporary*. Sandra Gilbert & Susan Gubar. Eds. 3<sup>rd</sup> Edition. Vol. 2. New York: W. W. Norton and Company, 2007.
4. *The Bedford Introduction to Literature*. Michael Meyer. Ed. 7<sup>th</sup> Edition. Boston: Bedford/St. Martin’s, 2005.
5. Hopkins, Pauline E. *Contending Forces: A Romance Illustrative of Negro Life North and South*. New York: Oxford University Press, 1988.

**ENG-326 World Literature in English****Course Description:**

English—once the symbol of imperial and colonial powers—no longer holds that position. In the last 200 years, English has assumed the status of a global lingua franca, and is widely used in almost all parts of the world as a vehicle of literary expression. Now literature in English is as much a forte of Paulo Coelho, Chinua Achebe, Rabindranath Tagore, Naguib Mahfouz, and Albert Camus as it is of J.K. Rowling or Simon Stephens. The present course focuses on readings from poetry, fiction and non-fiction written in English or translated into English from European and Non-European languages. World literature is as diverse as it is vast. However, this course specifically focuses on the major patterns and trends like the issues of authenticity; place and history; the crisis of identity in the post-colonial world; and national and cultural reconstruction.

This course introduces students to diverse cultures of the world through literature. It also helps the students to understand that English is a universal language and it offers a different world view.

**Course Contents:****Poetry: (Any two)**

- Sarojini Naidu (1879-1949): “Street Cries”
- George Seferis (1900-1971): “I am Sorry”
- Vicente Aleixandre (1898-1984): “On the Way to School”
- Octavio Paz (1914-1998): “Wind and Water and Sand”
- Pablo Neruda (1904-1973): “The Horses”
- Imtiaz Ahmad Sahibzada (1936-): “Ghani Khan’s Translations”

**Fiction: (Any two)**

- Paulo Coelho (1947-): *Veronica Decides to Die*
- Chinua Achebe (1930-2013): *Things Fall Apart*
- Albert Camus(1913-1960): *The Stranger*
- Elif Shafak (1971-): *The Bastard of Istanbul*

**Short Stories: (Any two)**

- Earnest Hemmingway (1899-1961): “The Old Man at the Bridge”
- Rumer Godden (1907-1998): “You Need to Go Upstairs”
- Naguib Mahfouz (1911-2006): “The Tale of Our Quarter”
- Thomas Mann (1875-1955): “The Infant Prodigy”
- Rabindranath Tagore (1861-1941): “The Kabuliwalah”

**Recommended Reading:**

1. *Reference Guide to World Literature*. Vol. 2. Lesley Henderson & Sara M. Hall. Eds. Indiana: St. James Press, 1996.



2. *Encyclopedia of World Writers: 19<sup>th</sup> and 20<sup>th</sup> Centuries*. Ed. Marie J. Diamond. Delhi: Viva Books Private Limited, 2010.
3. *Glencoe World Literature: The Reader's Choice*. Beverly A. Chinn. Ed. Columbus: McGraw-Hill Publishers, 2000.
4. *World Literature: Glencoe Macmillan Literature Series*. Laura Mongello. Ed. Columbus: McGraw-Hill, 1991.

### (Linguistics Courses)

#### ENG-106 Introduction to Linguistics

##### Course Description:

It is important to understand the nature and working of human language. How do we define language? What makes human language unique? What are different systems of language? How is speech different from writing? How do different writing systems develop? Linguistics—the scientific study of language as a system of human communication—answers these and related questions. This course presents core concepts in linguistics; complexity of linguistic phenomenon; and its various dimensions. It also introduces phonology, morphology, syntax, and semantics. It also studies the development of various writing systems to understand the evolution of spoken to written language.

By the end of this course, students will develop a general understanding of the basic systems of language and will be able to appreciate the relationship among them. It will also enable them to differentiate speech from writing as modes of linguistic expressions.

