

Course Title: Introduction to Literary Studies

Course Description

This course introduces literature as cultural and historical phenomena. This entails a study of history of various periods of English Literature from Renaissance to the present. The course also, very briefly, touches upon different theoretical approaches to literature to introduce the student to literary critique and evaluation. A general understanding of literary theory as a broad field of philosophical concepts and principles is also crucial to the understanding of literary piece.

Course Objectives

1. To study the history and practice of English as a scholarly discipline.
2. To study the history and development of each genre through excerpts of literary texts.
3. To do close reading of texts and analyze them with different critical frameworks.
4. To analyze and criticize the works of literature in their cultural and historical contexts.
5. To assess the influence of literary movements in Britain on English literature from all parts of the world.

Course Contents

1. William Henry Hudson. *Introduction to the Study of Literature* (1913)
2. Andrew Sanders. *The Short Oxford History of English Literature* (1994)
3. Mario Klarer. *Introduction to Literary Studies* (1999)
- 4 J. H. Miller. *On Literature* (2002)

Note: The teacher will use Sander's history with any one of the three books on literature as core texts.

Suggested Readings

- Albert, E. (1979). *History of English Literature* (5th ed.). Oxford, New York: Oxford University Press.
- Alexander, M. (2000). *A History of English Literature*. London: Palgrave Macmillan.
- Blamires, H. (1984). *A Short History of English Literature*. London: Routledge.
- Carter, R., & McRae, J. (1997). *The Routledge History of Literature in English, Britain and Ireland*. London: Routledge.
- Chin, B. A., Wolfe, D., Copeland, J., & Dudzinski, M. A. (2001). *Glencoe Literature: British Literature*. New York: McGraw-Hill Higher Education.
- Compton-Rickett, A. (1912). *A History of English Literature*. London: T. C. and E. C. Jack.
- Daiches, D. (1968). *A Critical History of English Literature*. London: Martin Secker and Warburg Ltd.
- Fletcher, R. H. (1919). *A History of English Literature*. Boston: R. G. Badger.
- Legouis, E., & Cazamian, L. (1960). *A History of English Literature*. London: J. M. Dent and Sons.

Course Title: Introduction to Language Studies

Course Description

Language is central to human experience. This course provides a comprehensive overview of language origin, evolution of language as human faculty, and traces the history of English language in order to provide an idea how languages developed. The part on the history of the English language covers story of English language from beginning to the present. The course also includes a brief introduction of the history of linguistics with special reference to various schools of thought that have contributed significantly to the development of Linguistics.

Course Objectives

This course aims to:

- Give students a comprehensive overview of language as human faculty.
- Familiarize students with different stories about the origin of language.
- Provide students an overview of how a language develops through a comprehensive exposure to English language development.
- Enable students to identify major theoretical formulations in the development of linguistics.

Course Contents

1. Language Origin

- Language as a divine gift
- Natural sound source theories
- Social interaction source theories
- The Physical adaptation sources
- The genetic source

2. Speech vs Writing

- Primacy of speech
- Speech vs. Writing
- Origin of writing
- Types of writing systems

3. Language as Human Faculty

- Human Language vs animal communication
- Characteristics of Language: Design features
- Animals lack language: A controversy

4. Language Families

- What is a language family?
- Language Families in the World: A Brief Overview

5. Historical Linguistics

- What is linguistics?
- What is historical linguistics?
- What does historical linguistics study? (phonological, morphological, syntactic, and semantic changes)
- Methods of Language reconstruction

Evolution of English Language

6. Old & Middle English Periods

- Grammatical categories
- Inflections
- Grammatical gender

7. Renaissance

- Old, Middle, and Modern English (grammatical categories)
- Shakespeare

8. 18th Century

- Major characteristics of the age
- Problem of refining and fixing the language
- Swift's proposal
- Johnson's Dictionary
- Grammarians
- Vocabulary formation
- Introduction of passives

9. 19th Century

- Important events and influences
- Sources of new words
- Pidgins and Creoles
- Spelling reforms
- Development of Dictionary
- Verb-adverb combination

10. English Language in America

- Americanism
- Archive Features
- Difference between the British and American English

