

YOUR HANDBOOK

For

The M A Programme

IMPORTANT

Please go through this handbook as soon as you receive it, and before starting to study the materials. Refer to it each time you send in assignments.



The School reserves the right to change the rules detailed in this booklet. However, you will be informed about those changes through supplementary circulars in good time.

SCHOOL OF DISTANCE EDUCATION

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD 500 007, INDIA**

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A. ABOUT THE MA PROGRAMME

Welcome to this programme leading to an MA degree in English. This MA has been designed for those people who have always had an interest in reading and studying English literature and now want to acquire a post-graduate qualification in the area. Though the primary focus in the course is on providing you access to literatures in English, it will also introduce you to two related disciplines: Linguistics and English Language Teaching. The objectives of this programme are:

- to provide you exposure to a wide range of literatures in English,
- to prepare you for the critical appreciation of literature,
- to train you in academic reading and writing to support your study during the course,
- to introduce you to the basic principles of second language learning and teaching and provide you useful insights if you are a teacher of English, or wish to teach English at a later point,
- to familiarize you with the basic principles of Linguistics and Phonetics which will help you understand the English language and other languages better.

If you already have a background in English literature, either through a BA level course, or through extensive reading, you are the ideal candidate for this course! If, however, this is your first encounter with English literature and the related disciplines of Linguistics and English Language Teaching (ELT), you can bridge the gap by putting in extra effort and reading in the area.

After completing this programme successfully you will be eligible to apply for the PGCTE (distance mode) programme at The EFL University. If you have at least 55% marks in MA you will also be eligible to apply for the face-to-face mode PGDTE programme, and MPhil and PhD (research) programmes at The EFL University:

B. ORGANIZATION OF THE PROGRAMME

• Duration

The programme consists of two parts: MA Part I and MA Part II. You will be required to study 4 courses (papers) for MA Part I and another 4 courses for MA Part II. The duration of the programme is as follows:

- a. The minimum time taken for Part I can be one year and a maximum of two years will be allowed to complete this part.
- b. For Part II also, one year is the minimum time required, and two years is the maximum time allowed to complete this part of the programme.

On submission of the required number of assignments in the four courses of MA Part I by the stipulated date (see the admission letter sent herewith) you will be eligible to attend the contact-cum-examination programme (four to six days of contact sessions followed by four to six days of examination). Though attending the contact programme is optional, you cannot move on to MA Part II until you have taken the MA Part I examination in all the 4 courses.

• Courses of Study

For this programme you will be required to do *the following courses* each consisting of *three/four/five Blocks*:

MA PART I (Four compulsory courses) :

Course I Academic Reading and Writing

This course is included specifically to help you acquire the skills for studying literature, and is designed keeping in mind the needs of people who have no prior experience of studying English literature. The skills that you will use for studying literature will equip you to study other areas of enquiry as well. The purpose of the course is to help you develop your reading and writing skills so that you become a more confident reader and writer on the whole.

Course II Introduction to Linguistics

This course will introduce you to some of the basic concepts in the area of linguistics. The course makes you examine what the study of language involves and introduces you to different areas of linguistics including phonetics, phonology, morphology, syntax, and sociolinguistics.

Course III British Literature I

This course introduces you to British literature of the Renaissance and Augustan periods, specifically English Renaissance poetry and drama, Augustan poetry and drama and the 18th century novel. It will familiarize you with the predominant genres as well as the social, cultural and political backgrounds of these two ages, thus setting you out on a chronological study of British literature.

Course IV British Literature II

This course continues the study of British literature begun in the previous course. It focuses on British literature of the 18th, 19th and 20th centuries, i.e., Romantic, Victorian and Modern British literature. As in the previous course, the focus is on representative texts that will familiarize you with the genres, important authors and the literary-historical background that shaped these important ages in English literature.

MA PART II (Two compulsory and two optional courses) :**Course I Second Language Learning and Teaching**

The aim of this course is to provide you with an introduction to the different aspects of English Language Teaching. It is perceived as a first level introduction to what language proficiency entails, the cognitive, affective and social factors influencing the learning of a second language, the different contexts in which a second language is taught and how these influence curricular decisions.

Course II Literary Criticism and Theory

The aim of this course is to introduce you to the main theorists and theories that have helped fashion the discipline of literary criticism. Beginning with the classical criticism of Aristotle, Plato, etc., it takes you right up to the modern critical approaches to literature such as Marxism, feminism, and post-colonialism.

In MA Part II, while Courses I and II are compulsory, you may choose any two of the following four courses:

Course III American Poetry and Drama

Course IV American Fiction

Course V Indian Writing in English
Course VI Postcolonial Literatures

Course III American Poetry and Drama and Course IV American Fiction

Both of these are introductory courses on American literature, III dealing with American drama and poetry, and IV with American fiction (short story and novel). The aim is to familiarize you with representative texts in each genre across the ages, along with the relevant background to the age.

Course V Indian Writing in English

This course presents an overview of Indian writing in English, comprising poetry, drama and fiction.

Course VI Postcolonial Literatures

This course deals with postcolonial literatures from other regions: Asian, the Caribbean, etc. It introduces you to the main tenets and principles of post-colonial theory and provides a discussion of a representative sample of texts by both the “colonizers” and the “colonized.”

To help you get an idea of what the Blocks deal with we are listing the titles for each Block in each course.