##### Course Contents:

- Basic Terms and Concepts in Linguistics
- Language as a System of Systems
- The Development of Writing Systems

##### Recommended Reading:

1. Aitchison, Jean. *Linguistics: Teach Yourself*. London: Hodder Headline, 2003.
2. *Linguistics: An Introduction to Language and Communication*. Akmajian, Adrian, Richard A. Demers, Ann K. Farmer, & Robert M. Harnish. Eds. 4<sup>th</sup> Edition. Massachusetts: Massachusetts Institute of Technology press, 2001.
3. Yule, George. *The Study of Language*. Cambridge: Cambridge University Press, 2006.

#### ENG-108 Phonetics and Phonology

##### Course Description:

The study of language emphasizes speech as a primary mode of linguistic expression. Knowing about a language includes, among others, the study of sounds of a language; how producing certain sounds is/not possible in a language; and how sounds are arranged to form meaningful utterances/units. This course focuses on the production and transmission of sounds; how listeners perceive them; and the principles which regulate the use of sounds. It enables the students to describe speech sounds, and how these sounds make patterns in human language.

By the end of the course, students will be able to differentiate between phonetics and phonology. They will also be able to understand the mechanism involved in transcribing spoken language, particularly English.

##### Course Contents:

- Introduction to Phonetics and Phonology
- Stages in the Production of Speech
- Segmental Phonology
- Suprasegmental Phonology

##### Recommended Reading:

1. Ashby, Michael & John Maidment. *Introducing Phonetic Science*. Cambridge: Cambridge University Press, 2005.
2. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge University Press, 2000.

#### ENG-110 Morphology and Syntax

##### Course Description:

This course introduces the basic concepts in morphology and syntax. Morphology studies the internal structure of words and syntax studies the construction of sentence. Together these two analyze the syntactic properties and characteristics of a language. An understanding of relationship between the internal structure of words and sentences helps to understand the grammatical relationships from a linguistic perspective. With the passage of time, linguists evolved different approaches to understand the morphological and syntactic construction of

language ranging from the traditional to the modern perspectives. It introduces students to these approaches and to the theory and practice of the structural grammar especially of English.

This course will enable students to analyze language, especially English, at both morphemic and syntactic levels. They will be able to understand regular and deviant grammatical and syntactic patterns of a language.

**Course Contents:**

- Morphology
- Word Formation Processes
- Morphological Trees
- The Morphology of the English Verb
- Syntax
- Constituent Structure
- Word Classes
- Different Approaches towards Syntax

**Recommended Reading:**

1. Tallerman, Maggie. *Understanding Syntax*. 4<sup>th</sup> Edition. New York: Routledge, 2015.
2. Miller, Jim. *An Introduction to English Syntax*. Edinburgh: Edinburgh University Press, 2002.
3. Haspelmath, Martin. *Understanding Morphology*. London: Arnold, 2002.

### ENG-112 Semantics

**Course Description:**

Semantics is the study of meaning and is one of the major branches of linguistics. The study of semantics has been challenging for linguists owing to the abstract and volatile nature of “meaning”. This course deals with the arbitrary nature of meaning by focusing on the division of meaning into three main kinds: the lexical meaning; the sentence meaning; and the utterance meaning. The concept of ‘Sense’ and ‘Denotation’ enables the students to understand the variation in meaning of lexical items. The course also explores the interdependent relationship of meaning with grammar and reveals how the two dimensions of language together make communication possible. It further introduces the relationship between logic and semantics through the concepts of proposition and truth condition.

By the end of the course, students will be able to understand the multiple dimensions of the concept of meaning and enables them to analyse complex issues of communication.

**Course Contents:**

- Introduction
- Differences between Lexical and Sentence Meanings
- Differences between Sentence and Utterance Meanings
- Differences between Semantics and Pragmatics
- Reference, Sense, and Denotation
- Semantics and Grammar
- Semantics and Logic

**Recommended Reading:**

1. Lyons, John. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press, 1996.
2. Palmer, Frank R. *Semantics*. Cambridge: Cambridge University Press, 1976.