Development of Modern Linguistics

11. Modern Linguistics

- Emergence of Modern Linguistics: Saussure
- Structuralism
- American Structuralism
- The Prague School

12. Contemporary Approaches to Linguistics

- Functional Linguistics

Recommended Readings

- Bough, A.C. & Cable, T. (2002). *A History of English Language*. London: Prentice Hall, Inc.
- Campbell, L. (2001), 'The history of linguistics', in M. Aronoff and J. Rees-Miller (eds), *The Handbook of Linguistics*. Oxford: Blackwell Publishers, pp. 81-104.
- Joseph, J.E. (2002), *From Whitney to Chomsky: essays in the history of American linguistics*. Amsterdam/Philadelphia: John Benjamins.
- Yule, George. (2006). *The Study of Language*: 4th/ 5th Edition, Cambridge University Press.

Course Title: Introduction to Phonetics & Phonology

Course Description

This course explores speech sounds as physical entities (phonetics) and linguistic units (phonology). In viewing sounds as physical elements, the focus is on articulatory description. In this part of the course, the goal is to learn to produce, transcribe, and describe in articulatory terms many of the sounds known to occur in human languages. In the next part of the course, the focus is on sounds as members of a particular linguistic system.

Course Objectives

This course aims to:

- assist students learn a number of technical terms related to the course
- familiarize students with sounds and sound patterning, particularly in English Language
- develop knowledge of segmental and suprasegmental speech
- help students understand the features of connected speech

Course Contents

1. Basic definitions

- Phonetics
- Articulatory, Auditory & Acoustic Phonetics
- Phonology
- Phoneme
- Vowels
- Consonants
- Diphthongs
- Triphthongs
- Voicing
- Aspiration
- Minimal pairs

2. Organs of Speech

3. Phonemes

- Consonants(place and manner of articulation)
- Vowels (vowel trapezium/quadrilateral)
- Monophthongs
- Diphthongs
- Triphthongs

4. Rules

- Rules of Voicing
- Rules of /r/
- Rules of /ŋ/

5. Practice of phonemic transcription

6. Definitions

- Homophones
- Homographs
- Homonyms
- Homophenes

7. Fluency Devices

- Assimilation
- Elision
- Weak forms/Strong forms
- linking

8. Sound Values

9. Stress and Intonation

10. Practice of phonemic transcription

Recommended Readings

- Collins, B. and Mees, I. (2003) *Practical Phonetics and Phonology: A Resource Book for Students*. London & NY: Routledge (Taylor & Francis)
- Clark, J and Yallop, C. (1995). *An Introduction to Phonetics and Phonology*. 2nd edition. Cambridge, Mass: Blackwell.
- Davenport, Mike & S. J. Hannahs. (2010). *Introducing Phonetics & Phonology*, 3rd edition. Hodder Education
- Roach, Peter. (2009). *English Phonetics and Phonology: A Practical Course*. 4th Edition. Cambridge.

Course Objectives:

The course enables the students to:

1. Read Academics text critically
2. Write well organized academic text e.g. assignments, examination answers
3. Write narrative, descriptive, argumentative essays and reports (assignments).

Contents:

- Critical Reading
- Advanced reading skills and strategies building on Foundations of English I & II courses in semesters I and II of a range of text types e.g. description, argumentation, comparison and contrast.
- Advanced Academic Writing
- Advanced writing skills and strategies building on English I & II in semesters I and II respectively
Writing summaries of articles
- Report writing
- Analysis and synthesis of academic material in writing
- Presenting an argument in assignments/term-papers and
- Examination answers.

Recommended Readings:

1. Aaron, J. (2003). *The Compact Reader*. New York: Bedford.
2. Axelrod, R. B & Cooper, C. R. (2002). *Reading Critical Writing Well: A Reader and Guide*.
3. Barnet, S. and Bedau, H. (2004). *Critical Thinking, Reading and Writing: A Brief Guide to Writing*. 6 th Ed.

Course Title: Introduction to Morphology

Course Description

The key aim of the course is to introduce the students to the basic word structure in Pakistani languages. It engages them to have an understanding of words and parts of words. It will help them to understand word structure in Pakistani languages.