MA PART I

Course I Academic Reading and Writing (4 Blocks)

- Block I** Basics of Academic Reading and Writing
- Block II** Study Skills
- Block III** Advanced Academic Functions
- Block IV** Types of Text

Course II Introduction to Linguistics (5 Blocks)

- Block I** What is Linguistics?
- Block II** Phonetics
- Block III** Phonology and Morphology
- Block IV** Syntax and Semantics
- Block V** Sociolinguistics and Pragmatics

Course III British Literature – I (5 Blocks)

- Block I** Renaissance English Poetry including Milton
- Block II** Renaissance English Drama (other than Shakespeare)
- Block III** Shakespeare
- Block IV** Augustan Poetry and Drama
- Block V** The Rise of the British Novel

Course IV British Literature – II (5 Blocks)

- Block I** Romantic and Victorian Poetry
- Block II** Nineteenth Century Novel
- Block III** Twentieth Century Poetry
- Block IV** Twentieth Century Drama
- Block V** Twentieth Century English Novel

The literature courses will require you to read some prescribed texts (i.e., the actual novels, plays or poems) on which the Blocks are based. When we say that they are prescribed texts, we mean that we expect you to have read the original texts. Some of these texts have been sent to you (please see the list of prescribed texts below), while you will need to buy or borrow or read online the rest of the texts, as most of them can be downloaded.

The prescribed texts are listed below:

M.A. PART I: Literature Texts Prescribed For Detailed Study

Course III British Literature I

Block I Renaissance English Poetry including Milton

Poems by John Donne: “The Flea”; “The Canonization”; “Holy Sonnets XIV”

Poems by George Herbert: “The Collar”; “Love (III)”

Poems by Andrew Marvell: “To His Coy Mistress”; “The Coronet”

John Milton: *Paradise Lost Book IX*

(All of these poems are provided with the Block as Appendix)

Block II Renaissance English Drama (Other than Shakespeare)

Ben Jonson: *Volpone, or The Fox*

Christopher Marlowe: *Edward II*

Thomas Kyd: *The Spanish Tragedy*

John Webster: *The Duchess of Malfi*

Block III Shakespeare

As You Like It

Othello

Henry V

The Tempest

Block IV Augustan Poetry and Drama

John Dryden: “MacFlecknoe”

Alexander Pope: “The Rape of the Lock”

William Wycherley: *The Country Wife*

William Congreve: *The Way of the World*

[Accompanying this Block is a critical edition titled *English Poetry 1660-1780: An Anthology*. It includes the poems by Dryden and Pope discussed in this Block, as well as a selection of other poems from this Age.]

Block V The Rise of the British Novel

Samuel Richardson: *Pamela*

Daniel Defoe: *Robinson Crusoe* **(Critical Edition of the text provided as an OBS publication)**

Henry Fielding: *Joseph Andrews*

Jonathan Swift: *Gulliver’s Travels* **(Critical Edition of the text provided as a separate OBS publication)**

Course IV British Literature II

Block I Romantic and Victorian Poetry

Poems by William Wordsworth: "Tintern Abbey"; "Ode: Intimations of Immortality"; "The World is Too Much With Us"; "The Solitary Reaper"

Poems by S. T. Coleridge: "Rime of the Ancient Mariner"; "Kubla Khan"; "Dejection: An Ode"

Poems by P. B. Shelley: "Ode to the West Wind"; "To a Skylark"; "To Wordsworth"; "Ozymandias"

Poems by John Keats: "Ode to a Nightingale"; "Ode on a Grecian Urn"; "Bright Star"; "On First Looking into Chapman's Homer"

Poems by Robert Browning: "My Last Duchess"; "Andrea Del Sarto"

Poems by Alfred Lord Tennyson: "Ulysses"; "The Lotus Eaters"

Poems by Elizabeth Barrett Browning: "A Curse for a Nation"

Poems by Mathew Arnold: "The Scholar-Gipsy"; "Dover Beach"

Poems by Arthur Hugh Clough: "The Latest Decalogue"; "Say Not the Struggle Nought Availleth"

Poems by D.G. Rossetti: "The Blessed Damozel"

Poems by G.M. Hopkins: "The Windhover"; "God's Grandeur"

Block II The Nineteenth-Century Novel

Jane Austen: *Emma* (**Critical Edition of text provided as OBS publication**)

Emily Brontë: *Wuthering Heights* (**Critical Edition of the text provided as OBS publication**)

Charles Dickens: *Hard Times*

Thomas Hardy: *Tess of the d'Urbervilles*

Block III Twentieth Century Poetry

Thomas Hardy: "Neutral Tones"; "The Voice"; "The Darkling Thrush"

Edward Thomas: "The Owl"; "The Green Roads"

John Betjeman: "The Cottage Hospital"

Philip Larkin: "The Trees"

T.S. Eliot: "Preludes"; "The Love Song of J. Alfred Prufrock"; "Journey of the Magi"

W.B. Yeats: "A Coat"; "Lake Isle of Innisfree"; "The Second Coming"; "Easter 1916"; "Sailing to Byzantium"

W.H. Auden: "Our Hunting Fathers"; "Spain 1937"; "September 1, 1939"; "Consider this in our time"

Dylan Thomas: "And Death shall have no Dominion"; "Refusal to Mourn the Death, by fire, of a child in London"