### ENG-304 Schools of Thought in Linguistics

**Course Description:**

Linguistics stands as an established discipline in the modern academic world. Linguists evolved diverse theories which gradually developed into different schools of thought. This course, among others, focuses on Traditional Grammatian approach; Structuralism; Generativism; and Linguistic Relativity. These schools deal with complex issues regarding the nature and structure of language and how it works. Some of the questions that some schools of thought focus on are: Is language a social phenomenon or a cognitive one? Does it have anything to do with culture? Is it an imitable behavior? Does one have to have a vocabulary prior to acquiring language? Do we have to acquire language by learning its grammar first?

The course will enable students to have a comprehensive understanding of the research directions in linguistics. They will also be able to form an opinion of their own through the understanding and comparison of the diverse schools of thought.

**Course Contents:**

- The Nineteenth Century

- Historicism
- Structuralism
- American Structuralism
- Functionalist Linguistics
- Generativism
- The London School
- Linguistic Relativity

**Recommended Reading:**

1. Sampson, Geoffrey. *Schools of Linguistics: Competition and Evolution*. London: Hutchinson & Company Limited, 1980.
2. *Encyclopedia of Linguistics*. Kirsten Malmkjær. Ed. London: Routledge, 1991.

### ENG-305 Psycholinguistics

**Course Description:**

Psycholinguistics is the study of: how human beings acquire language; how they comprehend it; how they produce it; and how and where they store it in the brain. In other words, psycholinguistics explores the role of the major cognitive processes, such as speech perception; memory; and concept formation that contributes to learning; comprehension; and use of language. This course introduces students to different psychological factors which play their role in the acquisition of language by children and adults, and different variables that play an important role in learning/acquisition of language.

By the end of the course, students will be able to understand the basic concepts and theories of psycholinguistics. It will also enable the students to appreciate language mechanism and understand the processes through which they make errors.

**Course Contents:**

- Neurolinguistics and Psycholinguistics
- First Language Acquisition
- Language and Mind
- The Psychology of Learning
- Bilingualism and Psycholinguistics

**Recommended Reading:**

1. Harley, Trevor A. *The Psychology of Language: From Data to Theory*. Hove: Psychology Press, 2001.
2. Steinberg, Danny D. *An Introduction to Psycholinguistics*. London: Longman, 1993.

### ENG-310 Sociolinguistics

**Course Description:**

Sociolinguistics examines the relationship between language and society, with special emphasis on the dynamics of linguistic issues in relation to social structures. It studies and analyzes the systematic variation within a language such as differences between speech and writing; variation in pronunciation between different social classes; variation according to use; and differences in language according to gender. This course introduces various concepts and issues in sociolinguistics like the formation of language varieties; bilingualism and multilingualism; language planning; language maintenance; language shift; and language attitudes.

By the end of the course, students will be able to understand the interplay between language and society and will also be able to analyze language in relation to social factors at individual and community levels.

**Course Contents:**

- Basics of Sociolinguistics
- Language, Society and Culture
- Language Change
- Multilingualism and Bilingualism
- Language and Power
- Language in Education Planning

**Recommended Reading:**

1. Fasold, Ralph W. *The Sociolinguistics of Language*. Oxford: Basil Blackwell, 1990.
2. Holmes, Janet. *An Introduction to Sociolinguistics*. New York: Longman, 2013.

## ENG-311 Grammar

### Course Description:

The study of language is incomplete without the study of its grammatical dimension. This course provides an understanding of different grammatical constructions in language, in this case English, and its componential analysis and significance. It focuses on different parts of speech; their functions; dependents; and their lexical and inflectional morphology from the perspective of their function and position in a sentence.