Course Objectives

The objectives of this course are to enable the students to:

- define and describe the terms like morphemes, morphology etc.
- understand basic concepts and principles in morphology
- apply these principles in analyzing word structures in Pakistan languages
- compare word formations in Pakistani languages.

Course Contents

- Introduction to morphology (with examples from Pakistani languages)
 - free morphemes: roots and stems
 - bound morphemes: affixes: prefixes, suffixes, infixes, interfixes, circumfixes
 - morphological productivity: productivity of affixes, prefixes, suffixes, infixes
- Basics of Phonetic Transcription of Words
- Inflectional Morphology
 - Pluralization, Degree Marking, Verb Forms
- Derivational Morphology
 - Formation of Nouns, Adjectives, Verbs and Adverbs
 - Minor processes of derivation: blending, clipping, backformation, acronym, Reduplication
 - derivation by compounding: endocentric, exocentric and copulative compounds
 - derivation by modification of base
- Morphology of Pakistani Languages
 - word forms in Urdu, Punjabi, Sindhi, Pashto and other Pakistani languages
 - Descriptive analysis of word forms in Pakistani languages
- Morpho-Semantics- semantic change in word formation processes
- Morphology Interface with Phonology and Syntax
- Morphology-Syntax Interface

Recommended Readings

1. Aronoff, M. (1994). *Morphology by itself*. MIT Press, Cambridge.
2. Bauer, L. (2003). *Introducing Linguistic Morphology*--Edinburgh University Press
3. Booij, G. (2005) *The Grammar of Words--An Introduction to Linguistic Morphology*
4. David et al. (2009). *Urdu Morphology*. Oxford University Press, London
5. Mangrio, R. A. (2016). *The Morphology of Loanwords in Urdu: the Persian, Arabic and English Strands*, Cambridge Scholars Publishing, Newcastle upon Tyne.
6. McCarthy, A. C (2002). *An Introduction to English Morphology-Words and their Structure*, Edinburgh University Press. Edinburgh
7. Plag, I. (2002). *Word Formation in English* -Cambridge University Press. Cambridge
8. Ayto, J. (1999). *Twentieth Century Words*, Oxford: OUP .

9. Bauer, L. (2001). *Morphological Productivity*, Cambridge University Press
10. Halpern, A. (1995). *On the placement & morphology of clitics*. CSLI Publications, Stanford
11. Yu, A. C (2006) *A Natural History of Infixation*. Oxford University Press, Chicago
12. Zwicky, A. (1985b). 'How to Describe Inflection.' *Proceedings of the Berkeley Linguistics Society* 11: 372-386. Berkeley, California.
13. Zwicky, A and Pullum, G. (1992). A misconceived approach to morphology. In *Proceedings of WCCFL 91*, ed. D. Bates. CSLI, Palo Alto, 387-398.

Course: Classical & Renaissance Drama

Course Description

The purpose of this course is to explore the nature, function, and themes of Classical Greek, Roman and Elizabethan drama in their theatrical, historical and social contexts. Through a detailed study of the texts by the selected dramatists such as Aeschylus, Sophocles, Euripides, Aristophanes, Seneca, Plautus, Shakespeare, Marlowe, and Webster the course traces the development of the key features of tragedy and comedy. Ancient opinions on drama, in particular, the views of Plato and Aristotle and their influence on classical drama will also be investigated. A comprehensive and critical background to mythology, drama and society is given in the beginning of the course to prepare students to undertake close reading and analyses of the selected texts.

The first section of the course will focus on representative classical plays which have influenced the development of drama as a genre. It will introduce students to the history of Classical Greek and Roman drama and motivate them to explore how selected texts can be interpreted in a modern context. A comprehensive and critical background to Greek drama and society is given in the beginning of the course to prepare students to undertake a close reading and analysis of the selected texts. Special emphasis will be given in the seminars to examine the role and significance of mythology in Greek drama, the importance of festivals in Greek society, the structure of Greek tragedy, and the difference between tragedy and comedy.