Block IV Twentieth Century Drama

G. B. Shaw: *Arms and the Man*

John Osborne: *Look Back in Anger*

T.S. Eliot: *Murder in the Cathedral*

Samuel Beckett: *Waiting for Godot*

J.M. Synge: *Riders to the Sea*

Block V Twentieth Century Novel

Joseph Conrad: *Lord Jim*

D.H. Lawrence: *The Rainbow*

James Joyce: *A Portrait of the Artist as a Young Man*

MA PART II

Course I - Second Language Learning and Teaching (5 Blocks)

- Block I Conditions and Contexts of Language Learning
- Block II Individual Learner Factors in Learning a Second Language - I
- Block III Individual Learner Factors in Learning a Second Language - II
- Block IV The Social Dynamics of Learning a Second Language
- Block V Factors Affecting the Teaching of a Second Language

Course II - Literary Criticism and Theory (4 Blocks)

- Block I Classical and Neo-classical Criticism
- Block II Nineteenth Century Criticism
- Block III Twentieth Century Criticism - I
- Block IV Twentieth Century Criticism-II

Course III American Poetry & Drama (3 Blocks)

- Block I Introduction to American Literature (Poetry & Drama)
- Block II American Poetry
- Block II American Drama

Course IV American Fiction (3 Blocks)

- Block I Introduction to American Literature (Fiction)
- Block II American Fiction
- Block III American Short Fiction

Course V Indian Writing in English (4 Blocks)

- Block I Introduction
- Block II Indian Writing in English: Poetry
- Block III Indian Writing in English: Fiction
- Block IV Indian Writing in English: Non-Fiction and Drama

Course VI Postcolonial Literatures (3 Blocks)

- Block I Introduction to Postcolonial Literatures
- Block II Writings of the Colonizers
- Block III Postcolonial Writings

As in Courses III and IV in MA Part I, Courses II, III, IV, V and VI (the literature courses) for MA Part II will also require you to read some prescribed texts (i.e., the actual novels, plays, poems, essays etc.) on which the Blocks are based. These have been listed below.

We do not have any critical editions of these texts available at present so you will need to get them on your own.

M.A. PART II: Texts Prescribed For Detailed Study in The Literature Courses

Course II: Literary Criticism and Theory

Block I: Classical & Neoclassical Criticism

Aristotle: *Eudemian Ethics*

Plato: *Dialogues; The Republic*
 Horace: *Ars Poetica*
 Longinus: *On the Sublime*
 Philip Sidney: *An Apology for Poetry*
 John Dryden: *Essay of Dramatic Poesy*
 Alexander Pope: *An Essay on Criticism*
 Samuel Johnson: *Lives of the Poets*

Block II Nineteenth Century Criticism

William Wordsworth: *Preface to Lyrical Ballads*
 S.T. Coleridge: *Biographia Literaria*
 P.B. Shelley: *A Defence of Poetry*
 Mary Wollstonecraft: *A Vindication of the Rights of Woman*
 Charles Lamb: *Essays of Elia*
 Mathew Arnold: *The Function of Criticism at the Present time*

Block III Twentieth Century Criticism I

A.C. Bradley: *Poetry for Poetry's Sake; Lecture on Othello*
 T.S. Eliot: *Tradition and the Individual Talent*
 I.A. Richards: *The Four Kinds of Meaning*
 Cleanth Brooks: *The Language of Paradox*

Course III American Poetry & Drama

Block II American Poetry

Anne Bradstreet: "The Author to Her Book"
 H.W. Longfellow: "Paul Revere's Ride"
 Ralph Waldo Emerson: "Brahma"
 E. A. Poe: "The Raven"
 Walt Whitman: "Crossing Brooklyn Ferry"; "Passage to India"
 Emily Dickinson: "Because I could not Stop for Death"; "A Bird Came Down the Walk"
 William Carlos Williams: "Spring and All"
 Marianne Moore: "Poetry"
 Robert Frost: "Mending Wall"; "The Road Not Taken"
 Edwin Arlington Robinson: "Eros Turannos"; "Richard Cory"
 Wallace Stevens: "Sunday Morning"; "Anecdote of the Jar"
 Robert Lowell: "Skunk Hour"; "Children of Light"
 Anne Sexton: "The Truth the Dead Know"; "Sylvia's Death"
 Sylvia Plath: "Lady Lazarus"; "Daddy"
 Adrienne Rich: "Snapshots of a Daughter-in Law"; "Diving into the Wreck"

Block III American Drama

George S. Kaufman & Moss Hart: *You Can't Take It With You*
 Neil Simon: *The Odd Couple*
 Tennessee Williams: *The Glass Menagerie*
 Arthur Miller: *Death of a Salesman*
 Edward Albee: *The Zoo Story*
 David Mamet: *Romance*

Course IV American Fiction

Block II American Fiction

Nathaniel Hawthorne: *The Scarlet Letter*
 Herman Melville: *Moby-Dick*
 Mark Twain: *Adventures of Huckleberry Finn*
 Henry James: *The Portrait of a Lady*
 Scott Fitzgerald: *The Great Gatsby*
 Ernest Hemingway: *A Farewell to Arms*
 William Faulkner: *Light in August*
 John Steinbeck: *Grapes of Wrath*
 Toni Morrison: *The Bluest Eye*
 Joyce Carol Oates: *A Garden of Earthly Delights*
 Saul Bellow: *Herzog*
 Bernard Malamud: *The Assistant*