By the end of the course, students will be able to understand the basic concepts of grammar from a modern descriptive perspective. They will also be able to incorporate their knowledge of grammar in their usage and judgment of both spoken and written language, especially English.

### Course Contents:

- Parts of Speech
- Verbs
- Clause Structure
- Nouns
- Adjectives
- Adverbs
- Prepositions
- Conjunctions
- Negation

### Recommended Reading:

1. Carter, Ronald. & Michael McCarthy. *Cambridge Grammar of English*. Cambridge: Cambridge University Press, 2006.
2. Huddleston, Rodney D. *Introduction to the Grammar of English*. Cambridge: Cambridge University Press, 1984.
3. Quirk, Randolph & Sidney Greenbaum. *A University Grammar of English*. Harlow: Longman, 1973.

## ENG-312 Pragmatics

### Course Description:

Speakers and writers often convey their intended meaning not through what they state but through what they communicate. This course studies how readers or/and listeners derive meanings from individual utterances in a context. Furthermore, it also identifies the role of intention, cooperation, and mutual background knowledge of the participants in communication. It introduces students to concepts and theories such as deixis, reference, conversational implicature, and presupposition to understand the dynamics of utterances. These concepts and theories help students to identify different speech acts and their implications of politeness; the importance of cooperation in communication; and the significance of loaded utterances in understanding inferences.

By the end of the course, students will be able to understand and use theories and concepts in pragmatics and will identify the main concerns of contextual knowledge in deriving meaning from utterances.

### Course Content:

- Deixis
- Reference
- Conversational Implicature
- Presupposition
- Speech Act Theory
- Conversational Structure

### Recommended Reading:

1. Levinson, Stephen C. *Pragmatics*. Cambridge: Cambridge University Press, 1983.
2. Yule, George. *Pragmatics*. Oxford: Oxford University Press, 1996.

## ENG-318 Discourse Analysis

### Course Description:

We have various modes of language at our disposal that we exploit according to the demands of our surroundings. A teacher has to sound 'academic'; a lawyer legal; a politician political etc. for them to be efficient and effective communicators in their respective discourse. In other words, this course deals with how language varies according to subject matter; social setting; and identities of the participants of a discourse. It will help students understand key issues; theories; conversational principles of discourse analysis; and main features of different sets of utterance that form a complete whole with cohesive devices used in a discourse.

By the end of the course, students will be able to analyse various texts such as casual conversations, interviews, pamphlets, literary works, sermons, advertisements, political speeches etc.

**Course Contents:**

- Discourse and the Sentence
- Formal and Contextual Links
- Views on Discourse Structure
- Information Structure in Discourse
- Conversational Principles

**Recommended Reading:**

1. Brown, Gillian & George Yule. *Discourse Analysis Cambridge Textbooks in Linguistics*. Cambridge: Cambridge University Press, 1983.
2. Cook, Guy. *Discourse*. Oxford: Oxford University Press, 1990.

### ENG-319 Stylistics

**Course Description:**

The choice of words; their arrangements; patterns of usage; and quality of the tone of our language determines our personality and style, and becomes our trademark. In addition to the study of literary and pragmatics stylistics, this course focuses on variations in different texts; inherent patterns of repetition; deviation; foregrounding; and different effects of texts on receivers. These multiple dimensions of stylistic analysis enable students to understand different styles.

By the end of the course, students will be able to identify the different styles inherent in different text types associated with various situations.

**Course Contents:**

- Stylistics as a Branch of Linguistics
- Methods and Theories of Stylistics
- Literary Stylistics
- Pragmatic Stylistics
- Stylistic Analysis of a Variety of Written and Spoken Texts

**Recommended Reading:**

1. Black, Elizabeth. *Pragmatic Stylistics*. Edinburgh: Edinburgh University Press, 2006.
2. Leech, Geoffrey N. & Michael H. Short. *Style in Fiction*. London: Longman, 1986.
3. Short, Mick. *Exploring the Language of Poems, Plays and Prose*. London: Longman, 1996.