The second section focuses on the selective plays of William Shakespeare, Christopher Marlowe, and John Webster. Through a critical scrutiny of the recommended plays, students will be made to appreciate the variety and imaginative exuberance of drama written in the age that popularized cultural profundity, humanist tendencies, philosophical excavations and artistic excellence. Qualities such as the poetic richness, absorbing plots, and vivid portrayal of characters will be highlighted to catch the true spirit of Renaissance. Through a selection of plays, this section highlights the characteristic features of various dramatic forms like tragedy, comedy, and history, and their variations.

Course Objectives

Students will be taught to demonstrate:

- Knowledge of the myths, history, conventions, and major personages of classical theatre through readings of the plays and secondary sources.
- An insight into the culture, society and political events of the classical periods under study.
- An understanding of the main objectives, themes and ideas underlying Classical Drama.
- Sound knowledge of the works of a range of classical dramatists and the ability to relate the primary texts to their socio-cultural and historical contexts.
- The ability to carry out close reading and literary commentaries on the primary texts.
- Critically assess the inherent nature of the human condition - its paradoxes, complexities, and conflicts.

Course Contents

1. Aeschylus – Prometheus Bound
2. Sophocles – Oedipus Rex

3. Euripides – The Bacchae
4. Aristophanes – The Birds
5. Seneca – Hercules Furens (The Mad Hercules)
6. Plautus – The Pot of Gold
7. Shakespeare – King Lear; As You Like It
8. Marlowe – Tamburlaine the Great (Parts I and II)
9. Webster – The Duchess of Malfi

Recommended Readings

1. Aeschylus. (1961). *Prometheus Bound, The Suppliants, Seven Against Thebes, The Persians*, translated by Philip Vellacott. Penguin Books.
2. Aristophanes. (1962). *The Complete Plays of Aristophanes*. Edited by Moses Hadas. A Bantam Skylark Book.
3. Bloom, Harold. (1987). *John Webster's The Duchess of Malfi*. Chelsea House Pub (L).
4. Bloom, Harold. (1999). *Shakespeare: The Invention of the Human*. London: Fourth Estate.
5. Cheney, Patrick. (2004). *The Cambridge Companion to Christopher Marlowe*. Cambridge: CUP.
6. Dover, K.J. (1972). *Aristophanic Comedy*. University of California Press.
7. Eagleton, Terry. (1986). *William Shakespeare*. New York: Blackwell.
8. Erikson, Peter. (1991). *Rewriting Shakespeare, Rewriting Our-selves*. Berkley: University of California Press.
9. Frazer, James G. (1922). *The Golden Bough: A Study in Magic and Religion*. MacMillan.
10. Gregory, Justina. (2005). *A Companion to Greek Tragedy*. Blackwell.
11. Hackett, Helen. (2012). *A Short History of English Renaissance Drama*. I.B. Tauris & Co Ltd.
12. Herington. (1986). *Aeschylus*. Yale.
13. Kitto, H. D. F. (2005). *Greek Tragedy*. London and New York: Routledge.
14. Kuriyama, Constance B. (2002). *Christopher Marlowe: A Renaissance Life*. Ithaca: Cornell University Press.
15. Ley, G. (1991). *A Short Introduction to the Ancient Greek Theatre*.

Course Title: Classical Poetry

Course Description

This course focuses on the study of poetry from Geoffrey Chaucer to Alexander Pope. The term 'classical' understandably refers to the lasting appeal and artistic pleasure of the poetical works selected for this course. Though belonging to different poetical genres, the poetry of Chaucer, Shakespeare, Donne, Milton, and Pope have stood the tests of time and no further study in this genre of literature is possible without studying these bench marks of English poetry. The teachers of classical poetry need to inculcate a spirit of studying the aesthetic concerns of the times of these poetical masterpieces along with giving a holistic understanding of different genres of poetry, namely epic, ballad, sonnet, lyric, and elegy etc. Offering a study of the congenial humor and gentle satire of Chaucer's *Prologue to Canterbury Tales* (c. 1389), the puritanical strain of Milton's epic *Paradise Lost* (1667), the fiery quality of Love and divine poetry of the metaphysical poet John Donne, some sonnets of William Shakespeare and famous mock epic of Alexander Pope, this course is designed to cover the classical aspects of English poetry. By teaching the fundamentals of poetry that this course entails, the teachers may introduce a diversity of poetic expressions that will help the students further their inquiry into this genre in the coming semesters.