Block III American Short Fiction

EA Poe: *The Fall of the House of Usher*
 Kate Chopin: *The Awakening*
 Stephen Crane: *The Open Boat*
 Katherine Anne Porter: *The Old Order; The Grave; The Jilting of Granny Weatherall*
 John Updike: *Pigeon Feathers; Eros Rampant; The Music School*
 Flannery O'Connor: *A Good Man is Hard to Find; The River; The Life You Save May be Your Own*
 Alice Walker: *Everyday Use; How did I get Away with Killing One of the Biggest Lawyers in the State? It was Easy! ; Elethia*
 Kurt Vonnegut: *Harrison Bergeron; The Lie; EPICAC*
 John Barth: *Lost in the Funhouse; On With the Story; Stories of Our Lives*

Course V Indian Writing in English

Block II Indian Writing in English: Poetry

Toru Dutt: "Sita"; "Our Casuarina Tree"
 Rabindranth Tagore: *Gitanjali*
 Sarojini Naidu: "The Palanquin Bearers"; "The Bangle-Sellers"; "Awake"; "The Soul's Prayer"; "Songs of Radha"; "Village Song"; "Summer Woods"; "The Bird Sanctuary"
 Nissim Ezekiel: "Background, Casually"; "A Time to Change"; "Portrait; On an African Mask"; "A Poem of Dedication"; "Declaration"; "Urban"; "The Subject of Change"; "London"; "The Professor"; "Jewish Wedding in Bombay"; "Counsel"; "In Emptiness"; "Night of the Scorpion"; "Pet, Lover, Birdwatcher"; "The Railway Clerk"; "The Patriot"; "Good-bye Party for Miss Pushpa T.S."
 A.K. Ramanujan: "Snakes"; "Death and the Good Citizen"; "A Meditation"; "A River"; "Obituary"; "Ecology"
 Kamala Das: "An Introduction"; "The Old Playhouse"; "Suicide"; "Composition"

Block III: Indian Writing in English: Fiction

Raja Rao: *Kanthapura*
 R.K. Narayan: *The Man-Eater of Malgudi*
 Githa Hariharan: *When Dreams Travel*
 Amitav Ghosh: *The Hungry Tide*

Block IV Indian Writing in English: Non-Fiction and DramaMahesh Dattani: *Dance Like a Man*Ramu Ramanthan: *Mahadevbhai*Poilie Sengupta: *Samara's Song*Essays by Raja Rammohan Roy: *On Education in India; On British Moves to Abolish the Practice of Female Sacrifices*Vennelacunty Soob Row: *The Life of Vennelacunty Soob Row**Speeches and Writings of M.K. Gandhi*B.R. Ambedkar: *The Annihilation of Caste***Course VI Postcolonial Literatures****Block I**Ashcroft, Griffiths and Tiffin (eds.): *The Post-colonial Studies Reader*Edward Said: *Orientalism***Block II**

Flora Annie Steel: "The Duties of the Mistress"

George Otto Trevelyan: "An Indian Railway"; "The Gulf between Us"

Thomas Babington Macaulay's Speech Delivered in the British Parliament

(All three essays provided as 'Appendix' to the Block)E.M. Forster: *A Passage to India***Block III Post-Colonial Writings**Chinua Achebe: *Things Fall Apart*V.S. Naipaul: *The Mimic Men*Bapsi Sidhwa: *Cracking India*Michael Ondaatje: *The English Patient***C. STUDYING AT A DISTANCE**

We understand that it might be a long time since you studied for any regular course, and if you are employed, it may be even more difficult to go back to being a student again. Furthermore, this might be your first experience of studying through the distance mode and it will perhaps take you some time to adjust to studying through the new mode. People often feel that learning through the distance mode has certain inherent handicaps (like the absence of face-to-face contact with a teacher and with fellow students) but studying on your own has its own advantages: you have study materials which you can study *at your own pace* at home, in comfortable familiar surroundings. If you don't understand a certain section, you can take your time to go through it again without feeling embarrassed at holding others up, as you would in the classroom; if you find some sections easy, you can go through them faster than a teacher would in the class. Sometimes, when going through the study materials, you might be tired, confused or just not in the mood. You then have the option to take a break, have a snack and try again, or to just call it a day, which a teacher wouldn't allow!

Perhaps the greatest advantage that you will have is the *benefit of two teachers*: one is the expert who writes your Blocks, the other is the tutor who corrects your assignments and offers suggestions and comments to help you through the programme. Even though you can't see or hear your teachers, your contact with them *can* and *does* become more personal as the programme progresses. As you work through the Blocks you will perhaps find that

you have received more attention and guidance from your distance teacher than you would have in a class of 60 to 80 students.

To ensure that you derive the maximum benefit from this programme, we would like to give you a few suggestions about studying for the MA.

- **How to study the Blocks**

As we have already stated above, the course will be covering three areas: Literature, Linguistics and ELT. The three areas are not to be studied in the same manner. While the Linguistics and ELT Blocks are largely self-contained, for the Literature courses you are required to read the prescribed texts before studying the Blocks.

As stated above, the Blocks in the *Linguistics and ELT courses are self-contained*, i.e., you are not expected to study any additional books / sources in order to do the assignments. Though the Units list the sources referred to, or some suggested reading, do not worry if you do not have access to the books listed. These books will give you valuable information and insights into the topics covered, if you are particularly interested in the area, but they are not essential reading for you to attempt the assignments.