### ENG-320 Second Language Acquisition

**Course Description:**

Many learn one or more languages in addition to their first. A second language may be acquired informally or/and formally: the former, through natural interaction with the native speakers of the language; the latter, through instruction in the classroom; or by mixing both. In addition to understanding basic concepts and various theories in Second Language Acquisition (SLA), the course deals with processes; characteristics of a language learner; and settings involved in SLA.

By the end of the course, students will be able to understand basic concepts in SLA and will be able to evaluate and relate those theories to their experiences as language learners.

**Course Contents:**

- Basic Concepts
- Theories
- Inter-language Dimensions
- Cognitive Approaches
- The Role of Social Factors

**Recommended Reading:**

1. Gass, Susan M., Jennifer Behney, Luke Plonsky, & Larry Selinker. *Second Language Acquisition: An Introductory Course*. London: Routledge, 2001.
2. Mitchell, Rosamond, Florence Myles, & Emma Marsdon. *Second Language Learning Theories*. London: Routledge, 2013.

## ENG-321 Historical Linguistics

### Course Description:

Language undergoes a change over time on several levels such as syntactic, morphological, semantic and phonological. This course focuses on the phenomena of language change; language relatedness; and factors that initiate and facilitate the structural changes in language, with particular reference to English. We will study methods and techniques such as comparative method; internal reconstruction; consistency of orthography etc. to trace how languages belonging to different language families change, evolve, and grow over a period of time.

By the end of the course, students will be able to know different language families; and how and why languages belong to one or another language family. They will also be able to understand the processes and factors that lead to changes in and growth of a language.

### Course Contents:

- Historical Linguistics
- Language Families
- Development of English
- Kinds of Language Change

### Recommended Reading:

1. Trask, Larry R. *Historical Linguistics*. London: Routledge, 2007.
2. Barber, Charles L. *The Story of Language*. London: Pan Books, 1972.

## ENG-322a Media Discourse Analysis

### Course Description:

This course focuses on the interplay between media and language by analysing the language of newspapers; magazines; pamphlets; documentaries; advertisements; blogs; emails; interviews; talk-shows etc. It deals with how language of the print and electronic media differs from written and spoken language in formal and informal contexts. It also focuses on key concepts in media discourse analysis such as register; style; mediated communication; media rhetoric; and media narrative, and how online communication has influenced language form and usage. Furthermore, it introduces students to the role of media in globalization, and how it manipulates ideologies.

By the end of the course, students will understand key concepts in media discourse; the socio-political influence; and the cultural power of the mass media in the modern world. They will also be able to analyze and deconstruct the media discourse.

### Course Contents:

- Key Concepts in Media Discourse
- Features and Characteristics of Media Language
- Media Discourse Genres
- Media and Technology
- Media and Globalization
- Media and Ideology

### Recommended Reading:

1. Bell, Allan. *The Language of News Media*. Oxford: Blackwell, 1991.
2. Fairclough, Norman. *Critical Discourse Analysis*. London: Longman, 1990.
3. Durant, Alan & Marina Lambrou. *Language and Media: A Resource Book for Students*. London: Routledge, 2009.

## ENG-327 Forensic Linguistics

### Course Description:

The text of a will; a statement; a letter; a diary; a contract; a parking ticket; a book etc. may have significant implications for the parties involved in a legal context. This course deals with the interface between language and matters of law; the role of linguistic analysis in a case; and how people from diverse cultures understand and interpret legal processes differently. Students will have an understanding of meanings of words in a legal framework and the question of whether or not we, as individuals, have a unique style. They will also acquire basic knowledge of the issues and tools required for the linguistic analysis of 'voice' in investigation of legal cases.

By the end of the course, students will know concepts and tools essential for forensic analysis of a text. They will also be able to differentiate between legal and non-legal texts.