Course Objectives

This course aims to:

1. Trace the generic specific historical development of classical poetry, but also to develop a keen awareness of poetic language and tone of the period.
2. Introduce various forms and styles of the genre of poetry for creating an in-depth understanding of this genre.

Course Contents

William Shakespeare (1564-1616)

- Shall I compare thee to a summer's day? (Sonnet 18)
- Let me not to the marriage of true minds (Sonnet 116)

John Donne (1572-1631)

Love Poems:

- Song
- The Sun Rising
- Aire and Angels
- The Good Morrow
- Valediction: Forbidding Mourning

Holy Sonnets:

- Thou hast made me, and shall thy work decay?
- Death be not proud, though some have called thee

John Milton (1608-1674)

- *Paradise Lost*. Book I (1667)
- *Paradise Lost* Book 9 (The main contention and critical summary)

Alexander Pope (1688-1744)

- *Rape of the Lock* (1712)

Recommended Readings

- Abbs, P. & Richardson, J. *The Forms of Poetry*. Cambridge: Cambridge UP. 1995.
- Barnet, Sylvan. *A Short Guide to Writing about Literature* (7th Edition). New York: Harper and Collins. 1996.
- Boulton, Marjorie. *The Anatomy of Poetry*. London: Routledge and Kegan Paul. 1977.
- Kamran, Rubina and Syed Farrukh Zad. Ed. *A Quintessence of Classical Poetry*. National University of Modern Languages, Islamabad.
- Kennedy, X. J. Gioia, D. *An Introduction to Poetry*: (8th Edition). New York: Harper Collins College Publishers. 1994.

Course Title: Semantics

Course Description

This course introduces students to the basic concepts of semantics and pragmatics with the aim to help them conceptualize the relationship between words and their meanings, and to understand the factors that govern choice of language in social interaction and the effects of these choices.

Course Objectives

The objectives of the course are to:

- Enable students to differentiate between semantic and pragmatic meaning.
- Introduce the theoretical concepts related to Semantics and Pragmatics.
- Help students internalize sense relation and Lexical relations along with types of meaning.
- Enable students to understand Deixis, Speech Act theory, Cooperative Principle and Politeness.

Course Contents

- Theories of Semantic and Pragmatics
- Types of meaning
- Semantic field

- Sense Relations and Lexical Relations (Hyponymy; Synonymy; Antonymy; Homonymy and Polysemy)
- Syntactic Semantics (Contradiction, Ambiguity, Semantic anomaly, Entailment, Presupposition)
- Speech act theory
- Conversational Implicature
- The Cooperative Principle
- Politeness
- Deixis

Recommended Readings

- Burton-Roberts, N. (Ed.), (2007). *Pragmatics*. Palgrave Macmillan.
- Cruse, A. (2011). *Meaning in Language: An Introduction to Semantics and Pragmatics*. (Third edition). Oxford Textbooks in Linguistics.
- Cutting, J. (2002). *Pragmatics and Discourse: a resource book for students*. Routledge.
- Davis, S. & Gillon, S. B. (2004). *Semantics: A Reader*. Oxford University Press.
- Davis, S. (Ed.), (1991). *Pragmatics: a reader*. Oxford University Press.
- Frawley, W. (2002). *Linguistic Semantics*. Cambridge: Cambridge University Press.
- Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh University Press Ltd.
- Grundy, P. (2000). *Doing Pragmatics*. Arnold.
- Howard, G. (2000). *Semantics: Language Workbooks*. Routledge.
- Hurford, R. J., Heasley, B. & Smith, B. M. (2007). *Semantics: a course book*. (Second edition) Cambridge: CUP.
- Kearns, K. (2000). *Semantics*. Palgrave Modern Linguistics. Great Britain.