Each course, as we have already said, has either 3 or 4 or 5 Blocks. The notion of a Block might not be familiar to you as you are perhaps more used to textbooks. Each course is divided into thematic Units or topics and *every Block deals with one particular theme or area*. Thus the three/four/five Blocks of a course deal with three/four/five different themes/areas of the course. Each Block, again, consists of a few Units, and *each Unit deals with one topic or one aspect of the theme/area of the Block*.

One point we would like you to keep in mind is that you cannot read the Blocks as you would read a book, concentrating on the sections that interest you, and skipping other sections. Allow yourself sufficient time to study the subject matter of each Unit thoroughly until you understand it. Never overlook or pass by a *term* or a *statement* you do not fully understand. Look it up immediately in a dictionary or another Unit where it may have been explained.

- **Notes and summaries**

When studying the Units, keep a notebook for each course where you could make a *brief summary* of the information you have gathered from each Unit. You need not make long notes—just a few phrases, a chart or diagram would do—but these notes should help you arrive at your individual plan or summary of the facts/views presented. This kind of summary or outline will help you *revise* the Units at the end. If you are more comfortable using a computer, you could keep separate files for each course on your computer. When reading the Literature Blocks, you will frequently have to revisit/refer to the text when you read the Blocks, since the analysis of the texts often make specific references to passages/lines in the text, so it's always a good idea to keep the relevant text by your side when reading the Units, and to mark out important passages, quotations, etc.

We have also provided space in the Blocks in the form of wide margins and space at the end of each Unit. These margins are provided for you to make *margin notes*. The margin notes could include *important points*, or *points that need clarification* and *summaries of sections or Units*. In the blank page at the end of each Unit you could make a note of *the new terms*

and concepts introduced in each Unit as well as the concepts you find difficult to understand and would like to seek clarification on.

- **Activities and review questions**

You will find *Activities* and *Review Questions* in the Units. While the *review questions* come at the end of each section/Unit, *activities* can occur in the beginning or middle of a section. These again mark a point of departure from a textbook. While a textbook has study materials to be taught by the teacher, followed by exercises which check learning and are to be done by the class under the guidance of a teacher, with the teacher providing feedback/giving the correct answers, a distance learning Unit is written for you to study on your own. In the spirit of the well known saying, “Tell me and I forget. Teach me and I remember. Involve me and I learn,” activities are designed to involve you actively in the act of learning. You will agree that what you learn with your own effort you understand and retain better: it leads to a personal understanding of the study material.

Activities have therefore been built into the Units to make you *actively study* the Units and to trigger learning: to help you ask questions and focus on aspects which the teacher would have focused on in class. The *discussion* after the activity provides the answer as it takes up the salient points being focused on.

Several students skip the activities and review questions, thinking that they take too much time. Don't skip the activities, because doing them will help you understand the topic being discussed. Also remember that when you study the Units you are not expected to memorize the contents, but to understand them and be able to apply your learning to new tasks. The activities will prepare you to do so.

For the Literature Blocks, the Activities are meant to help you interpret parts of the prescribed text by yourself on the basis of what is taught in the course material, or to apply the interpretive strategies explained in the course material to specific parts of the text, or to other related texts. These activities serve to help you review your understanding of the contents and to be able to come up with interpretations of your own, and since they often focus on specific extracts from the text, *you must keep the text by your side as you read the Blocks*.

While the activities trigger learning, *the review questions* (self check questions) are designed to help you measure your own progress and understanding. Review questions are generally positioned at the end of a thematic Unit, where the teacher feels you need to review your understanding. *These review questions are designed to help you self-assess your grasp of, the subject, to summarize the content of each section and to check your progress while studying each Unit*. You should work through them before you proceed to the next part of the Unit. The answers to the review questions are provided at the end of each Unit, and *working them out will help you to do the assignments better*.

Do not skip the activities and the review questions as they are designed to make you engage more actively with the learning material, and they will not only help you understand the subject matter of the Unit better but also to attempt the assignments with greater understanding and confidence as they will help you sort out the arguments presented in the Units and check your own understanding of the salient points.

- **Pace your study**

You can sit down and read novels in one go, without interruptions, but that is NOT how we want you to study the Blocks. They represent several hours of study over more than one session. You need to factor in enough time for studying each Block and it would be a good idea to make a schedule allocating adequate time for the study of each Block.

In ELT and Linguistics we recommend that you **take 20 to 30 hours to study a Block** and do the related assignment. We would suggest that you do not study more than one Unit at a time as it can lead to information overload and you will not be allowing yourself the time to assimilate what you have learned from each Unit. You will also need to go back to each Unit again when you are attempting the assignment, to check your understanding. Naturally this means that your study has to be spread over several days and cannot be ‘consumed’ in a day like fast food!

For the Literature Blocks, you can read the introduction to the text, the author and the genre/background given at the beginning of each Unit, then read the text concerned and then come back again to read the analysis of the text in the Unit. You can devote about 4-6 hours for a Block (depending on whether the Block has 4, 5, or 6 Units). But you will obviously have to also factor in the time taken to read the texts to decide on the total study time required for a Block.