### Course Contents:

- Identification of Authorship Issues
- The Language of Law

- The Importance of Text Types in Forensic Linguistics
- Legal Genres
- The Issue of Plagiarism
- Collecting Evidence
- Forensic Phonetics

**Recommended Reading:**

1. Coulthard, Malcolm & Alison Johnson. *An Introduction to Forensic Linguistics: Language in Evidence*. Oxon: Routledge, 2007.
2. Olsson, John. *Forensic Linguistics*. London: Continuum International Publishing Group, 2008.

**ENG-328 Language, Culture, and Identity**

**Course Description:**

The interdependent influences of our culture and language shape our identities. Most humans define themselves by relating to a particular ethnic group which reflects their customs, values, beliefs, and world views in their language. This course focuses on the vital relationship between language and culture, and studies how, if at all, one influences the other. It also studies how cultural variations, individual, and social identities are formed, shaped, compromised as a consequence of interaction between/among linguistic and cultural groups. It enables students to identify different linguistic factors that contribute to a diverse and cosmopolitan culture in the wake of migrations and globalization.

By the end of the course, students will be able to identify the relationship between language and culture, and will understand the importance of language as a vehicle of cultural diversity and preservation.

**Course Contents:**

- Identity: An Essential Concern in Linguistics
- The Issue of Identity in Multicultural Societies
- Cross-cultural Communication

**Recommended Reading:**

1. Deckert, Sharon K. & Caroline H. Vikers. *An Introduction to Sociolinguistics: Society and Culture*. London: Continuum, 2011.
2. Clyne, Michael. *Inter-cultural Communication at Work, Cultural Values in Discourse*. Cambridge: Cambridge University Press, 1996.
3. Thomas, Linda & Shân Wareing. *Language, Society and Power: An Introduction*. London: Routledge, 1999.

**ENG-329 Language and Gender**

**Course Description:**

Different societies assign different roles to men and women. The assignment of roles starts right from early childhood through the selection of toys; colours of clothes; nicknames; and different social attributes given to a particular gender. Language reflects these social roles that men and women play out in their day to day life. This course focuses on how: language creates gender; male and female use different varieties of the same language; linguistic choices identify, locate, position, and discriminate against gender in a given socio-cultural context.

By the end of the course, students will know the basic features of language relevant to genders, and how individual linguistic choices marginalize them.

**Course Contents:**

- Folk-linguistic Beliefs
- The Influence of Feminism and Feminist Language
- Gender and Sex
- Genderlect

**Recommended Reading:**

1. Sunderland, Jane. *Language and Gender: An Advanced Resource Book*. London: Routledge, 2006.
2. Jule, Allyson. *A Beginner's Guide to Language and Gender*. New York: Multilingual Matters, 2008.
3. Griffin, Em, Andrew Ledbetter, & Glenn Sparks. *A First Look at Communication Theory*. 9<sup>th</sup> Edition. New York: McGraw-Hill, 2014.

**ENG-330 World Englishes**

**Course Description:**

A large number of people speak English as their native, second, foreign, and/or international language through the world. This leads to a debate in linguistics on the future of English as a global language. This course introduces students to varieties of English and looks at factors due to which one or another variety of English loses or acquires

the status of a standard variety. The course specifically looks at the use of English by ‘native speakers’, i.e. ‘inner circle’, its use as a second language in former colonies of the Britain, i.e. ‘outer circle’, and English based pidgins and creoles, i.e. ‘new circle’.

By the end of the course, students will know the diverse statuses of English in the world as well as the debates and controversies in this field.

**Course Contents:**

- English as a Global Language
- The Three Circles of English: Debates and Issues
- Some Features of the Three Englishes
- The Future of English

**Recommended Reading:**

1. Jenkins, Jennifer. *Global Englishes: A Resource Book for Students*. New York: Routledge, 2015.
2. Kachru, Braj. *The Alchemy of English: The Spread, Functions and Models of Non-native Englishes*. Oxford: Pergamon Press, Reprinted 1990, Urbana: University of Illinois Press, 1986.
3. *The Handbook of World Englishes*. Braj Kachru, Yamuna Kachru, & Cecil Nelson. Eds. 1<sup>st</sup> Edition. Oxford: Wiley Blackwell, 2006.