- Lyons, J (1996). *Linguistic Semantics: An Introduction*. Cambridge: University of Cambridge.
- Riemer, N. (2010). *Introducing Semantics*. Cambridge Introductions to Language and Linguistics.
- Saeed, I. J. (2009). *Semantics*. (Third edition). Wiley-Blackwell.
- Horn, R. L., & Ward, L. G. (Eds.), (2005). *The handbook of pragmatics*. Wiley-Blackwell.

Course Title: Rise of the Novel (18th to 19th century)

Course Description

This course aims to introduce the students to the origin and development of relatively late-emerging genre of novel. It has been designed with a view to developing their understanding how novel is different from other genres of literature, poetry and drama. The students are given an in-depth understanding of the making and mechanics of a novel, the role of narrator, narrative styles and techniques, and the art of characterization. The teacher is also expected to explain how a full-length fictional prose narrative is different from flash fiction, short story and novella. Discussing the emergence of novel since eighteenth century, this course brings out the significance of this genre as discussed, for example, in great detail in Ian Watt's seminal book, *Rise of the Novel* (1955). While teaching novel, teachers are supposed to consult and have a sound understanding of some of the ground breaking books as *Rise of the Novel* (1955) by Ian Watt, *Aspects of the Novel* (1927) by E M Forster, and *The English Novel* (1953) by Walter Allen. With a deeper understanding of the elements of fiction, the teachers will be able to impart a holistic definition of this genre starting from the basic "long fictional prose narrative" to a relatively complex definition of novel as can be extracted from, say, Ian Watt's book. An understanding of ingredient elements that constitute a novel will enable the students to develop an all-round understanding of this genre and equip them to grasp the complexities of modern fiction course in the coming semesters.

Course Objectives

This course will enable the students

1. To have a full understanding of 18th and 19th century novel which is rich in diversity as well as creativity.
2. To closely study the English society of these centuries and its impact upon human lives, and its complex psychological phenomena.
3. To develop an insight into various factors responsible for the appeal of the subject matter of these novels which was not only enjoyed by readers of the centuries in which they were written but by Victorian readers or even for modern readers of contemporary times.

Course Contents

- Henry Fielding *Joseph Andrews* (1742)
- Jane Austen *Pride and Prejudice* (1813)
- Charles Dickens *Hard Times* (1854)
- George Eliot *The Mill on the Floss* (1860)
- Thomas Hardy *The Return of the Native* (1878)

Recommended Readings

- Bloom, Harold. (1988) *George Eliot's the Mill on the Floss (Bloom's Modern Critical Interpretations)*. Chelsea House Pub.
- Allen, Walter *The English Novel*
- Ashton, Rosemary. *George Eliot: A Life*. London, 1996.
- Battestin, Martin C. *The Moral Basis of Fielding's Art: A study of Joseph Andrews*
- Beer, Gillian. *George Eliot*. Brighton, 1986.
- Butt, John *Fielding*
- Church, Richard *The Growth of the English Novel*.
- Collins, Philip, *Dickens: The Critical Heritage*, 1971

- Copeland, Edward and McMaster, Juliet, *The Cambridge Companion to Jane Austen*, 1997
- Elliot, Albert Pettigrew. *Fatalism in the Works of Thomas Hardy*, 1935
- Forster, E.M. *Aspects of the Novel*.(Pelican Paperback)
- Gard, Roger. *Jane Austen's Novels: The Art of Clarity*, 1998
- Hardy, Barbara. *The Novels of George Eliot*. London, 1959.
- Kettle, Arnold *Introduction to the English Novel* (vol. .I & II)
- Lubbock, P. *The Craft of Fiction*. Jonathan Cape,
- MacDonaugh, Oliver, *Jane Austen: Real and Imagined Worlds*. 1993
- Neill, Edward. (1999). *Trial by Ordeal: Thomas Hardy and the Critics (Literary Criticism in Perspective)*. Camden House.
- Neill, Edward. *The Politics of Jane Austen*, 1999
- Smith, Grahame, *Charles Dickens: A Literary Life*, 1996
- Thomas, Jane. *Thomas Hardy, Femininity and Dissent*, 1999
- Watt, Ian *The Rise of Novel*. Chatto Windus, London, (1955-7)