We said earlier that a Block deals with one thematic area. Another way in which a Block is different from a textbook is that the Block not only gives you information about the topic (which is what the textbook also does) but it also simulates what the teacher would be doing in a classroom setting. A teacher would not teach a topic in one session, but would require several sessions to teach it. Similarly, the sections in the Blocks divide the topics into manageable chunks which could be studied in different sessions. This structuring of the topic aims to make the content more accessible (i.e. easy to understand). Blocks are organized the way your teacher wants you to approach the topic. It is therefore important that you **go through all the Units of each Block in the order in which the teacher has organized them**. You should also *refer to the related Units when you see a cross-reference*.

D. STUDY SCHEDULE AND DEADLINES

- **Study schedule**

As we said earlier, this might be the first time you are studying through the distance mode. One of the disadvantages of this system is that generally you are not aware of the progress made by fellow-students and consequently you may slacken your own pace. To succeed in the distance mode, the key word is *regularity*.

The system is such that you can work at your own pace and convenience. Each Unit should take you, on an average, 5-10 hours to *work through* (it could be more or less, depending on you). When we say **work through** we mean you should not simply read through the Unit but do all the activities and review questions in each Unit.

Keeping in mind the rush and slack periods in your job, your family and other personal commitments, and the time you can give to the lessons on holidays and in your free time, **draw up a time-table for yourself**. Adjust your study hours to suit your individual schedule, but once you have made a time-table you must remember to adhere to it. **Set yourself a deadline for finishing each Block/assignment**.

We find that students tend to send in all their assignments just before the deadlines. While you *can* and *should* work at a pace convenient to you, if you put off study for the first few months, you will find yourself rushing through the assignments. You will not give yourself time to study the Units carefully, and most importantly, *if you send in assignments towards the end you will not be able to get feedback on how well you have understood the Units, which you can get through tutor comments on each assignment.*

- **Deadlines**

There are two deadlines for submission of assignments:

Deadline 1: By this deadline, the first two assignments in each course are to be submitted (i.e., 2 assignments x 4 courses = 8 assignments).

Deadline 2: By this deadline, the remaining assignments in each course are to be submitted.

The *purpose of these deadlines* is twofold:

1. They should help you pace your work so that you do not find yourself falling behind schedule; and
2. They are also used to decide your eligibility to attend the contact-cum-examination programme.

As we mentioned earlier, the MA Programme is divided into 2 phases every year: distance study and the contact programme. To be eligible to attend the contact-cum-examination programme you should have submitted the required *assignments* as per the schedule given to you. It is therefore necessary that you study regularly and make a study plan. Please remember though, that you should avoid sending all assignments together. Space out your work so that you send at least 3 assignments each month.

Lastly, the grades you get on your assignments are used to compute your *internal assessment*. As you know, your assignments comprise internal assessment and the grades you receive on your assignments constitute 25% of your overall assessment.

E. ASSIGNMENTS

While review questions are designed for you to check your own understanding as you progress through the different sections of a Unit, assignments are designed to test your overall understanding of the topic and to apply this understanding to the questions asked.

- **Nature and purpose of assignments**

The assignments are based entirely on the content of the Blocks and on the texts discussed, so *it is important that you read every Block carefully. Before you attempt to answer an assignment, make sure you have read the Block the assignment is based on.* The assignments on the Blocks pick up from where the activities and review questions stop. As we said earlier, the purpose of the review question is to make you review your own understanding and *take stock of your progress as you go through parts of each Unit.* The assignments, on the other hand, are based on your understanding of the whole Unit/Block. They are designed for you to answer questions which require you to consolidate your learning and to write answers to which your tutor will give you feedback so as to clarify any problems thrown up by your answers. The assignments, therefore, are the next step towards enabling you to take the exams.

The assignments are designed to serve the following two purposes:

Firstly, attempting them will help you *check your understanding* of the content of each Block. Each assignment is corrected and graded by a tutor. The tutor's comments will give you feedback on your learning and help you see how well you have understood the Unit(s).

Secondly, the assignments are used to determine your *eligibility* to attend the contact-cum-examination programme. **That is, in order to attend the final contact-cum-examination programme, you should not only have submitted all assignments each year by the deadlines we set, but should also have passed in your internal assessment.**

- **What we expect from your answers**

When we set assignments we are looking to see whether you have understood the study material. Some students, however, read only those parts of the Units which they require to answer the questions in the assignment. This is not a very good strategy because it leads to a superficial or incomplete understanding of the Units, and doesn't get one good grades either!

Even though assignments are used to compute your final result, their *primary purpose is to help you grow as a learner*—as a means of *building up a system of communication* between you and us, and, through it, to promote your growth and development as a learner

When writing your answers, keep the following points in mind:

- An assignment checks your personal understanding of the question asked.
- **Do not lift from the Blocks/Units or any other source when answering the questions.** As a policy we do not pass an answer that shows lack of originality (this includes taking help from another person or downloading from the web).
- When answering the Assignments on the Blocks, avoid writing answers to all assignments in one go, i.e., pace your study so that you give yourself time to reflect before writing the answers.
- Allow yourself time in between submission of assignments to use the facilities provided for receiving feedback and guidance on learning from us. The tutor's comments on each assignment will help you do the next assignments better.
- Online/ Email submission of assignments is not allowed. So make sure you allow yourself enough time for posting / couriering your assignments.
- Keep a photocopy of each assignment you submit, in case the first copy is lost in transit.