### ENG-499 Research Report

**Course Description:**

Students are required to write a 20-25 page research report either in literature or linguistics depending on their majors. Students of literature are required to write on a single literary text: a poem, a drama, a novel, an essay, a short story etc. whereas students of Linguistics are required to choose a specific topic from any branch of linguistics: Sociolinguistics, Psycholinguistics, Second Language Acquisition, Discourse Analysis etc. In addition to the primary source(s), the report will have at least five secondary sources. The students are required to submit three drafts: rough, revised, and final through the semester.

**Formatting and Evaluation:** In accordance with the University of Peshawar, semester rules and regulations.

### ENG-101 English-I (Listening and Speaking)

**Course Description:**

This course focuses on listening and speaking: the former gives students an exposure to the accent, and stress and intonation patterns of different native and non-native speakers, while the latter is a practice of what they listen to. Both are equally important in bringing about an improvement in learners’ language proficiency in an academic or/and non-academic settings. Through audio-visual aids, pen and paper exercises, and interactive sessions in the class, students improve their listening and speaking skills and build their vocabulary.

By the end of the course, students will be able to listen, comprehend, and speak more proficiently. They will also be able to communicate effectively and efficiently with their peers and teachers.

**Course Contents:**

- Listening for Gist, Specific Information, Global Meaning
- Asking For Information And Directions
- Making Statements
- Giving Instructions, Descriptions, Reasons
- Discussion Skills
- Narration

**Recommended Reading:**

1. Helgesen, Marc & Steven Brown. *Active Listening Building Skills for Understanding*. Cambridge: Cambridge University Press, 1994.
2. Klippel, Friederike. *Keep Talking*. Cambridge: Cambridge University Press, 1984.
3. Gough, Chris. *English Vocabulary Organizer*. Stamford: Thomson Corporation, 2002.

**Further Reading:**

1. Wallwork, Adrican. *Discussions: A-Z*. Cambridge: Cambridge University Press, 1997.
2. Ford, Martyn & Dave King. *For Real! English in Everyday Situations*. London: Mary Glasgow Magazines, 2003.
3. Gammidge, Mick. *Speaking Extra*. Cambridge: Cambridge University Press, 2005.



## **ENG-102 English-II (Speaking and Reading)**

### **Course Description:**

English-II builds on English-I and moves from Listening and Speaking to Speaking and Reading. This course focuses on speaking activities and reading exercises. It introduces students to various written texts, which they have to comprehend, interpret, and discuss with their peers in the classroom.

By the end of the course, students will be able to speak and read rationally and effectively.

### **Course Contents:**

- Questions and Answers
- Understanding Reading, Discussions, and Decisions
- Stories and Scenes
- Presentations

### **Recommended Reading:**

1. Klippel, Friederike. *Keep Talking*. Cambridge: Cambridge University Press, 2008.
2. Dainty, Peter. *Newspaper Articles to Get Teenagers Talking*. Glasgow: Mary Glasgow Magazines, 2006.
3. Greenall, Simon & Michael Swan. *Effective Reading*. Cambridge: Cambridge University Press, 2002.

### **Further Reading:**

1. Ediger, Anne & Cheryl Pavlik. *Reading Connections: Skills and Strategies for Purposeful Reading*. Oxford: Oxford University Press, 2000.
2. Brancard, Ruth & Jeanne Hind. *Ready to Read*. Oxford: Oxford University Press, 1989.

## **ENG-103 English-III (Reading and Writing)**

### **Course Description:**

This course builds on English-II, introduces students to advanced level reading, and moves to intermediate level writing. It includes exercises which give students an opportunity to further improve upon their reading and subsequently compose short pieces/paragraphs about what they read.

By the end of the course, students will be able to read a given text, comprehend it, and write about it comprehensibly too.

### **Course Contents:**

- Summaries
- Précis
- Paraphrasing
- Sentence Patterns
- Paragraph Writing

### **Recommended Reading:**

1. Jordan, R. R. *Academic Writing Course*. Essex: Pearson Education Limited, 1999.
2. Oshima, Alice & Ann Hogue. *Introduction to Academic Writing*. New York: Pearson Education Limited, 2007.
3. Conlin, Mary L. *Patterns Plus: A Short Prose Reader with Argumentation*. Boston: Houghton Mifflin Company, 1990.

### **Further Reading:**

1. Withrow, Jean. *Effective Writing*. Cambridge: Cambridge University Press, 2001.
2. Howe, D. H., T. A. Kirkpatrick & D. L. Kirkpatrick. *Oxford English for Undergraduates*. Karachi: Oxford University Press, 2004.
3. Bazerman, Charles. *The Informed Writer*. Boston: Houghton Mifflin Company, 1992.

## **ENG-104 English-IV (Writing-I)**

### **Course Description:**

This course builds on English-III, and focuses on writing in how to generate ideas, and compose them in a chronological or/and logical manner. It also focuses on how to write on a written piece in a manner that students engage in a 'dialogue' of sorts.

By the end of the course, students will be able to develop their essays and will be able to write independently.

### **Course Contents:**

- Free Writing and Rough Drafts
- Revisions

- Peer Reviews
- Further Revisions
- Writing Descriptive, Narrative, Discursive, Analytical Essays
- Resumes & Letters
- Plagiarism
- Research Report, Relevant Style Sheet

**Recommended Reading:**

1. O'Brien, Terry. *Little Red Book of Essay Writing*. New Delhi: Rupa Publications, 2012.
2. Oshima, Alice & Ann Hogue. *Introduction to Academic Writing*. New York: Pearson Education Limited, 2007.
3. Axelrod, Rise B. & Charles R. Cooper. *The St. Martin's Guide to Writing*. New York: St. Martin's Press, 1991.
4. Lunsford, Andrea & Robert Connors. *The New St. Martin's Handbook*. Boston: St. Martin's Press, 1999.

**Further Reading:**

1. Evans, Virginia. *Successful Writing Proficiency*. Berkshire: Express Publishing, 2002.
2. Stott, Rebecca, Anna Snaith, & Rick Rylance. *Making Your Case*. Essex: Pearson Education Limited, 2001.

**ENG-306 English-V  
(Writing-II)**

**Course Description:**

This course builds on English-IV and focuses on writing. It is specifically designed for English majors to help them improve upon their writing. Through different exercises, students get an opportunity to write personal statements, proposals, reports, and research papers etc.

By the end of the course, students will be able to write comprehensively, logically, and methodically.

**Course Contents:**

- Personal Statement
- Assignment, Term Paper
- Proposal
- Report

**Recommended Reading:**

1. Lunsford, Andrea & Robert Connors. *The New St. Martin's Handbook*. Boston: St. Martin's Press, 1999.
2. Scheraga, Mona. *Practical English Writing Skills*. Illinois: Contemporary Publishing Group, 1999.
3. Withrow, Jean. *Effective Writing*. Cambridge: Cambridge University Press, 2001.

**Further Reading:**

1. Coe, Norman, Robin Rycroft, & Pauline Ernest. *Writing Skills*. Cambridge: Cambridge University Press, 2005.
2. Turabian, Kate L. A. *Manual for Writers of Term Papers, Theses, and Dissertations*. 6<sup>th</sup> Edition. Chicago: The University of Chicago Press, 1996.
3. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 5<sup>th</sup> Edition. New York: The Modern Language Association of America, 1999.
4. *Publication Manual of the American Psychological Association*. Revised Edition. The University of California: The Association, 1967.