- **How to write answers to an assignment**

1. Each assignment indicates the Block / Units it is based on. Read the *complete Block* before attempting to write an answer. Don't do selective reading.
2. Understand the *purpose* and *scope* of the question(s) before writing your answer.
3. ***Write answers in your own words.*** DO NOT lift chunks from the Units or from other sources, including the internet.
4. Do not send an *incomplete response sheet*. Make sure you have answered all the questions in an assignment before you send it to us. Incomplete responses will bring you poor grades.
5. Make sure you answer the questions *on the basis of the Units/Blocks sent to you, unless specified otherwise.*
6. Check the *Blocks and assignments*, as soon as you receive them. Ask for missing *pages/Units/assignments, if any, immediately.* If you wait till you start writing answers to the assignments, you will lose valuable time.

- PLEASE CHECK THE ASSIGNMENTS AS SOON AS THEY ARE SENT TO YOU TO ENSURE THAT THERE ARE NO GAPS OR OMISSIONS IN ANY OF THEM.
- IN CASE YOU FIND THE ASSIGNMENTS ARE INCOMPLETE, WRITE TO US IMMEDIATELY AFTER RECEIVING THEM. DON'T PUT IT OFF TILL LATER

How to send in a completed assignment.

1. Use *only A4 size paper* for your responses. You can take the cover sheet (supplied by us) as a model for the size. Don't use very thin paper as it tears easily.
2. *Leave a 1.5" margin on the left, and 4 lines in between each answer.* This will enable your tutor to write comments in the appropriate places.
3. *Write* your answers *legibly* or *type* them. Remember: someone has to read them.
4. *Answer each assignment in each course on a separate sheet.*
5. *Pin each assignment in each course separately.* Tie/pin/tag the pages properly and ensure that no sheet will be torn in transit.
6. A sample cover sheet has been supplied to you by us. Make photocopies of the cover sheet and attach a cover sheet for *each* assignment.

Please note that if each assignment does not have a cover sheet attached, we will not be responsible for the loss of your assignment, or the grade for each assignment not being recorded correctly.

7. *On the cover sheet* write (all in BLOCK LETTERS):
 - your *complete* roll number,
 - your name,
 - your full address for correspondence,
 - the date,
 - the name of the course and the assignment number,
 - the number of pages each assignment consists.
8. Do not write your answer on the cover sheet. Don't write anything in the space left for the Tutor's comments.

9. Send your completed assignments to:

The Dean
School of Distance Education
The English and Foreign Languages University
Near Tarnaka, Hyderabad – 500 007
India

CHECK THAT YOU HAVE WRITTEN YOUR **COMPLETE ROLL NUMBER CORRECTLY**. DON'T RELY ON MEMORY. A MISTAKE IN THE ROLL NUMBER MAY RESULT IN YOUR SCRIPTS GETTING LOST, OR YOUR HARD WORK EARNING A GOOD GRADE FOR SOMEONE ELSE!

10. Every time you send assignments, send in an email in which you include your complete roll number, subject, and assignment numbers for which you are sending response sheets. This will enable us to send you a quick acknowledgement of receipt of the responses.

11. Work regularly. You might think we are emphasizing the point unnecessarily but our experience has shown that students who submit most of their assignments towards the end of the programme get poor grades. You should remember that by working regularly you get a chance to do better in later assignments because you can benefit from your tutors' comments.

12. Maintain an account of assignments sent by you and the acknowledgements and the corrected response sheets received by you. This will help you to maintain your schedule of work and avoid the possibility of sending the same assignment a second time. Also maintaining a record of the assignments you send each time will help you know where you stand. You can use the pro forma **CHARTING YOUR PROGRESS** (given at the end of this booklet) for maintaining the account.

13. Send assignments by Registered Post/Speed Post or through a reliable courier, even though it is a little expensive. This will avoid any chances of assignments getting lost.

F. GRADING AND ASSESSMENT

Each of the assignments will be graded and sent back to you. The purpose of these assignments is to help you ensure that you have really grasped the subject matter of the blocks, and also to guide you. (Please don't misplace these corrected assignments but keep them carefully in a folder. You will be required to bring these assignments with you when you come for the Contact Programme.)

The tutor will write comments which will explain the grade you scored.

The grades you are given for the assignments for each course **comprise 25% of the total assessment**. On the basis of the grades given to you for each assignment, your overall grade for each course is worked out. This grade comprises the **Internal Assessment for each course**.

The examinations comprise the remaining 75% of the assessment. That is your final result is computed on the basis of your grades in both assignments and the final examination. **It is not enough if you pass in the internal assessment or examination alone.**

IF YOU GET AN OVERALL 'F' IN ANY COURSE IN THE INTERNAL ASSESSMENT YOU WILL BE CONSIDERED TO HAVE FAILED IN THAT COURSE EVEN IF YOU PASS IN THE WRITTEN EXAMINATION OF THE COURSE.

- **Using external help/ support: consequences**

Sometimes, especially when you have allowed yourself enough time to work through the materials, you might find yourself tempted to take help from someone you know who is also doing the programme, or someone who knows the subject, or for you to simply reproduce the relevant extracts of the units. It has also become common among students to use internet sources when writing their answers. Though it is an easy way of getting over the assignment hurdle, you no doubt know that is a form of plagiarism and the strongest disciplinary action can be taken in such cases.

It will not help you in the long run to take external support because you will be penalised. *Any answer/ assignment that relies on external help, i.e., if it is*

- **LIFTED from an outside source**
 - **COPIED VERBATIM from the units**
 - **DOWNLOADED from an internet source**
 - **COPIED from another student**
- will be given an F grade .*

If you get a relatively low grade for any assignment, don't get disheartened: look at the tutor's comments (which will indicate where you went wrong), and study again the specific unit(s) on which the assignment was based.

G. POINTS FOR CLARIFICATION

If, on reading a Block, you find that there are some parts of it that you don't quite understand, write to us for clarification of your doubts. *When sending in points for clarification:*

1. Write **POINTS FOR CLARIFICATION** at the top of the sheet.
2. *Use a separate sheet for each course*, and remember to specify on top of the sheet the Block and the Unit in which you have the doubt. These letters should be addressed to: The Dean, School of Distance Education. S/he will pass them on to the tutors concerned. Remember each course is handled by a separate tutor so don't write your problems in all the courses on a single sheet: use a separate sheet for each course. You don't have to post them separately though.
3. Give your email id, roll number, name, address, the name of the course, the number of the Block and or the assignment etc., when sending in points for clarification.
4. Send your points for clarification *in a separate cover* addressed to the Dean. **Do not put them in the same cover as assignment responses** even if you happen to send them at the same time.
5. Super scribe the envelope with MA *points for Clarification* and the *name of the Course*.
6. You can also send in your queries by email to: **eflusdema@gmail.com**

H. CONTACT-CUM-EXAMINATION PROGRAMME

There will be an 18 day (14+4) contact-cum-examination programme for MA I (the exact dates will be notified later). Similarly, there will be a 28 day (21+6) contact-cum-examination programme for MA II (the exact dates will be notified later). Attendance at the contact sessions is optional. However, attendance at the examination is compulsory.

There is a provision for Make-up examination for students who, because of a medical emergency or extenuating circumstances beyond their control, are unable to take a part or the whole of the final examination. You must apply for permission to take the make-up examination on or before the days of the regular examination you are going to be absent from. Applications should be made to the Dean, School of Distance Education, giving reasons (along with supporting documents, such as medical certificate, if required) for not taking the regular examination. The fee for taking the make-up examination is Rs 100 for each course. You should enclose a demand draft towards the fee (Rs 100 x No. of courses in which you will take the make-up examination) with your application. The demand draft should be drawn in favour of the Registrar, The EFL University, Hyderabad, and your application should be sent by Registered post/ Speed post to the Dean, School of Distance Education.

The purpose of the contact sessions is primarily to clarify problem areas. During the contact programmes we will go through the Blocks in *all the courses* to *clear your problem areas* in each Unit. You should have studied all the Blocks before you attend the contact programme as it will be followed by the examination and you will not have time to prepare after the contact sessions. As stated above the purpose of the contact sessions is to clarify any doubts you may have before appearing for the examination.

Please bring all your Blocks and your folder of corrected assignments with you when you come for the contact programme, in order that the face-to-face interaction may prove more effective and purposeful.

We have tried to give you an overall picture of your programme and we hope you now have some idea of how it is conducted. We hope that you will keep in touch with us. We keep a record of your progress, and you will be hearing from us from time to time. ***Please file all circulars and letters that we send you and keep this Booklet handy.***

If there is any change of address/ e-mail id/ phone number, please let us know immediately. We may communicate important information/ instructions by e-mail/ phone.

Please do write to us if you have any difficulties or problems during the programme, or if you have any questions about the information given in this handbook.

Address all your letters to: ***The Dean***
School of Distance Education
The English and Foreign Languages University
Near Tarnaka, Hyderabad – 500 007
India

Do quote your complete Roll Number in all your correspondence. (e.g.20/MA Part I/001. Don't leave out the first two digits, i.e., 20).

If you happen to be in Hyderabad on a working day, do come and see us at the School of Distance Education. Saturdays and Sundays are holidays for us. However, we work on Saturdays during contact programmes.

Good wishes for success in your programme.

I. CHECKLIST FOR SENDING IN AN ASSIGNMENT

Checklist for sending in an Assignment
(Use it every time you send an assignment)

Before dispatching an assignment script, check that you have done the following:

1. Attached *a cover sheet* to each assignment answer.
2. Written your *correct and complete roll number, name* and *address* on the cover page for *each assignment*.
3. Written the *name of the course* and *assignment number* on the cover page.
4. Written *each assignment* for *each course* on *separate sheets*, and *pinned each assignment separately*.
5. Answered *all* the questions in each assignment.
6. Indicated the *number of pages* the assignment consists of.
7. Made sure that the assignment is *complete in all respects*.

J. CHARTING YOUR PROGRESS (MA PART I)

(Fill in this table as and when you send in and receive an assignment. It is FOR YOUR USE)

Courses	Assignment No.	Sent on	Received on	Grade Awarded
Academic Reading & Writing	1.			
	2.			
	3.			
	4.			
	5.			
Introduction to Linguistics	1.			
	2.			
	3.			
	4.			
	5.			
British Literature 1	1.			
	2.			
	3.			
	4.			
	5.			
British Literature 2	1.			
	2.			
	3.			
	4.			
	5.			

K. CHARTING YOUR PROGRESS (MA PART II)

(Fill in this table as and when you send in and receive an assignment. It is FOR YOUR USE)

Courses	Assignment No.	Sent on	Received on	Grade Awarded
Second Language Learning & Teaching				
Literary Criticism and Theory				
American Poetry and Drama				
American Fiction				
Indian Writing in English				
Postcolonial Literatures				

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